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VOCAL ORNAMENTATION IN TWO TREATISES BY
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VOCAL ORNAMENTATION IN TWO TREATISES BY
JOHANN ADAM HILLER: AN EXPLICATION
AND COMMENTARY

By

Gina Spagnoli

A THESIS

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ABSTRACT

VOCAL ORNAMENTATION IN TWO TREATISES BY JOHANN ADAM HILLER: AN EXPLICATION AND COMMENTARY

By

Gina Spagnoli

Johann Adam Hiller (1728-1804) wrote two vocal treatises, Anweisung zum musikalisch-richtigen Gesange (1774) and Anweisung zum musikalisch-zierlichen Gesange (1780), which consider the art of singing from elementary music theory to diminution.

This study presents a summary of Hiller's method of ornamentation, illustrated by many of his own musical examples and fragments of two embellished arias. The writer has also compared Hiller's embellishment techniques with those of Johann Friedrich Agricola, Carl Philipp Emanuel Bach, Leopold Mozart, Johann Joachim Quantz, and Daniel Gottlob Türk in order to illustrate similarities and differences in performance practice during the second half of the eighteenth century.

Many discrepancies exist among the six composer-authors, suggesting that the galant style allowed several realizations of an ornament. Finally, nearly all of the graces presented may be either vocal or instrumental, for they appear in both types of treatises.

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LIST OF ABBREVIATIONS

J. F. Agricola	<u>Anleitung</u>	<u>Anleitung zur Singkunst</u>
C. P. E. Bach	<u>Essay</u>	<u>Essay on the True Art of Playing Keyboard Instruments</u>
J. A. Hiller	AcV	"Aria con Variazione"
J. A. Hiller	AmwV	"Arie mit willkürlicher Veränderung"
J. A. Hiller	<u>Richtigen Gsg.</u>	<u>Anweisung zum musikalisch-richtigen Gesange</u>
J. A. Hiller	<u>Zierlichen Gsg.</u>	<u>Anweisung zum musikalisch-zierlichen Gesange</u>
L. Mozart	<u>Violinschule</u>	<u>Versuch einer gründlicher Violinschule</u>
J. Quantz	<u>Versuch</u>	<u>Versuch einer Anweisung die Flöte traversiere zu spielen</u>
D. G. Türk	<u>Klavierschule</u>	<u>Klavierschule, oder Anweisung zum Klavierspielen für Lehrer und Lernende</u>

CHAPTER I

INTRODUCTION

A great interest in the performance of early music has emerged during the present century. The work of such pioneers as Arnold Dolmetsch, Nadia Boulanger, and Wanda Landowska has resulted in concerts and recordings which attempt historically-correct renditions of this music. The Concentus Musicus, the Waverly Consort, and the Leonhardt Consort are but a few of the many musical organizations entirely devoted to early music performed on period instruments. There is also a tremendous amount of recent literature dealing with early music, and a resurgence of historical treatises and documents in facsimile or modern edition.

Musicologists researching the interpretation of early music use various sources. For example, Frederick Neumann, a scholar who has done recent work on Baroque ornamentation, deems the following four the most important:

(1) historical treatises (including prefaces to compositions and explanations such as ornamentation tables); (2) historical instruments and instrumental techniques; (3) pictorial evidence; (4) external evidence extracted from the music itself.¹

¹Frederick Neumann, "The Use of Baroque Treatises on Musical Performance," Music and Letters 48 (1967): 315-316.

Neumann also describes how information gleaned from treatises is often misapplied. Treatises are useful only after certain judgments have been made concerning both the treatise and its author to avoid applying the information to the wrong musical style.

Two treatises containing a great deal of useful information are Anweisung zum musikalisch-richtigen Gesange¹ and Anweisung zum musikalisch-zierlichen Gesange² by Johann Adam Hiller. These two vocal treatises, no longer in print, have not been previously analyzed in detail. The first of these books, Richtigen Gsg., includes rudimentary instruction in singing, such as basic technique and music theory. Hiller also begins his discussion of ornamentation in this treatise; however, he continues in greater depth and detail in Zierlichen Gsg. Furthermore, he exemplifies this information with two of his own arias, appended to Zierlichen Gsg., to which he has added variations. These arias, entitled "Aria mit willkürlicher Veränderung"³ (hereafter, AmwV), and "Aria con Variazione" (hereafter, AcV) include many of the ornaments and figures he describes.

¹Johann Adam Hiller, Anweisung zum musikalisch-richtigen Gesange (Leipzig: Johann Friedrich Junius, 1774). Abbreviated, Richtigen Gsg.

²Johann Adam Hiller, Anweisung zum musikalisch-zierlichen Gesange (Leipzig: Johann Friedrich Junius, 1780). Abbreviated, Zierlichen Gsg.

³This aria appears with a realized bass and modern clefs in Ernest T. Ferand, Die Improvisation in Beispielen aus neun Jahrhunderten Abendländischer Musik (Cologne: Arno Volk Verlag, 1956), pp. 142-145. Both arias appear in Appendix B of this thesis.

In this thesis, the writer will summarize those sections of Hiller's texts pertaining to ornamentation and compare his thoughts to those of the contemporary theorists listed below.

1. JOHANN FRIEDRICH AGRICOLA, ANLEITUNG ZUR SINGKUNST (1757)¹ is a German translation and annotation of Pier Francesco Tosi's Opinioni de' cantori antichi e moderni (1723). Agricola has added a great deal of commentary and numerous musical examples to Tosi's original vocal treatise.

2. CARL PHILIPP EMANUEL BACH, VERSUCH ÜBER DIE WAHRE ART DAS CLAVIER ZU SPIELEN (Part One, 1759, and Part Two, 1762)² is a keyboard treatise on ornamentation, basso continuo, accompaniment, and improvisation.

3. LEOPOLD MOZART, VERSUCH EINER GRÜNDLICHEN VIOLINSCHULE (1756)³ is a treatise reviewing the fundamentals of violin playing, including ornamentation.

4. JOHANN JOACHIM QUANTZ, VERSUCH EINER ANWEISUNG DIE FLÖTE TRAVERSIERE ZU SPIELEN (1752)⁴ is a flute treatise

¹Johann Friedrich Agricola, Anleitung zur Singkunst (Berlin: G. L. Winter, 1757); facsimile edition by Erwin R. Jacobi (Celle: Hermann Moeck Verlag, 1966). Abbreviated, Anleitung.

²Carl Philipp Emanuel Bach, Essay on the True Art of Playing Keyboard Instruments, 1759 and 1762, trans. and ed. William J. Mitchell (New York: W. W. Norton, 1949). Abbreviated, Essay.

³Leopold Mozart, Versuch einer gründlichen Violinschule (Augsburg: J. J. Lotter, 1756); facsimile of the first edition by Bernhard Paumgartner (Vienna: G. Stephenson, 1922). Abbreviated, Violinschule.

⁴Johann Joachim Quantz, Versuch einer Anweisung die Flöte traversiere zu spielen (Berlin: Johann Friedrich Voss, 1752); facsimile of the original by Arnold Schering (Leipzig: C. P. Kahnt Nachfolger, 1906). Abbreviated, Versuch.

discussing technique, ornamentation, cadenzas, and the history of the instrument.

5. DANIEL GOTTLOB TÜRK, KLAVIERSCHULE, ODER ANWEISUNG ZUM KLAVIERSCHULE FÜR LEHRER UND LERNENDE (1789)¹ is a treatise on ornamentation, fingering, tempo, and cadenzas in keyboard music.

The summary and comparison which follows is intended to show Hiller's method of ornamentation and the areas in which he differs from his contemporaries. Scanty information in Hiller's treatises will be clarified by explanations given by other authors. Hiller's texts will be illustrated by musical examples from his treatises and by fragments of the two embellished arias. Any vocal texts, unless they are significant to the performance of an ornament, will be omitted.

