

[...] Hence arise the *Mutations* or changes of names in solmisation: as the sound G, for example, while C is the key, is constantly called *sol*; when F is the key it is called *re*, and when the modulation passes into the key or hexachord of G, it is called *ut*, or, according to the Italians, *do* (*u*).

[93]

[...] I could [171] instance innumerable scenes of the admirable Metastasio, which, however beautiful in themselves, have been rendered far more affecting and impassioned, both by the musical composer and performer. To these I could add many English accompanied-recitatives, and airs, in Handel's Oratorios, where even prose has received additional dignity and energy from lengthened tones: and none who ever heard the late Mrs. Cibber sing "Return, O God of Hosts," or "He was despised and rejected," whose ears could vibrate, or whose hearts could feel, would dispute the point. And still, to go a little farther back, I would rest the decision upon the productions of a composer of our own country, in our own language, who seldom was so fortunate as to have words to set that were either elegant, sublime, or truly lyric; I mean Henry Purcell, whose style is now unfashionable, and whose melodies are uncouth and ungraceful; yet few can hear his *Mad-Bess* well sung, without being infinitely more affected than by merely reading that melancholy monologue as a poem.

[170-71]

We know, in later times, that many of the greatest Musicians of Europe have either had their education in Italy, or thought it as necessary to visit that country as the ancient Roman philosophers to travel into Greece, or the Grecians into AEGYPT. Orlando di Lasso, Handel, Hasse, Gluck, and J. C. Bach, went thither very early, and may be said to have formed their styles on the best models of that country (*e*).

[470]

[in reference to the eighth motet of the Fourth Book *della Corona* by Josquin]

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(*u*) The first mention I find of the syllable *do* being used instead of *ut* is by Gio. Maria Bononcini, father of the celebrated composer and rival of Handel, in his *Musico Prattico*, published in 1673, [...].

(*e*) The first motets of Orlando that were published at Antwerp, by Tylman Sufato, 1555, were said to be made *à la nouvelle composition d'aucuns d'Italie*; as the first productions of Handel, that were published in England, were said to be composed *by an eminent ITALIAN master*; Hasse went very young into Italy, and was a scholar of Alessandro Scarlatti; however, his clear and graceful style more resembled that of Vinci and Pergolesi, his competitors in the natural, simple, and elegant manner of writing for the voice, than that of either Scarlatti, his master, or Kaiser, his countryman, and first model. The late excellent composer, Mr. J. C. Bach, son and brother of two of the greatest musicians that ever existed, is allowed to have been a fine player on keyed instruments, before he went into Italy; but his vocal music is certainly more in the style of Italy, than of his native country.

(a) This [p. **505**: successive entries of a descending scalar passage with a dotted first note] was a favourite Point, with Handel, as may be seen in the 1<sup>st</sup>. Allegro of his 1<sup>st</sup>. Organ Concerto, and in several of his Choruses.

[**506**]

[Charles Burney, *A General History of Music. From the Earliest Ages to the Present Period ... Volume the Second* (London: the author, 1782).]