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but may be wrought out by fit studies."—*Lord Bacon*.

J. G. ALBRECHTSBERGER'S

COLLECTED WRITINGS ON

THOROUGH-BASS, HARMONY,

AND

COMPOSITION,

FOR SELF-INSTRUCTION.

WITH MANY EXPLANATORY EXAMPLES, VERBALLY COMMUNICATED TO, AND SYSTEMATICALLY ARRANGED,  
ENLARGED, AND EDITED BY HIS PUPIL,

IGNAZ CHEVALIER VON SEYFRIED;

WITH A SHORT GUIDE TO FULL-SCORE PLAYING, AND A DESCRIPTION OF ALL INSTRUMENTS EMPLOYED  
UNTIL THE PRESENT TIME.

IN THREE VOLUMES.

VOL. II.

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# ALBRECHTSBERGER'S

## GUIDE TO COMPOSITION.

EVERY musical composition consists of chords, which, ruled and ordered by the laws of truth and beauty, form a complete and self-contained production. The art of music, or knowledge of composition, is a comprehension of certain rules, by which ideas created by the inventive faculties may be arranged and connected in a natural manner, so as to please the ear, and form a perfectly correct whole.

### CXXVI.—ON INTERVALS.

In the preceding instructions in thorough-bass, the number of intervals, with their appropriate names, has been already given and detailedly explained; therefore, we know that when one or more of these intervals are placed above a fundamental note, a chord in two, three, four, or five parts is created; for example:—

Ex. 550. Two-part chords.

Natural Intervals.

Fundamental note.

Three-part chords.

Ex. 551.

Fundamental note.

Fundamental note.

Four-part chords.

Ex. 552.

Fundamental note.

Fundamental note.

These intervals are, as has been before remarked, capable of the following modifications:—

Ex. 553.

Unisons.			Seconds.			Thirds.		
Perfect.	Aug.	Minor.	Major.	Aug.	Dim.	Minor.	Major.	
1	2	3	4	5	6	7	8	

Fourths.			Fifths.			Sixths.		
Dim.	Per.	Aug.	Dim.	Perfect.	Aug.	Minor.	Major.	
9	10	11	12	13	14	15	16	

Sevenths.			Octaves.			Ninths.		
Dim.	Minor.	Major.	Dim.	Perfect.	Minor.	Major.		
17	18	19	20	21	22	23	24	



In four parts.



## Ex. 558. Various movement.

In three parts.



In four parts.



## CXXIX.—ON MUSICAL MODES AND KEYS.

Our ancestors contented themselves, many hundred years ago, with the following six keys, which probably originated in Greece:—

D, e, f, g, a, b, c, d.—	This scale was called	Modus doricus.
E, f, g, a, b, c, d, e.—	" "	Modus phrygius.
F, g, a, b, c, d, e, f.—	" "	Modus lydius.
G, a, b, c, d, e, f, g.—	" "	Modus mixolydius.
A, b, c, d, e, f, g, a.—	" "	Modus æolius.
C, d, e, f, g, a, b, c.—	" "	Modus jonius.

These were their *authentic modes*, when they ended the composition by descending a fifth, or ascending a fourth (which is the same thing), in the fundamental part; for instance, *g, c*, to which notes were taken perfect chords, as is still usual, unless the major third on the penultimate note is suspended by a fourth. They acknowledged six other relative keys, formed from the six authentic modes, a fifth higher, and these they called *plagal modes*; they concluded the fundamental part with two perfect chords, and descended a fourth, or ascended a fifth (which is again the same thing); for instance, *c, g*.\* As in these twelve keys, and also in their derivatives, it was necessary to guard against flats and sharps, nothing very vocal could be produced. When any foreign semitones were introduced into the above-mentioned twelve modes, they changed their character and were called *genus chromaticum*, that is, semitonic; when quartertones were introduced, they were called *genus enharmonicum*, or quartertonic. The ancients, however, made little use of these rarities so common in our day, but contented themselves with the above keys; their compositions depended principally of whole tones, and belonged to the class denominated natural or simple (*genus diatonicum*). When all three species were used in the same com-

position (which was seldom), this was called the mixed species (*genus mixtum*). Whoever desires greater knowledge of these antiquities, should read the seventh section of the first part of Mr. Marpurge's work on the fugue. In the present day, 24 keys are acknowledged, which may be multiplied to 42 by means of additional flats and sharps. But as the most remote may be indicated by different and fewer accidentals, and the same effect produced on the ear, 24 keys, 12 major and 12 minor, have been established. In order to discover the 12 minor keys, it is sufficient to descend to the minor third below the major key-note. To begin, for instance, on C major:

Ex. 559.