¹Daniel Gotlob Türk, Klavierschule, oder Anweisung zum Klavierspielen für Lehrer und Lernende (Leipzig and Halle: Auf Kosten des Verfassers in Kommission bey Schwickert in Leipzig, 1789); facsimile edition by Erwin R. Jacobi (Kassel: Bärenreiter, 1962). Abbreviated, Klavierschule. A complete list of abbreviations is on page iii.

CHAPTER II

BIOGRAPHY

Johann Adam Hiller (1728-1804) was known in Germany for his tremendous versatility. He enjoyed considerable success as a composer of Singspiele, and also profoundly influenced musical life in Leipzig for thirty years as an organizer, conductor, author, and pedagogue.

Hiller was born in Wendisch-Ossig, a German village near Görlitz. In 1746 he earned a scholarship to attend the Kreuzschule in Dresden, where he studied the harpsichord and thoroughbass. At this time he became acquainted with the operas of Hasse and Graun, which would later influence his own music. At the age of 23, Hiller went to the University of Leipzig to study law. There he began composing, and soon had fully devoted himself to a musical career.

Eighteenth-century Leipzig was a thriving, commercial city, and its musical life was quite lively and diverse. German opera and Singspiel were becoming popular, and books of Lieder being published. Leipzig was also the home of several publishers of music periodicals, books, and scores, including Breitkopf and Härtel.¹ During his

¹Rudolf Eller, "Leipzig," in Die Musik in Geschichte und Gegenwart, Vol. 8, ed. Friedrich Blume (Kassel and Basel: Bärenreiter Verlag, 1960), col. 545-560.

lifetime, Hiller was involved in all of these musical activities. He earned an impressive reputation as an organizer by reinstating Leipzig's Grosse Konzerte, which had become defunct during the Seven Years War. In 1763 he undertook the directorship of this concert series, and also founded and became the first conductor of the still famous Leipzig Gewandhausorchester. He founded the Musikübende Gesellschaft in 1775, a music society composed of students, amateurs, and professional musicians. This organization performed some thirty weekly concerts each year.

Another of Hiller's organizational achievements was his work to bring Handel's Messiah to German audiences. In 1786 he conducted the first performance of the Messiah in Berlin (the first performance in Germany was conducted by Michael Arne in 1772).¹ This concert, which took place in the Berlin Cathedral, was in Italian, probably because Hiller had only Italian soloists at his disposal.² Hiller later wrote his own German setting of the Messiah, based on the 1772 model by Klopstock and Ebeling.³

The five churches and additional University chapels in Leipzig demanded a great deal musically. Hiller's career as a church musician began in 1779, when he became the music director of St. Paul. He went to the Neukirche in 1784, and in 1789 he accepted the dual

¹Walther Siegmund-Schultze, "Über die ersten Messias-Aufführungen in Deutschland," Händel-Jahrbuch 6 (1960): 52.

²Ibid., p. 61.

³Hiller's setting is printed with that of Klopstock and Ebeling, Ibid., pp. 73-85.

position of cantor at the St. Thomas School and Leipzig's musical director, an important post held by J. S. Bach from 1723 to 1750. While in the employment of these churches, Hiller strove to improve German choral singing. He conducted many sacred concerts, most notably the Concert spirituels (which were performances of motets, masses, and oratorios during Lent), as well as the first Leipzig performance of Mozart's Requiem in 1792.

Italian opera was very popular in early eighteenth-century Germany. Even native German composers such as Hasse, J. C. Bach, and Naumann used Italian librettos and composed in the Italian style. In reaction, a movement advocating the development of a national German opera began. The German Singspiel gained popularity, and several librettos appeared, many written by Goethe. Hiller brought this genre to a high peak. His operettas, which had simple plots, dialogue, and music, combined "the flowing line of bel canto, the chatter of buffo style, and the attractively pointed manner of speech in opéra comique."¹

Hiller was active as a music author, translator, and editor. His many books deal with aesthetics, biographies, and anecdotes about famous musicians, as well as treatises on singing and violin playing.² An industrious journalist, he edited and wrote for the Leipzig music

¹Anna Amalie Abert, "German Opera," in New Oxford History of Music, Vol. 7, ed. Egon Wellesz and Frederick Sternfeld (London: Oxford University Press, 1973), p. 82.

²See appendix A for a list of Hiller's musical and theoretical works.

periodical Wöchentliche Nachrichten und Anmerkungen, die Musik betreffend from 1766 to 1770. This journal contained articles on pedagogy and aesthetics, advertised vacancies and new musical positions, and often included single issues of compositions by such contemporary composers as Graun, Hasse, Handel, Haydn, and Pergolesi. The Wöchentliche Nachrichten was directed not only to the professional musician, but also the Liebhaber, or layman. One series of articles, entitled "Kritischer Entwurf einer musikalischen Bibliothek," describes and appraises publications useful to the cultivated musical amateur.¹

One of Hiller's deep concerns was the state of German singing. The great singers of the time had been nurtured and educated in Italy. Hiller believed that German singers were at a disadvantage due to the lack of singing schools in their own country.² In 1771 he founded a school for young boys and girls, and from this interest came several pedagogical works instructing young students in singing. In his desire to upgrade vocal performance in Germany, he also published several vocal treatises and arias illustrating the eighteenth-century practice of embellishment.

Christina Eleonora Gestewitz became Hiller's wife in 1765. Of their six children, one son, Friedrich Adam Hiller, became a

¹Vincent Duckles, "Johann Adam Hiller's 'Critical Prospectus for a Music Library,'" in Studies in Eighteenth-Century Music, ed. H. C. Robbins Landon (New York: Oxford University Press, 1970), pp. 177-185.

²Hiller, Zierlichen Gsg., pp. i-xxx.

successful musician. Hiller retired from St. Thomas in 1800, and died in 1804. He lies buried in the Johannisfriedhof in Leipzig.

CHAPTER III

ORNAMENTS AND PASSAGGIO

Ornamentation in the latter half of the eighteenth century was often divided into two categories. Wesentliche Manieren, or the "essential graces," are "the small graces that were mostly indicated by French derived symbols."¹ The second group is the willkührliche Veränderungen, or "extemporary variations" (at the time called *passaggio* or diminution), which are added at the performer's caprice. Hiller also divides his discussion of ornaments in this manner, and both types will be considered in this chapter.

The Dot

Of the category of essential ornaments, the first to be considered here is the dot following a note.

It is well known that it [a dot] lengthens a note by half its duration: it is consequently a means of strengthening the declamatory stress, and for this purpose it can be applied only after notes which are on [comparatively] long syllables or on a long portion of the measure.²

¹Frederick Neumann, Ornamentation in Baroque and Post-Baroque Music (Princeton: Princeton University Press, 1978), p. 39.

²Hiller, Zierlichen Gsg., p. 35. "Dass er eine Note um die Hälfte ihrer Dauer verlängere, ist bekannt: er ist also ein Mittel den Accent der Declamation zu verstärken, und in dieser Absicht kann er nur hinter Noten, die auf langen Sylben oder auf einen langen Tacttheile stehen, angebracht werden."

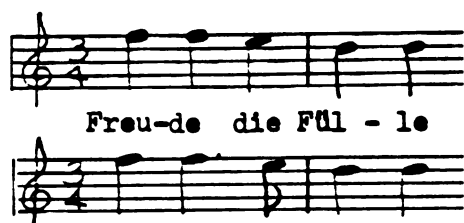
In the majority of Hiller's examples, the dot has been added to a note falling on a strong beat, as in Example 1.

EXAMPLE 1. Hiller, Zierlichen Gsg., p. 36.



However, Hiller also allows a dot to be added to a note on a metrically weak beat (Example 2).

EXAMPLE 2. Hiller, Zierlichen Gsg., p. 36.