C major.	A minor.	G major.	E minor.
D major.	B minor.	A major.	F $\sharp$ minor.
E major.	C $\sharp$ minor.		
B major.	G $\sharp$ minor.	F $\sharp$ major.	D $\sharp$ minor.
G $\flat$ major.	E $\flat$ minor.	D $\flat$ major.	B $\flat$ minor.
A $\flat$ major.	F minor.	E $\flat$ major.	C minor.
B $\flat$ major.	G minor.	F $\flat$ major.	D minor.

Should a scholar ask how many keys he might use in a long piece—for instance, in the first or last part of a symphony, of a concerto, of a quartett or quintett, in a chorus, or in a long fugue—my answer would be: "Only five analogous keys, which, ascending in major, and descending in minor keys, with their natural thirds, may be found in the following order, which need not be retained in the composition itself; for example:—

Ex. 560.

Principal key.	Analogous keys.	Principal key.	Analogous keys.
C major.	A minor.		

c, d, e, f, g, a, a, g, f, e, d, c.†

Thus C major and A minor have the same analogous keys, G major the same as E minor, and so forth in all major keys with their relative minors. The commonest manner, however, of proceeding to analogous keys, is, in major keys, from the principal key to its fifth, with the major third; then to the

\* When, in the present day, a conclusion is made in the *plagal* manner, it is usual to suspend the octave in the penultimate chord by the ninth.

† Although this normal rule may have shackled the creative genius too much half a century ago, at present authors have proceeded to the antipodes, and seem to imagine that the highest point in art is gained by modulating through every key in a single composition. Extremes are always to be avoided; the middle course is always best. Good composers, however, have more than sufficiently proved that it is possible to connect even heterogeneous keys in a flowing, harmonious manner.

sixth, that is, to the sixth grade, with the minor third; then to the fourth grade, with the major third; then to the second grade, with the minor third; lastly, when desired, to the third grade, with the minor third. It is necessary, after these wanderings into analogous keys, for the composer to return by a melodious and beautiful transition to the principal key, in which, after a long or short modulation, the piece must conclude. For instance, it is usual to proceed from a commencement in C major to G major, thence to A minor, thence to F major, thence to D minor, thence to E minor, thence for conclusion to C major. Minor keys have a different order. In them, it is more usual to proceed from the principal key to the third note, from A minor to C major; thence to the seventh, G major; thence to the fifth, E minor (which the ancients also used as the first analogous key); thence to the fourth, D minor; thence to the sixth, F major; and lastly back to the principal key, A minor. But the above orders of modulation are not to be considered laws; a refined taste and correct feeling—above all, the profound study of good models—will be the surest guide as to what ought to be imitated or avoided. It is to be furthermore remarked, that the seventh minor or major grade, in major keys, and the second grade in minor keys, are not analogous; in the two keys mentioned above as examples these would be *bb* and *b*. When use is made of the enharmonic transition, it is advisable to put a slur in the part which makes the transition, especially if it be for wind and stringed instruments, in order that the orchestra may not clash too much with the organ, which, on account of its fixed temperament, has no quartertones. For instance, a violin or hautboy part has, ascending or descending, *g* and *ab*, or *d* and *eb*, in immediate succession; these two notes, which formerly made a quartertone, must be alike in sound when performed, though not the same in notation; for example:—

Ex. 561.

Andante.

Largo.

NB.

# CXXX.—ON THE ANCIENT AND MODERN SCALES OF A FUNDAMENTAL PART.

The question: "What chords are required by the ascending or descending scale of a fundamental part?" may be thus answered: "The ancient and modern accompaniments may be equally employed, as both are good and useful in different cases." Firstly—the bass scale of the ancients in C major, above which they placed only perfect chords, or chords of the minor and major sixth:—

Ex. 562.

Ascending. Descending.

The three upper parts may be inverted, in this, as in the following examples:—

In A minor.

Ex. 563.

Ascending. NB. NB. Descending.

These two scales serve for all possible keys, in strict composition. Secondly—the scale of the moderns in C major, which, ascending and descending, is accompanied by three perfect, two imperfect, and three dissonant chords:—

Ex. 564.