Although this practice appears to be related to notes inégales, Frederick Neumann believes that the latter term should only be applied to evenly written pairs of notes which are subdivisions of the beat and appear in French music.¹ Dotting of notes originally written evenly is apparently used here simply to enhance the declamation of the text, just as the dotted rhythm in a recitative in

¹Frederick Neumann, "The French Inégales, Quantz, and Bach," Journal of the American Musicological Society 13 (1965): 317.

Handel's Saul emphasizes the length of certain words and syllables (Example 3).

EXAMPLE 3. Handel, Saul, p. 172.



The Appoggiatura

In discussing the appoggiatura,¹ Hiller refers to two types: one variable² or long, the other invariable³ or short. This terminology was used by C. P. E. Bach in his Essay. Hiller states the general rule concerning the length of the appoggiatura in Richtigen Gsg.:

They [appoggiaturas] are written with small notes before these [principal notes], and they take half of the time or duration of the note before which they stand, when an even division is possible. Before notes which are made longer or ternary through a dot or smaller note tied to them, they take away entirely the greater half, or two parts, and leave only one part remaining for the principal note.⁴

¹Vorschlag.

²Veränderlich.

³Unveränderlich.

⁴Hiller, Richtigen Gsg., p. 112. "Sie werden mit kleinen Nötchen vor dieselbe gesetzt, und theilen sich zur Hälfte in die Zeit oder Dauer der Note, vor welcher sie stehen, wenn eine gleiche Theilung möglich ist. Vor Noten, die durch einen Punct, oder ein daran gebundene kleinere Note verlängert oder dreytheilig gemacht werden, nehmen sie gar die grosse Hälfte, oder zween Theile weg, und lassen für die Note selbst nur einen Theil übrig."

Certain exceptions to this rule may occur: an appoggiatura before a dotted note may receive only one-third the duration of its principal note, particularly to avoid a clash with the bass, or an appoggiatura before a binary note may receive more than half the duration of the main note. Türk, Agricola, and L. Mozart also describe the latter situation, and L. Mozart gives the following example (Example 4).

EXAMPLE 4. L. Mozart, Violinschule, p. 196.



Hiller states that the long appoggiatura is used before long notes falling on strong beats. C. P. E. Bach concurs that in triple meter a long appoggiatura occurs only on the downbeat, but in duple time he says it may be used on either the downbeat or the upbeat. In contrast to the long appoggiatura, Hiller's short appoggiaturas occur on weak beats or before notes which would lose too much of their value when combined with a longer ornament. He warns against certain misuses of the appoggiatura, particularly in connection with triplets. The appoggiatura must remain short so that it does not disturb the rhythm of the triplet. A triplet preceded by an appoggiatura must not be performed as four even notes, just as two even notes preceded by an appoggiatura must not be performed as a

triplet. Agricola also cautions against such abuses, stating that [b] in Example 5 is an incorrect realization of [a].

EXAMPLE 5. Agricola, Anleitung, p. 77.



During the eighteenth century, there was a discrepancy between the notation of appoggiaturas and their performance. In Richtigen Gsg., Hiller states his belief that composers should write out the appoggiatura as a melodic note if an irregular performance is expected. Hiller, Türk, L. Mozart, and C. P. E. Bach also notate all appoggiaturas in precise durations. C. P. E. Bach writes:

Because of their variability, such appoggiaturas have been notated in their real length. Prior to this, all were written as eighths. At that time, appoggiaturas as diverse as ours were not yet in use.¹

Quantz adheres to the older style, and notates all appoggiaturas as eighths. Tosi, whose information about appoggiaturas is vague, berates the practice of indicating them at all, stating that singers of his day knew where they were to be inserted without the composer's help.

¹C. P. E. Bach, Essay, p. 87.

The appoggiatura may be resolved by step or by leap and from above or from below. C. P. E. Bach restricts the use of ascending appoggiaturas, stating that

the ascending variable appoggiatura is difficult to use except when it repeats the preceding tone; but the descending kind is met in all contexts.¹

Example 6 illustrates C. P. E. Bach's description of the ascending variable appoggiatura.

EXAMPLE 6. C. P. E. Bach, Essay, p. 89.



All of the theorists affirm C. P. E. Bach's treatment of the ascending appoggiatura; L. Mozart, however, prefers to insert a few passing notes between the appoggiatura and its resolution. In Example 7 he adds the note just below the appoggiatura, forming a two-note slide, and in Example 8 he inserts a double unaccented appoggiatura. Finally, the appoggiatura and its resolution must share the same syllable.

EXAMPLE 7. L. Mozart, Violinschule, p. 203.



¹C. P. E. Bach, Essay, p. 90.

EXAMPLE 8. L. Mozart, Violinschule, p. 202.



Hiller cautions against the use of the chromatically raised lower appoggiatura which, if carelessly used, may create a cross relation. This type of lower appoggiatura cannot repeat the preceding tone, and in Hiller's example it is short and approached from above (Example 9).

EXAMPLE 9. Hiller, Zierlichen Gsg., p. 42.



In Violinschule the appoggiatura itself is approached by chromatic half step, avoiding the possibility of a cross relation (Example 10).

EXAMPLE 10. L. Mozart, Violinschule, p. 204.



Although C. P. E. Bach's rule states that appoggiaturas must be performed on the beat,¹ there is a particular passing appoggiatura² described by the other theorists. These appoggiaturas occur especially within descending thirds and are performed before the beat. The following example is from Violinschule (Example 11).

EXAMPLE 11. L. Mozart, Violinschule, p. 206.



Examples of passing appoggiaturas are also found in Versuch, Anleitung, and, though Türk prefers C. P. E. Bach's onbeat appoggiaturas, he acknowledges the existence of passing appoggiaturas in Klavierschule. Hiller's realized examples of appoggiaturas occurring

¹ Anschlagender Vorschlag.

² Durchgehender Vorschlag.

within descending thirds are on the beat (Example 12), and passing appoggiaturas are not mentioned in either of his treatises.

EXAMPLE 12. Hiller, Richtigen Gsg., p. 166.



Two types of "prolonged"¹ appoggiaturas described by the other five authors are notably missing in Hiller's treatises. According to the other authors, the first of these occurs in 6/4 and 6/8 meter (Türk adds 9/8 and 12/8). If an appoggiatura precedes a tied dotted note, it receives the full value of the main note (Example 13).

EXAMPLE 13. L. Mozart, Violinschule, p. 196.



The other variety occurs when a rest follows the main note. The appoggiatura then receives the full value of the main note and the resolution replaces the rest (Example 14).

¹Länger.

EXAMPLE 14. Quantz, Versuch, p. 132.



The unaccented appoggiatura¹ follows the principal note, its duration taken from it. C. P. E. Bach finds the ornament, as he says, "ugly," and treats it only superficially. Hiller, L. Mozart, Agricola, and Türk, however, give it more consideration, dividing it into two categories. The simple unaccented appoggiatura² is formed by one short note ascending or descending by step (Example 15). If a larger interval is used, the note must be consonant with the principal note.

EXAMPLE 15. Hiller, Zierlichen Gsg., p. 47.



In contrast, Agricola determines the value of one unaccented appoggiatura in such a way that the ornament (E^b in Example 16) is longer than its principal note.

¹Nachschlag. Also, Türk adds that an ascending Nachschlag may be called an Überwurf or an Überschlag. He calls a descending Nachschlag a Rückfall or an Unterschlag. L. Mozart calls a descending Nachschlag an Abfall.

²Einfacher Nachschlag.

EXAMPLE 16. Agricola, Anleitung, p. 85.



The second variety, the double unaccented appoggiatura,¹ occurs between two notes ascending or descending stepwise. It consists of two notes, the second of which, according to musical examples, is identical to the principal note (Example 17).

EXAMPLE 17. Hiller, Zierlichen Gsg., p. 48.



Hiller states that the ornament must take from the principal note as little time as possible, although it may take somewhat longer when following a trill. It may also be combined with a variable appoggiatura (Example 18).

¹Doppelter Nachschlag.

EXAMPLE 18. Hiller, Zierlichen Gsg., p. 49.



The double unaccented appoggiatura is applied in the arias in several ways. Often preceded by another appoggiatura, it is also used in succession, forming coloraturas. Rhythmically, Hiller notates this ornament as even sixteenth, thirty-second, or sixty-fourth notes. Hiller's application of the doppelter Nachschlag in the arias shows still another way in which it may be performed: in his explanation, Hiller shows the two principal notes of a double unaccented appoggiatura as being only a step apart; in the AcV, however, the interval between them is often somewhat larger (Example 19). (In the following and subsequent examples from AcV and AmwV, the variation appears in the uppermost line.)

EXAMPLE 19. Hiller, AcV, meas. 4-5.



The cercar della nota, not discussed by any of the other theorists, is a type of unaccented appoggiatura which anticipates

the note following it (Example 20). The interval between the ornament and its principal note may ascend or descend from a second to a seventh.

EXAMPLE 20. Hiller, Zierlichen Gsg., p. 50.



Hiller describes another type of cercar della nota which is applied when a melody rises or falls in half steps. Also called messa di voce crescente, it consists of a gentle crescendo and decrescendo which may be used when the note durations are not so short that the rhythm and meter will be disturbed. Hiller states that this ornament is impossible to notate; therefore, its performance may only be conjecture. Hiller adds that inexperienced singers should not attempt the ornament unless it is accompanied by a fermata.

The accented double appoggiatura¹ most often uses two notes, one directly above and one below the principal note. In the following example, Hiller has written the exact duration of the ornament on a second staff. One can see that, unlike the appoggiatura, the rhythm of the double appoggiatura is not notated precisely, but in slower note values (Example 21).

¹Anschlag or Doppelvorschlag.

EXAMPLE 21. Hiller, Zierlichen Gsg., p. 54.



Wider intervals (ranging from a fourth to a seventh) are also used, as illustrated in Example 22. The first note of the ornament repeats the preceding note, while the second note descends stepwise to the principal note.

EXAMPLE 22. Hiller, Zierlichen Gsg., p. 56.



Hiller shows two rhythmic patterns for the double appoggiatura. It may consist of two even notes, which must be sung quickly and softer than the principal note. The pattern may also be dotted in slow or moderate tempos, in which case the first note of the ornament would be somewhat louder than the second. Agricola adds that a dotted Anschlag may leap only a third, while the undotted one may use any interval from a third to a seventh. Double appoggiaturas in Versuch and Violinschule¹ use only the interval of a

¹L. Mozart calls the double appoggiatura "a mordent."

third. Türk illustrates one descending Anschlag, which he says is rare.

The Slide

Hiller considers two types of slides:¹ one consisting of three notes and the other consisting of two. The former is similar to a double appoggiatura, but filled in (A-B^b-C in Example 21). Here again, Hiller indicates that the notes should be sung twice as fast as they are written (Example 23).

EXAMPLE 23. Hiller, Richtigen Gsg., p. 167.



When indicating a slide, C. P. E. Bach prefers the symbol ∞ , designating an inverted turn and a different rhythm (Example 24).

EXAMPLE 24. C. P. E. Bach, Essay, p. 137.



In contrast to a three-note slide, one consisting of two notes has several realizations. At times the notated rhythm will

¹Schleifer.

determine its performance (Example 27a); at other times, the notes are sung at twice the speed indicated (Example 25a); or the first note of the slide may be sustained, combining the second note with the principal note at the end of the figure (Example 25b). Occasionally the value of the slide is taken from the note which follows it (Example 26), in which case the principal note, much shorter than before, is dotted.

EXAMPLE 25. Hiller, Zierlichen Gsg., p. 59.



EXAMPLE 26. Hiller, Zierlichen Gsg., p. 60.



A dotted two-note slide, which has already appeared in Examples 25 and 26, is used in slow tempos, and the first note of the slide should be louder than the second. In Example 27, Hiller gives three different realizations of a dotted two-note slide which precedes a dotted and tied principal note.

EXAMPLE 27. Hiller, Zierlichen Gsg., p. 61.



The Trill

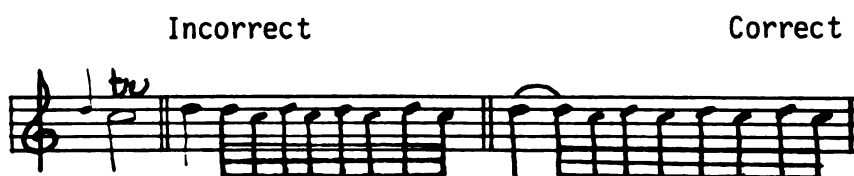
Hiller describes two types of trills: the long trill¹ and the short trill.² The long trill should begin on the upper note,

¹Ganzer Triller.

²Halber or Pralltriller.

and may be preceded by an upper appoggiatura. Agricola suggests the following performance (Example 28).

EXAMPLE 28. Agricola, Anleitung, p. 64.



Hiller believes a very long note should not be entirely transformed into a trill. There is some disagreement among the authors for, although C. P. E. Bach states a long trill should continue through the entire duration of the note, an example by Türk shows an interrupted trill (Example 29).

EXAMPLE 29. Türk, Klavierschule, p. 256.



Hiller states that trills on long notes should be followed by a double unaccented appoggiatura. He includes other terminations for trills, but does not favor them.¹ L. Mozart also ends trills

¹Hiller, Zierlichen Gsg., p. 69.

by anticipating the cadential note, or by adding yet another embellishment, such as another trill.

The half trill is found on short notes preceded by an appoggiatura from above, appearing only in passages with descending seconds and without a termination (Example 30). Only L. Mozart shows a half trill concluded with a doppelter Nachschlag.

EXAMPLE 30. Hiller, Richtigen Gsg., p. 168.



C. P. E. Bach, Agricola, and Türk discuss two trills not found in Hiller's treatises. These are ascending trills¹ and descending trills,² otherwise called compound trills.

The double trill³ is rather unusual, as illustrated in Example 31. Here the actual trill is preceded by one on the note a step below the principal note, the latter being lengthened by a fermata to allow sufficient time. The transition to the second trill should be barely noticeable. It may be noted that the main note of the first trill is placed on the beat, giving the effect that the trill begins on the principal note.

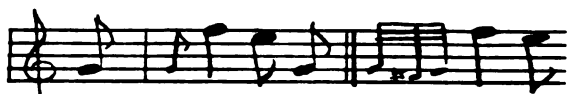
¹Triller von unten.

²Triller von oben.

³Doppeltriller.

A mordent may be added to the appoggiatura if the latter leaps to its principal note (Example 34).

EXAMPLE 34. Hiller, Zierlichen Gsg., p. 70.



C. P. E. Bach, when dealing with a leaping appoggiatura, applies the mordent to either the principal note or to the appoggiatura. Hiller adds that the extended mordent, which is equal in length to a long trill, is only for instrumentalists.

The Turn

The turn,¹ in addition to the appoggiatura or one of the so-called "figures,"² may be substituted for a trill, too many of which "spoils the noble simplicity of song."³ Hiller describes different rhythmic patterns for a turn as applied to a slow or to a fast tempo. These patterns also appear in C. P. E. Bach's Essay, in addition to a third for "moderato" (Example 35).

¹Doppelschlag.

²Figuren will be discussed in the section of this chapter dealing with passaggio.

³Hiller, Zierlichen Gsg., p. 71. ". . . schaden der edlen Simplizität des Gesanges."

EXAMPLE 35. C. P. E. Bach, Essay, p. 113.

Adagio

Moderato

Presto



Vibrato

Hiller's reference to vibrato in the chapter in Zierlichen Gsg. dealing with ornaments indicates that singers of his time applied it only on occasion--chiefly to sustained notes. L. Mozart apparently agrees, for he states that those players who constantly apply vibrato lack taste.