Ascending. Descending.

In A minor.

Ascending. NB. NB. Descending.

The three upper parts may equally be inverted, if desired. These two scales serve for all possible keys, in free composition. These examples may be taken as models for all major and minor keys, which may be modified according to the following tables—for instance; slow scale in C major, in which two different chords are formed over each fundamental note :—

Ex. 565.

Position of the fifth.



or:



Or in divided harmony :—

Ex. 566.



An example, faulty on account of too many hidden fifths :—

Ex. 567.

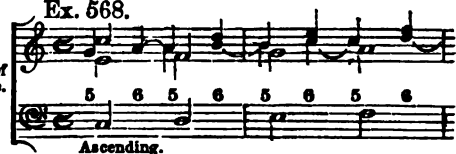
NB. NB. NB. NB. NB.



The five NB point out the five objectionable fifths, which must be always avoided in accented divisions of a bar :—

Ex. 568.

Position of the octave.



And so forth in the remaining major keys.

Slow Scale in C minor.

Ex. 569.



The NB in the bass points out that it is better for the bass to move *downwards* a diminished seventh, than to move *upwards* an augmented second, from *ab* to *bb* :—



Position of the 3rd.

Position of the 5th.

In three-part composition, perfect and imperfect chords (5—6) merely alternate in ascending; but in descending, with the exception of the first bar, 7—6 alternate, to which the third is constantly taken as complementary interval; for example:—

Ex. 571.

Position of the 5th.

Position of the 3rd.

This kind of three-part accompaniment to a figured bass is unusual, but sometimes necessary, and produces a beautiful effect in *piano* solo-passages. The following are two examples in three parts in D minor:

Ex. 572.

Position of the 5th.

Ex. 573.

Position of the 3rd.

It must further be remarked, that in the 12 minor keys, the sixth and seventh must be made major in ascending, to ensure a better melody (see the NB under *f* and *g*, in Example 564, in A minor). In descending, they remain unchanged. In all minor keys, this alteration takes place also in the upper part:—

Ex. 574.

Ascending. Descending.

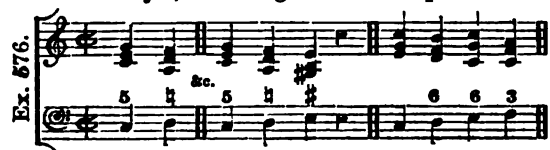
Good masters have left the sixth unchanged in ascending, when the measure is slow; but in quick

runs it is always heightened like the seventh; for example :—

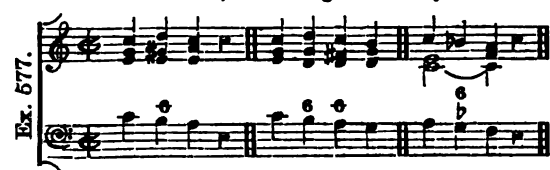


We must remark that minor and major scales of modern composers cannot belong to the first class of strict composition, because all unprepared dissonants are forbidden, excepting in free style; in this latter, even chromatic passages may be introduced into minor and major scales. The question now arises, what is to be done when the bass does not proceed entirely through the eight grades. The rule then is, always to accompany the concluding note of the passage, with a perfect chord, unless we wish to use a deceptive cadence; for example :—

In C major, according to strict composition.



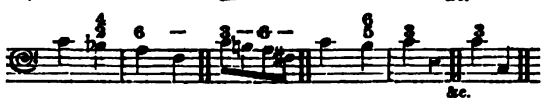
In A minor, according to free style.



If it is asked how a bass is to be accompanied when it moves in skips, the answer is—should it ascend a third or descend a sixth, the second note must be accompanied by a chord of the sixth in oblique movement; should it ascend a fourth or descend a fifth, the second note must be accompanied by a perfect chord according to the key—the same should it ascend a fifth or descend a fourth; should it ascend a sixth or descend a third, sometimes a perfect, sometimes an imperfect chord may be used; should it ascend a minor seventh or descend a major second, the second note must be accompanied by the chord of the second, augmented fourth, and major sixth, in oblique movement—the same should it ascend a major seventh or descend a minor second, when they are passing notes, but when they are intrinsic notes, and ascend instead of descending, then they are ac-

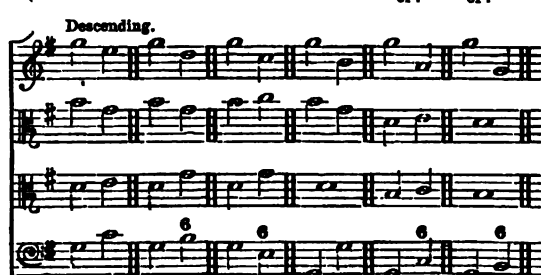
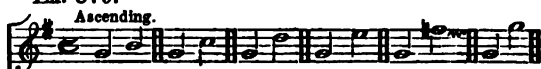
companied with the imperfect fifth and minor third and sixth; should it move a whole octave, the same harmony may remain; for example :—

Ex. 578.