Now because the tremolo is not purely on one note but sounds undulating, so would one be in error if every note were played with the tremolo. There are, indeed, such players, who tremble constantly on every note as if they had the permanent fever.¹

Passaggio

In Zierlichen Gsg., Hiller describes the different methods of varying a melody.

¹L. Mozart, Violinschule, pp. 238-9. "Weil nun der Tremulo nicht rein in einem Tone, sondern schwebend klinget; so würde man eben darum fehlen, wenn man iede Note mit dem Tremulo abspielen wollte. Es giebt schon solche Spieler, die bey ieder Note beständig zittern, als wenn sie das immerwährende Fieber hätten."

Variations can be made in three ways: first, when several notes are added to a few; second, when several notes are turned into fewer, finally, when a certain number of notes is exchanged for the same number of different notes.¹

The first method, the addition of extra notes, is illustrated in Example 36. The added notes appear with those of the original melody, which are twice as fast in the variation.²

EXAMPLE 36. Hiller, *AmwV*, meas. 17.



The second method may be seen in Example 37, where fewer notes are in the variation than in the original.

¹Hiller, *Zierlichen Gsg.*, p. 129. "Veränderungen können auf dreierley Art gemacht werden: einmal, wenn zu wenigen Noten mehrere hinzugesetzt werden; zweytens, wenn man mehrere in weniger verwandelt; endlich, wenn eine gewisse Anzahl Noten mit eben so viel andern vertauscht wird."

²As before, the examples taken from *AcV* and *AmwV* show the variation in the uppermost line.

EXAMPLE 37. Hiller, AmwV, meas. 7.



Finally, in Example 38, Hiller simply exchanges an equal number of notes from original to variation.

EXAMPLE 38. Hiller, AmwV, meas. 23.



The means of altering a melody are the various ornaments and certain figures, which Hiller describes in Richtigen Gsg.¹ The first of these figures is syncopation,² "the repetition of the

¹Hiller has taken the names of the figures from Friedrich Wilhelm Marpurg, Anleitung zur Musik überhaupt, und zur Singkunst besonders (Berlin: Arnold Wever, 1763), pp. 147-150.

²Syncopation or Rückung.

preceding note in half the duration of the following note."¹ These repeated notes, illustrated in Example 39, may or may not be tied.

EXAMPLE 39. Hiller, Richtigen Gsg., p. 176.



The next figure is the repetition of a tone.² Again, there are two types, the second being more instrumental than vocal, reminiscent of Caccini's trillo (Example 40).

EXAMPLE 40. Hiller, Richtigen Gsg., p. 177.



Tonverziehung (a term difficult to translate), related to tempo rubato, consists "in either (a) the anticipation of the following or (b) the sustaining of the preceding note."³ With regard to (a), in Example 41 the B in the first measure appears earlier than

¹Hiller, Richtigen Gsg., p. 176. ". . . die Wiederholung der vorhergehenden Note in der halben Zeit der folgenden Note . . ."

²Tonwiederholung.

³Hiller, Richtigen Gsg., p. 177. ". . . entweder in der Vorausnahme a) der folgenden, oder dem Aufhalten b) der vorhergehenden Noten."

in the original, i.e. after the first beat instead of on the second beat. In (b), the B in the first measure is delayed, appearing after the second beat rather than on the second beat.

EXAMPLE 41. Hiller, Richtigen Gsg., p. 177.



In Klavierschule, Türk says of tempo rubato

that through this performance the tempo, or rather the measure as a whole, is not disturbed. Therefore the common but somewhat ambiguous German expression "disturbed tempo" is inappropriate: for the bass voice takes its course rhythmically (undisturbed); only the notes of the melody are as though moved from the place where they belong.¹

The suppression of a tone² involves syncopation by replacing the first half of a note with a rest (Example 42, from an aria by Hasse).

¹Türk, Klavierschule, p. 374. ". . . dass durch diesen Vortrag das Zeitmass oder vielmehr der Takt im Ganzen nicht verrückt wird. Folglich ist der gewöhnliche, aber etwas zweydeutige deutsche Ausdruck: verrücktes Zeitmass, nicht passend; denn die Grundstimme geht ihren Gang taktmässig (unverrückt) weiter, nur die Noten der Melodie werden gleichsam aus der ihnen zukommenden Stelle verschoben."

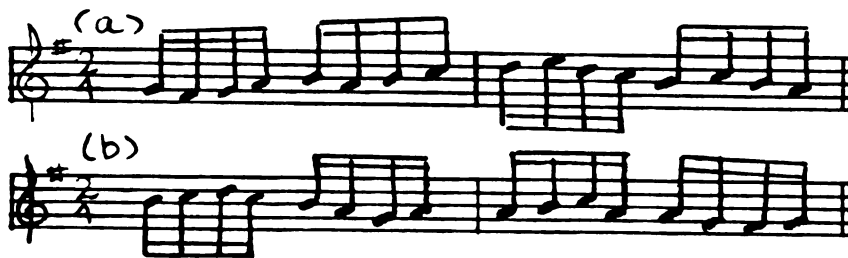
²Tonverbeissung.

EXAMPLE 42. Hiller, Richtigen Gsg., p. 177.



Two similar figures are the roller¹ (Example 43a) and the half circle² (Example 43b). L. Mozart labels the latter a gropo.

EXAMPLE 43. Hiller, Richtigen Gsg., p. 179.



Hiller uses the half circle a great deal in the arias, where it is applied in various ways. It may begin on the original note (Example 44).

1 Walze.

2 Halbzirkel.

EXAMPLE 44. Hiller, AcV, meas. 8.



It may also begin a step above the original note, the first note functioning as a sort of appoggiatura (Example 45).

EXAMPLE 45. Hiller, AcV, meas. 9.



The figure is also inserted between two adjacent notes which ascend or descend (Example 46).

EXAMPLE 46. Hiller, AcV, meas. 10.



In AcV, Hiller shows rhythmic variants for the half circle which he had not presented previously (Example 47).

EXAMPLE 47.



Finally, the half circle is used successively, or in combination with other figures (Example 48).

EXAMPLE 48. Hiller, AcV, meas. 18.



An ascending or descending run or running figure¹ is a scalelike passage which may extend from half an octave up to two octaves. L. Mozart calls this figure a tirata.

The last figure discussed by Hiller is the arpeggio² which is "formed when some or all harmonically related notes are added to a note."³ "A note" here probably refers principally to long notes which are dissolved into harmonic figuration (Example 49).

EXAMPLE 49. Hiller, Richtigen Gsg., p. 180.



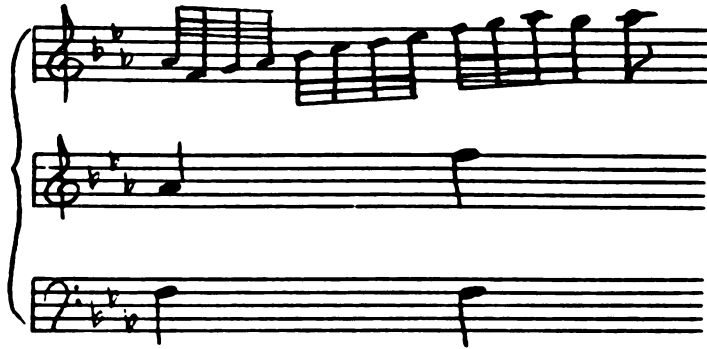
Hiller uses runs and arpeggios in the arias for three purposes: to fill in leaps (Example 50), to fill out long notes (Example 51), and, in combination with other figures, to form coloraturas or cadenzas.

¹Läufer.

²Brechung.

³Hiller, Richtigen Gsg., p. 179. ". . . entsteht, wenn einer Note einige oder alle harmonische Nebennoten beygefügt werden."

EXAMPLE 50. Hiller, AcV, meas. 47.



EXAMPLE 51. Hiller, AcV, meas. 30.