The skips in the under bass-stave are only local inversions of those in the upper bass-stave, and are therefore accompanied by the same harmony. The inversions of double counterpoint are somewhat different, as will be shown in the sequel. It often happens that a bass and inner part must be made to an upper part which moves in skips. Should it not pass through any given chord to which other parts—or at least the bass—might not remain stationary in oblique movement, then the following accompaniment may be used :—

Ex. 579. Skipping upper part.



As many kinds of accompaniment may be used to every scale, especially in free style, it is allowable also in this case to employ other chords; for if in

the violin part, were not the commencing note, the fundamental note might be either *e*, the third below, *b*, the sixth below, or *c*, the fifth below, in which case the inner parts would require a different disposition; these three fundamental notes, and the octave below, are the only consonant intervals which may be taken alternately beneath an upper part, in the first four classes of strict composition. In the second class, when the Canto fermo requires two notes against one, the oblique movement is preferable to the others; no less so in the fourth class, wherein four, six, or eight notes are placed against one.

#### CXXXI.—ON STRICT AND FREE COMPOSITION IN GENERAL.

*Strict composition* is that which employs voices alone, without any instrumental accompaniment. It is more restricted by rules than is free composition, because a singer cannot produce tones so easily as an instrumentalist. It is mostly used in churches or chapels (therefore also called *Stilo alla Capella*), when it is accompanied by the organ, or occasionally by violins and oboes in unison with the treble—by trombones in unison with the alto and tenor—and by double-basses, violoncellos, and bassoons in unison with the bass or organ. When instruments are omitted, as is usual in Passion-week in royal chapels, no dissonant skips are permitted, excepting skips of the diminished fourth and fifth, when they are well and soon resolved; it is also forbidden to skip from or to a dissonant. In two-part harmony, hidden fifths, octaves, and unisons are by no means admitted, in the five classes of strict composition, above or under a simple chaunt (Choral, or *Cantus firmus*); some few are allowed in three-part, and more again in four-part compositions, &c., but they must be especially guarded against in the upper part. The first class admits no dissonant chord, whether the harmony be in two, three, four, or more parts; it contains only perfect chords and the chords of the minor or major sixth. Not even in compositions of many parts is the chord of the fourth and octave tolerated. The second and third classes admit dissonants when they are regular passing notes, that is, by grades and on the unaccented division of a bar. Exceptions to this rule are made for certain changing notes, with their inversions, by which it is permitted to skip from a seventh, in the upper counterpoint, or from a fourth, in the lower counterpoint of a chorale. Strict composition does not admit of *unacknowledged notes* (*Nota abjecta*), which may often be used with advantage, in the third and fifth class of free composition, especially in violin parts. An *unacknowledged note* is one which is passing, skipping, and foreign to the chord; for example:—



Furthermore, in strict composition, all suspended dissonants (which are first admitted in the fourth class) must be prepared by a consonant, and resolved by *descending* on to the next half or whole tone. Chromatic and enharmonic passages are also prohibited. To strict composition, therefore, belong the five first classes, as presented in this and in Fux's book of instruction. For the sake of convenience, the examples given are almost all in *alla breve* measure. Other kinds of measure may be used. Strict composition comprehends church-style imitations, solemn and serious counterpoints, with or without a choral, simple and double fugues, and lastly, canons; in short, to this style belong all counterpoint compositions, *alla capella* for voices, especially those unaccompanied by instruments. No class of strict composition permits a note of the same denomination, as *cc*, *dd*, to be repeated in succession during one bar; there exist two exceptions to this rule,—the first, in the fifth class, on an interrupted suspension—the second, in vocal pieces, when, on account of many, especially short, syllables, one note may be divided into two, and even the slur over a suspension omitted; for example:—

#### Ex. 581.

NB. *fr* The organ part, however, must be written thus:— *fr*

Do-na no-bis pa-cem.

Do-mi-ne Fi-li u-ni-ge-ni-ta.

Organ.

*Free composition*, in all its classes, admits of unprepared dissonants, occasionally introduced in imitations, counterpoint passages, and fugues, and on all divisions of bars; but these discords must always be properly and naturally resolved. In both styles of composition, all occasional *Fa*-notes are resolved by descending a semitone, and all *Mi*-notes are resolved by ascending a semitone, unless a deceptive cadence is used (for an explanation of *Fa*-notes and *Mi*-notes, see page 90). In free style, a composer seldom restricts himself to one of the five classes, but uses all kinds of notes, both for the melody and accompanying parts. A rest, or short pause, may be occasionally employed in vocal or wind instrument parts, in order to facilitate respiration. Appoggiaturas and other graces may be introduced, when the beauty of the melody is increased by them. The same note may be repeated two, three, or more times in one bar, especially in instrumental pieces. Free style also allows dissonant skips, particularly in violin, viola, violoncello, and bassoon parts, provided these are not introduced in an unnatural manner. Free composition is used in three styles—the church style, chamber music style, and dramatic style; for instance, in masses, graduals, offertories, psalms, hymns, &c., accompanied by the organ; also in fugues, when dissonants are unprepared, or when suspended are



resolved, as retardations, by ascending to the next grade,—for instance, when the second of the upper part rises to the third, which requires, in three-part harmony, the fifth and sixth,  $\frac{5}{3}$  or  $\frac{6}{3}$ , and in four-part harmony the perfect fourth and major seventh,  $\frac{7}{4}$   $\frac{8}{4}$ . In our present time, we find a thousand examples of free style more easily than twenty of strict composition, especially in *arias*, duetts, trios, symphonies, and dramatic choruses; also in airs *alla camera*, with accompaniments for pianoforte or violin; in trios, quartets, quintets, and concertos for various instruments. Therefore, I need not show models of this kind, but only advise all those who would devote themselves to composition, to put into full score many examples, taken from good masters, in the style for which they feel the greatest inclination. As it is impossible to attain the requisite purity in either style without principles of counterpoint, it will be advisable to commence by the study of strict composition in two parts.

CXXXII.—FIRST CLASS OF STRICT COMPOSITION, IN TWO PARTS, CALLED NOTE AGAINST NOTE.

The following rules apply to this class :—

**Rule 1st.**—When two notes, contained in the latter of two chords, form a perfect concord, direct movement must be avoided in moving from the first to the second chord, and oblique or contrary movement employed; in which case the first chord may be perfect or imperfect; for example :—

Ex. 582. Contrary movement.

Ex. 583. Oblique movement.

According to this rule, the following examples would be incorrect in two-part harmony, on account of open and hidden fifths, octaves, and unisons :—

Ex. 584.

Consecutive octaves.

Hidden fifths.

The hidden fifths are—from  $c$  to  $d$ ; the first octave contains the fifth,  $f$  which, though not struck, is supplied by the ear. Also, from  $a$  to  $g$ , the implied fifth,  $d$ . From  $c$  to  $d$ , the secret fifth,  $f$ , &c.; in the same manner, hidden octaves and unisons may be discovered :—

Hidden octaves.

Hidden unisons.

Consecutive octaves and fifths must be guarded against, even in contrary movement, especially when the accompaniment is performed on an organ having pedals, on which an organist generally plays most of the fundamental notes, and often changes an ascending skip of a fourth to a descending skip of a fifth, or *vice-versa*, and thus produces consecutive fifths and octaves.

**Rule 2nd.**—When two notes, contained in the latter of two chords, form an imperfect concord, all three movements may be employed in progressing from the first to the second chord, whether the first be perfect or imperfect; for example :—

All correct.

As, in the sequent four classes, dissonants are also used, they may be ranked with imperfect consonants,

and add the following to the two rules above: the first chord may be perfect, imperfect, or dissonant.

**Rule 3rd.**—Commencements and conclusions must be made on perfect consonants, care being taken that the counterpoint above should not end, and the counterpoint below should not commence on a fifth. In the first case, the conclusion would sound thin and unsatisfactory; in the second case, the fifth, placed as fundamental note, would indicate a foreign instead of the principal key.

**Rule 4th.**—All bars, or divisions of bars, should be marked by consonant chords, more often imperfect than perfect. The latter are—the perfect unison, the perfect fifth, and octave; the former are—the minor and major third, and the minor and major sixth.