Yet another means of adding variety is through articulation, which Hiller describes in Chapter V of Zierlichen Gsg. Slow, tender, and sad arias should be legato, while staccato is used in fast and fiery pieces. Certain groups of notes should be slurred regardless of the overall tempo, such as fast passages or notes moving in a

series of half steps. A scale ascending or descending more than four notes should be sung staccato.

Four- and three-note figures may use a combination of legato and staccato. The first two or the last two notes of triplets may be slurred while the remaining note is short (Example 52).

EXAMPLE 52. Hiller, Zierlichen Gsg., p. 86.



Similar alternation may be used for four-note groups (Example 53).

EXAMPLE 53. Hiller, Zierlichen Gsg., p. 86.



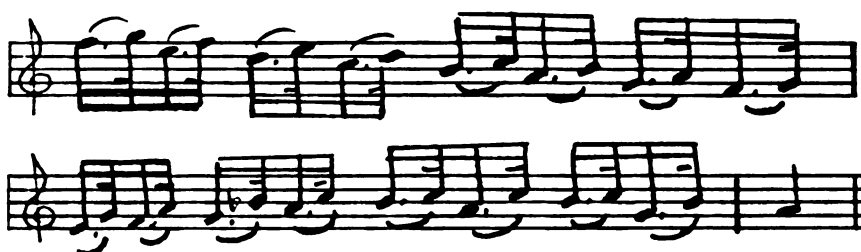
Also, the first of four notes may be short while the other three are slurred (Example 54).

EXAMPLE 54. Hiller, Zierlichen Gsg., p. 87.



Passaggio containing a mixture of steps and leaps should be rhythmically dotted and the notes slurred in pairs. According to Hiller, this type of passage would appear without the dots and marked slurs (Example 55).

EXAMPLE 55. Hiller, Zierlichen Gsg., p. 87.



In conclusion, the essential graces and the extemporary variations discussed above were very necessary additions to Hiller's music. Although L. Mozart suggests diminutions be used "in great moderation, at the right time, and only for the purpose of varying passages which occur several times in succession,"¹ the practice

¹L. Mozart, *Violinschule*, p. 251. ". . . sehr mässig, zur rechten Zeit, und nur zur Abwechselung einiger öfter nach einander kommenden Passagen."

of free ornamentation in more elaborate forms evidently flourished, as attested by both of Hiller's arias and the many other embellished vocal and instrumental pieces from this era.¹

¹See Ernest T. Ferand, Die Improvisation in Beispielen aus neun Jahrhunderten Abendländischer Musik (Cologne: Arno Volk Verlag, 1965).

CHAPTER IV

CONCLUSIONS

In the foregoing study, vocal embellishment in two treatises by the composer Johann Adam Hiller has been considered. Ornamentation in these treatises does not apply to all types of eighteenth-century music. Although the death of J. S. Bach in 1750 is considered to mark the end of the Baroque era, a new style had appeared in Germany between 1715 and 1720. This galant or empfindsamer Stil prevailed during much of the second half of the eighteenth century, with many of its principal composers belonging to the Berlin School, so called due to the large number of composers writing in this style who were in service to Frederick the Great. Ornamentation in treatises by five author-composers who are associated with this school, Agricola, C. P. E. Bach, L. Mozart, Quantz, and Türk, basically parallels that in Hiller's treatises. However, many discrepancies exist even among these six German composers whose music may be considered stylistically related. Apparently there was often no single correct method of performing a given ornament. Furthermore, the popular belief that all graces must be performed on the beat seems mistaken for, despite C. P. E. Bach's ban of the Nachschlag, several of the other authors endorse both the Nachschlag and the passing appoggiatura, another interbeat grace.

Although Hiller's and Agricola's treatises consider strictly vocal ornamentation, few of the ornaments seem specifically for singers. Nearly all of the graces presented may be either vocal or instrumental, for they appear in both types of treatises.

Hiller's two vocal treatises are probably of less importance than those of Agricola, C. P. E. Bach, L. Mozart, Quantz, and Türk, who are more informative and more specific. Hiller's treatises do, however, present some information not found in any of the other five, such as added dots which enhance the declamation of the text, and the cercar della nota, and contain two valuable examples of eighteenth-century embellishment, the "Arie mit willkührlicher Veränderung" and the "Aria con Variazione."

APPENDICES

APPENDIX A

INDEX OF THE WORKS OF JOHANN ADAM HILLER

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INDEX OF THE WORKS OF JOHANN ADAM HILLER¹

I. Translations. Musicological Works

1753. Abhandlung über die Nachahmung der Natur in der Musik
[included in "Erweiterungen der Erkenntniss und der Vergnugens"
and in "Kritische Beyträge," edited by Marpurg. Volume I.]
- 1762-1764. Anekdoten zur Lebensgeschichte französischer, deutscher,
italiensischer, holländischer und anderer Gelehrten. [Trans-
lated from the French. Hiller's name stands beneath the
preface to Volume VII.] Leipzig: Johann Friedrich Junius.
1764. J. J. Rousseau auserlesene Gedanken über verschiedene Gegen-
stände aus der Moral, Politik und den schönen Wissenschaften.
[Translated from the French.] Danzig and Leipzig: Daniel
Ludewig Wedel.
- 1765-1775. Herrn Le Beau's Geschichte des morgenländischen
Kaiserthums von Constantin dem Grossen an. [Translated
from the French.] Frankfurt and Leipzig: [(n.p.)]
- 1766-1772. Anekdoten zur Lebensgeschichte grosser Regenten und
berühmter Staatsmänner. Leipzig: F. A. Brockhaus.
- 1766-1769. Wöchentliche Nachrichten und Anmerkungen, die Musik
betreffend. Mit einem Anhang (1770): Musikalische Nach-
richten und Anmerkungen. Leipzig: Verlag der Zeitungs-
Expedition.
1773. Anweisung zur Singekunst in der deutschen und italienischen
Sprache, zum Gebrauch der Schulen, mit ausführlichen Exempeln
und Uebungsstücken versehen. Frankfurt and Leipzig: Johann
Friedrich Junius.

¹Karl Peiser, Johann Adam Hiller (Leipzig: Verlag Gebrüder Hug & Co., 1894), pp. 115-122. Peiser's headings and bracketed interpolations are translated here into English. Information added by the present author is first enclosed in parentheses and then in brackets.

1773. Musikalisches Handbuch für die Liebhaber des Gesanges und Claviers. Leipzig: Siegfried Lebrecht Crusius.
1774. Anweisung zum musikalisch-richtigen Gesange, mit hinlänglichen Exempeln erläutert. Leipzig: Siegfried Lebrecht Crusius.
1774. Exempelbuch der Anweisung zum Singen, zum Gebrauch der Schulen und anderer Liebhaber des Gesangs. Leipzig: Johann Friedrich Junius.
1780. Anweisung zum musikalisch-zierlichen Gesange. Leipzig: Johann Friedrich Junius.
1781. Ueber die Musik und deren Wirkungen. Leipzig: Friedrich Gotthold Jacobaer und Sohn.
1783. J. Adlung. Anleitung zur musikalischen Gelahrtheit, worinn von der Theorie und Praxis der alten und neuen Musik; von den musikalischen Instrumenten, besonders der Orgel, Nachricht gegeben, und die in jedes Fach gehörigen Bücher bekannt gemacht werden. 2. Auflage, herausgegeben von J. A. Hiller. Leipzig: Breitkopfischen Buchhandlung.
1784. Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler neuerer Zeit. Erster Theil. Leipzig: Dykische Buchhandlung.
1786. Ueber Metastasio und seine Werke, nebst einigen Uebersetzungen, aus demselben. Leipzig: Dykische Buchhandlung.
1786. Nachricht von der Aufführung des Händelschen Messias in der Domkirche zu Berlin, den 19. May 1786. Berlin: Spener.
1787. Der Messias nach den Worten der Heiligen Schrift in Musik gesetzt von G. F. Händel, nebst angehängten Betrachtungen darüber, zur Ankündigung einer zweyten Aufführung in der Pauline Kirche zu Leipzig; Freytags den 11. May 1787. Leipzig: ([n.p.])
1787. Ueber Alt und Neu in der Musik. Leipzig: ([n.p.])
1789. Was ist wahre Kirchenmusik? Leipzig: ([n.p.])
1791. Beyträge zu wahrer Kirchenmusik von Johann Adolph Hasse und Johann Adam Hiller. Leipzig: Adam Friedrich Böhme.
1792. Kurze und erleichterte Anweisung zum Singen, für Schulen in Städten und Dörfern. Leipzig: Johann Friedrich Junius.