**Rule 5th.**—The unison is always to be avoided, as sounding too thin, excepting on a first or last bar.

**Rule 6th.**—When a chorale lies in the upper part, the penultimate note of the counterpoint below must have the minor third or tenth; the former ends on the unison, the latter on the octave, in the concluding bar. When a chorale lies in the lower part, the counterpoint above must have the major sixth above the penultimate note, which concludes on the octave.

**Rule 7th.**—Two major thirds must not follow each other in the progression of a whole tone, either ascending or descending; but may do so, in the progression of a semitone. Neither may they follow each other in a major-third skip, as an unharmonious transverse position would ensue (*Mi contra Fa*); but they may do so in a perfect-fourth skip. In ancient nomenclature, *Mi* always indicates the lower and *Fa* the higher tone of a major semitone. Therefore, *Mi-Fa* are the ascending, and *Fa-Mi* the descending half tones of a major semitone; for instance, in consecutive notes: —*e f, a b, b $\flat$  c, e, a, b*, are *Mi-notes*; and *f, b $\flat$ , c*, are *Fa-notes*. In the system of the Benedictine, *Guido von Arezzo*, the note *e* is alone called *Mi*. In a major-third skip, two notes are *Mi*, and the other two are *Fa*; this is what is called *Mi contra Fa*. We may also consider that *Mi-notes* indicate  $\sharp$ , and *Fa-notes*  $\flat$  keys; therefore, when one of two chords belongs to a  $\sharp$  key, while the other belongs to a  $\flat$  key, a heterogeneous succession ensues, and produces an unharmonious transverse position, called *Mi contra Fa*; for instance:—

*b* . . . . . *g*  
*g* . . . . . *e $\flat$*

*b* and *g* are *Mi-notes*, and belong to the scale of G. *g* and *e $\flat$*  are *Fa-notes*, and belong to the scale of E $\flat$ ; therefore, this is a case of *Mi contra Fa*, as is the following, reversed:—

*g* . . . . . *b*  
*e $\flat$*  . . . . . *g* } *Fa contra Mi*.

*Fa* . . . . . *Mi*

Two consecutive major thirds are equally prohibited with a perfect-fifth skip in both parts, not on account of *Mi contra Fa*, but because a major seventh then is placed across these two bars or notes, and is always

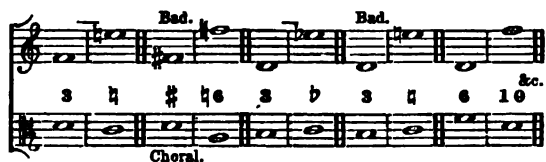
difficult to sing, whether it ultimately ascend or descend:—

Ex. 587.

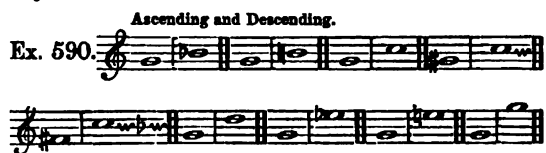
In a cadence of three or more parts, two major thirds, ascending a whole tone, are permitted, as may be seen in the last examples.

**Rule 8th.**—Whole or half cadences are forbidden in the course of a piece; in the last two concluding bars, a half cadence is permitted; for example:—

**Rule 9th.**—Skips of all augmented and most diminished intervals are forbidden, both in ascending and descending; also skips of the three sevenths, as these all belong to unvocal intervals, difficult to entone. In a vocal composition, unsupported by instruments, everything must be avoided which could endanger its easy and firm execution; for example:



As no skips beyond the perfect octave are used in the four vocal parts of choruses, the following intervals only remain for permitted use; for instance, in *g* :—



The following are only permitted in free style, or with instrumental accompaniment :—



**Rule 10th.**—It is not well to use (without necessity) more than three successive thirds or sixths in direct movement, because such parallel progressions of thirds and sixths destroy the dignity of a serious style, and find their proper sphere only in lively or operatic songs. The counterpoint, in two-part composition, should not continue stationary during more than three bars (even of *alla-breve*, two crotchet, three crotchet, or three minim measure), in order that the progression of the harmony may not become sluggish. Of course, an exception to this is the *Taste solo* in pieces of three or more parts. Skips of the major seventh and ninth, through three or four notes, are incorrect, and produce harsh and difficult melodies; for example :—