1793. Anweisung zum Violinspielen für Schulen und zum Schulunterricht; nebst einem kurzgefassten Lexikon der fremden Wörter und Benennungen in der Musik. Leipzig: Breitkopfischen Buchhandlung.
1798. Erinnerungen gegen das Melodien-Register in Freye's kleiner Lieder-Konkordanz. Leipzig: ([n.p.])

II. Compositions and Editorial Works.

1759. Lieder mit Melodien. (An meinen Canarienvogel.) Leipzig: Lankisch.
- 1760-1761. Musikalischer Zeitvertreib. Leipzig: Johann Gottlob Immanuel Breitkopf.
1760. Melodien zu sechs Romanzen von Löwen, nebst einem Schreiben an den Verfasser: ([n.p.])
1762. Loisir musical. Leipzig: ([n.p.])
1763. Choralmelodien zu Gellert's geistlichen Liedern. Leipzig: Bernhard Christoph Breitkopf und Sohn.
1765. Kantate auf die Ankunft der hohen Landesherrschaft. Leipzig: Bernhard Christoph Breitkopf und Sohn.
1768. Lisuart und Dariolette, eine komische Oper. Leipzig: Bernhard Christoph Breitkopf und Sohn.
1769. Lottchen am Hofe, eine komische Oper. Leipzig: Bernhard Christoph Breitkopf und Sohn.
1769. Die Liebe auf dem Lande, eine comische Oper. Leipzig: Bernhard Christoph Breitkopf und Sohn.
1769. Lieder für Kinder. Mit neuen Melodien. Leipzig: Weidmann Erben und Reich.
1770. Die verwandelten Weiber, oder der Teufel ist los. Erster Theil. Eine comische Oper. Leipzig: Johann Friedrich Junius.
1771. Der lustige Schuster, oder der Teufel ist los. Zweyter Theil. Eine comische Oper. Leipzig: Johann Friedrich Junius.
1771. Der Dorfbalbir, eine comische Oper in zween Acten, und die Muse, ein Nachspiel, in einem Acte. Leipzig: Bernhard Christoph und Sohn.

1771. Die Jagd, eine comische Oper. Leipzig: Bernhard Christoph und Sohn.
1771. Der Aerndtekrantz, eine comische Oper. Leipzig: Johann Friedrich Junius.
1772. Lieder mit Melodien. Leipzig: Johann Friedrich Junius.
1773. Der Krieg, eine comische Oper. Leipzig: Bernhard Christoph und Sohn.
1773. Die Jubelhochzeit, eine comische Oper. Leipzig: Johann Friedrich Junius.
1774. Sammlung kleiner Klavier- und Singstücke. 24 Stücke in 4 Bänden. ([Leipzig: Breitkopf und Sohn.])
1774. Fünzig geistliche Lieder mit klaviermässigen Melodien. Leipzig: Schwickert'schen Verlage.
1774. J. B. Pergolesi Stabat mater, oder Passionskantate, mit der deutschen Parodie des Hrn. Klopstock, in einem Klavierauszuge herausgegeben. Leipzig: Dykische Buchhandlung.
1775. Passions-Cantate nach der Poesie des Herrn Buschmann, componirt von Gottfried August Homilius. Leipzig: in Commission von Bernhard Christoph Breitkopf und Sohn.
1776. Johann Baptist Pergolesi Vollständige Passionsmusik zum Stabat Mater mit der Klopstock'schen Parodie in der Harmonie verbessert, mit Oboen und Flöten verstärkt, und auf vier Singstimmen gebracht. Leipzig: Dykische Buchhandlung.
- 1776-1791. Vierstimmige Motetten und Arien in Partitur, von verschiedenen Componisten, zum Gebrauche der Schulen und anderer Gesanglieder gesammelt und herausgegeben. Leipzig: Dykische Buchhandlung.
- [I 1776
II 1776
III 1779
IV 1780
V 1784
VI 1791 (also under the title
Vierstimmige lateinische und deutsche Chorgesänge, zum Gebrauch der Singchöre in Kirchen und Schulen. Erster Theil.)]
1776. Benda's Dorfjahrmarkt. Operette im Clavier-Auszuge [includes four arias of Hitler's]. ([Leipzig: [n.p.]])

1777-1780. Sammlung der vorzüglichsten noch ungedruckten Arien und Duetten des deutschen Theaters. I-VI Sammlung. Leipzig: Johann Friedrich Junius.

[I 1777
II 1777
III 1778
IV 1778
V 1780
VI 1780]

1778. Sechs italienische Arien verschiedener Componisten, mit der Art sie zu singen und zu verändern, nebst einer kurzen Anleitung für die, die der italienischen Sprache nicht kundig sind. Leipzig: Johann Friedrich Junius.

1778. Der Greis, Mann und Jüngling. Cantate von Herrn Professor Clodius, in Musik gesetzt. Leipzig: Dykische Buchhandlung.

1778. Die kleine Aehrenleserin, eine Operette in einem Aufzuge für Kinder. In Musik gesetzt und mit zwey begleitenden Violinen zum Druck gegeben. Leipzig: Siegfried Lebrecht Crusius.

1778. Horatii Carmen ad Aelium Lamiam. Ode des Horaz. Leipzig: Johann Gottlob Immanuel Breitkopf.

1778. Das Grab des Mufti, oder die beiden Geitzigen, eine comische Oper. Leipzig: Dykische Buchhandlung.

1779. Lieder und Arien aus Sophiens Reisen, mit Beybehaltung der von dem Verfasser angezeigten und andern neu dazu verfertigten Melodien. Leipzig: Johann Friedrich Junius.

1779. Die Friedensfeyer, oder die unvermuthete Wiederkunft. Leipzig: ([n.p.])

1780. Geistliche Lieder einer vornehmen curländischen Dame, mit Melodien. Leipzig: Johann Friedrich Junius.

1780. Georg Friedrich Händel's Te Deum Laudamus zur Utrechter Friedensfeyer, mit dem bekannten lateinischen Texte herausgegeben. Leipzig: Schwickert'schen Verlage.

1781. Italienische Duette für zwey Sopranstimmen, von den besten Tonkünstlern. Leipzig: Dyk's Wittwe.

1781. Cantaten und Arien verschiedener Dichter. Leipzig: Schwickert'schen Verlage.

1781. Duetten zur Beförderung des Studium des Gesanges. Leipzig: Dykischen Buchhandlung.

1781. Arien und Duetten des deutschen Theaters, zur Uebung in Gesang, gesammelt und herausgegeben. I. Theil. Leipzig: Johann Friedrich Junius.
1781. Des Herrn Joseph Haydn Passionsmusik des Stabat Mater mit einer deutschen Parodie, im einem Klavermässigen Auszuge herausgegeben. Leipzig: Schwickert'schen Verlage.
1782. Sammlung der Lieder aus dem Kinderfreunde, die noch nicht componirt waren, mit neuen Melodien. Leipzig: Siegfried Lebrecht Crusius.
1783. Lemire und Azor, eine comische Oper in vier Akten von Grétry, in einem Klavierauszüge. Leipzig: Schwickert'schen Verlage.
1783. Elisens geistliche Lieder, nebst einem Oratorium und einer Hymne von C. F. Neander. Leipzig: ([n.p.])
1784. Passions-Oratorium: Die Pilgrimme auf Golgatha, von Hasse in Musik gesetzt, in einen Clavierauszug gebracht. Leipzig: Schwicker'schen Verlage.
1785. Herrn Carl Heinrich Graun's Passions-Cantate Der Tod Jesu, in einem Clavierauszuge herausgegeben. Breslau: Gottl. Lowe.
1785. Deutsche Arien und Duette von verschiedenen Componisten, in Concerten und am Clavier zu singen, herausgegeben. Theil I. Leipzig: Brietkopf und Sohn.
1788. Poltis oder das gerettete Troja, eine Operette in drey Akten. Leipzig: Schwickert'schen Verlage.
1789. Auszug der vorzüglichsten Arien und Duetten und Chöre aus Handel's Messias. ([n.p.])
1790. Letztes Opfer in einigen Liedermelodien der comischen Muse und seinem verehrungswürdigen Schulfreunde, dem Herrn Stadthauptmann Geissler in Görlitz dargebracht. Leipzig: Dykische Buchhandlung.
1790. Religiöse Oden und Lieder der besten deutschen Dichter und Dichterinnen, zum Singen beym Claviere. Hamburg: Gebrüdern Herold.
1790. Drey Melodien zu Wir glauben all' an einen Gott: zwey neue und die alt verbessert. Leipzig: Adam Friedrich Böhme.
1790. Herr Gott! dich loben wir. Mit 4 Singstimmen, Posaunen, Trompeten und Pauken. Leipzig: Müller, Kupferstecher.

1791. W. A. Mozarti Missa pro defunctis Requiem. W. A. Mozart's Seelenmesse mit unterlegtem deutschem Texte. Leipzig: Kühnel.
1791. W. A. Mozart. Cantate, Davidde penetente. Con l'orchestra. Ostercantate mit einer Parodie von J. A. Hiller. Leipzig: Kühnel.
1791. Meisterstücke des italienischen Gesanges, in Arien, Duetten und Choren, mit deutschen geistlichen Texten, nebst einer nöthigen Vorrede und einem nützlichen Anhang für den Sänger, in Partitur herausgegeben. Leipzig: Johann Friedrich Junius.
1792. Fünfundzwanzig neue Choral-Melodien zu Liedern von Gellert. Leipzig: Breitkopfischen Officin.
1793. Allgemeines Choral-Melodien-Buch, in 4 Stimmen gesetzt. Leipzig: Verlage des Autors.
1794. Nachtrag zum allgemeinen Choral-Melodien-Buche für Kirchen und Schulen, zur Beförderung des Choralstudiums. Leipzig: Verlage des Autors.
1794. Vierstimmige Chor-Arien zum Neuen Jahre, bey Hochzeiten, Geburtstagen und Leichenbegängnissen zu singen, nebst vier lateinischen Sanctus zu den Präfationen. Leipzig: Breitkopf und Sohn.
1796. Tre Quartetti per 2 Violine, Viola et Violoncello. Braunschweig. ([n.p.])
1797. Melodienregister zu dem Dresener Gesangbuche. Leipzig: Verlage des Autors.
1797. Gesang zum Charfreytage von Klopstock. Leipzig: Kühnel.
1797. Aerntelied von C. F. Weisse. Leipzig: Dykische Buchhandlung.

Numerous compositions by Hiller are found scattered in collections, periodical publications, etc., for example in:

Wöchentliche Nachrichten und Anmerkungen, die Musik betreffend. Leipzig: Verlag der Zeitungsexpedition.

Musikalisches Magazin. Leipzig: Bernhard Christoph Breitkopf und Sohn.

Raccolta delle migliore Sinfonie. Leipzig: Bernhard
Christoph Breitkopf und Sohn.

Münter's Sammlung geistlicher Lieder. Leipzig: Dykische
Buchhandlung.

Musikalischer Zeitvertreib. Leipzig: Johann Gottlob
Immanuel Breitkopf.

APPENDIX B

THE ARIAS

Aria con Variazione

The musical score is written for voice and piano. It consists of two systems of staves. The first system has three staves: a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a separate bass line (bass clef). The second system also has three staves: a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a separate bass line (bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The lyrics are in Italian and are written below the vocal line.

Ca - - -

ca - ra, se le - mic pe - ne tut -

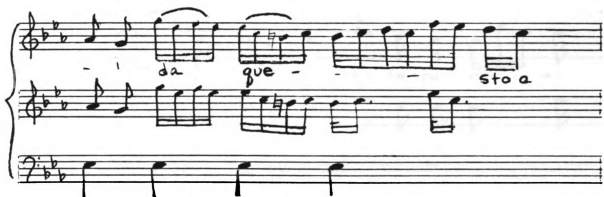
- - te scor - dar mi sa - i tut -

te scor - dar - mi sa - i

non se - pa - rar - ti ma - i da

que - sto a man - te cor

non se - pa - rar - ti ma -



Handwritten musical score for the first system. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note G4. The piano accompaniment (left hand, bass clef) consists of a steady eighth-note pattern: G3, A3, B3, A3, G3. The right hand (treble clef) plays a series of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4.

cor! Ca - ra, se le mie

Handwritten musical score for the second system. The vocal line continues with a half note E4, a quarter note D4, and a half note C4. The piano accompaniment continues with the same eighth-note pattern in the left hand. The right hand plays a series of eighth notes: C4, D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4.

pe - ne tut - te scor - dar - mi

Handwritten musical score for the third system. The vocal line features a triplet of eighth notes: G4, A4, B4, followed by a half note G4. The piano accompaniment continues with the same eighth-note pattern in the left hand. The right hand plays a series of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4.

su - i non se - pa - rar - ti

Handwritten musical score for the fourth system. The vocal line is more complex, featuring a series of eighth and sixteenth notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. The piano accompaniment continues with the same eighth-note pattern in the left hand. The right hand plays a series of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4.

ma-i da que-stoa-man - te cor, da que-stoa-in - - te

cor da que-stoa man

cor!

Ca-ra Se le - mie pe - ne

tut-te scordar - - mi sa - i, tut

te scor - dar - mi sa - i non

Se - pa - rar - - ti ma - i non

Se - - - pa - rar - ti ma - i da ques - to a

man -

Handwritten musical score for piano and voice, page 63. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems of piano accompaniment and one system of vocal melody.

The piano accompaniment is written for the right and left hands. The right hand features a complex, flowing melody with many sixteenth and thirty-second notes, while the left hand plays a simpler bass line with eighth and quarter notes.

The vocal melody enters in the third system with the lyrics: *te, da yu-stea-man - te*. The fourth system continues the vocal melody with the lyrics: *corl Ca-ra, se - le nie pe re tut -*.

te scor-dar - - mi sa - i si

Ca-ra! non se-pa-rar-ti ma-i da que-stoa-man-te

cor,

- da que-stoa-man - - - te

Handwritten musical score for a song in B-flat major (two flats). The score is written on two systems, each with three staves. The first system shows the vocal melody and piano accompaniment. The lyrics are: "cor, da que-sto a man -". The second system continues the melody and accompaniment, with the lyrics: "tu te cor,". The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The vocal line is written in a treble clef with a key signature of two flats. The lyrics are written below the vocal staff.

cor, da que-sto a man -

tu te cor,

Arie mit willkürlicher Veränderung

Vom Dienst der Cre-a-tur ver-las-sen, um-

ringt von-de-ren dich has-sen trägt du mein Heil die Last al-

le-n, die Last

th die Last al-

lein, trägst du die Last al-lein

vom Dienst der Cre-a-tur ver-las-sen, um-

ringt von den-endie dich nes-sen, trägst du, mein

Heil, die Last al-lein trägst du, mein Heil, die Last al-

lein, die Last,

die Last al-lein trägt

du trägst du die Last al-lein, vom Dienst der

Cre-a-tur ver-las-sen, um-ringt von
den-en die dich has-sen, trägst du, mein Heil, die Last al-
lein, die Last al-lein, trägst du, mein Heil, die
Last al-lein, die Last al-lein.

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