The minor seventh, on the contrary, may be used; for example :—



equally well in the under part; for example :—



The augmented fourth is also forbidden through two or three notes, as it is difficult to hit, and altogether unvocal; for example :—



### XXXXIII.—CONTINUATION OF THE ABOVE.

No student can add one or more parts to an invented or given melody until he have carefully examined and studied the keys which it contains in itself, or into which it naturally modulates. It is true that we commence by the simplest chorales in one of the eight church modes, or in the easiest of the established 24 keys; but all the notes of the written subject do not remain in the original key (which is indicated by the last note), which often changes to its analogous keys; for example :—

#### Ex. 596. Chorale in C major.



In this example, the first and last note are rightly placed in the chord of C, when they are accompanied. The second and third notes are derived from G major, and the fourth and fifth from C major again; the sixth and seventh belong to the chord of A minor; the eighth and ninth, considered together, to E minor. The tenth is derived from A minor, the eleventh from D minor, or both, taken together, from F major. The twelfth note may be considered either the octave to G major, or the dominant of the chord of C major; the thirteenth may be considered the principal key-note, or the third of A minor, or the sixth above *c*, when the counterpoint is written below; the fourteenth must be considered as the dominant of G major, which *g* must first appear in the penultimate bar, in three or more part harmony; in two-part harmony, only *b* is added to it, for in the five classes of two-part composition, our two cadences, *c* *e* and *b* *a*, are only half cadences. The following chords may be written above and beneath the chorale :—

#### Ex. 597.



When, as is right, the chorale is transposed—that is, when the subject which has formed the lowest part is treated as the upper part, or *vice-versa*—it is necessary to form the counterpoint from new intervals, different from those already used, in order to produce other harmonies, as the mere transposition an octave higher or lower does not create a change of chords. The same applies to harmonies in three and four parts. The first class of composition in two, three, and four parts, admits only perfect chords and chords of the sixth (see Rule 4); therefore we may use, for two parts, the minor and major third, the minor and major sixth, the perfect fifth, and perfect octave—also the minor and major tenth, which are then considered thirds—also the perfect unison, but only on the first and last bar, or division of a bar (see Rule 5). For instance, in a chorale written in an easy key, and forming the upper part, should the note *e* occur, the following permitted intervals may be placed against it in the lower part, alternately; should the same *e* occur in the chorale below, then the same number of intervals may be used in the upper part; for example:—

Ex. 598.

With three parts, the following consonant chords may be placed under *e*, when it occurs in the upper part:—

Ex. 599

and the following when it occurs in the fundamental part:—

Ex. 600.

The same may be used in four parts, with the addition of a fourth interval, which will generally be the perfect octave, the perfect fifth, the doubled third, or the doubled sixth. The laws of good melody must be observed in the counterpoint as well as in the subject itself; one of these laws is, to re-descend after ascending a sixth or octave, and *vice-versa*—another demands that the leading note, or seventh major tone, should ascend a semitone to the octave,

and the fourth note, especially in major keys, should descend to the third, which need not always be accompanied by the expected chord, as deceptive cadences are more effective, and preferable until the real conclusion; for example:—

Ex. 601.

Ancient masters expelled the *Ottava battuta* from pieces in two or more parts; I should not use it in two-part compositions, in the strict or free style; it is admissible in three parts; it is more so in four parts, especially when the double counterpoint of the octave participates. The *Ottava battuta*, is that which is struck upon the accented division of a bar; in a bar of two or three divisions, it occurs on the first note; in bars of common time, it occurs on the first and third crotchets; in bars of six divisions, on the first and fourth; in bars of twelve divisions, on the first and seventh. The remaining divisions are called unaccented, and will be spoken of more detailedly in the third class. When the upper part moves from an unaccented to an accented division, by a descent of the fourth, fifth, or sixth to the perfect octave, while the lower part only ascends a half or whole tone in contrary movement, an *Ottava battuta* is produced, and may happen in the following manner:—

Ex. 602.

Ex. 603.



Perhaps it was forbidden on account of its vague effect and its likeness to the unison; for example:—



The following is an example of the first class:—



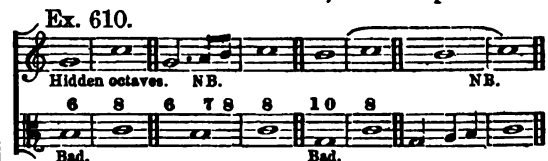
In this, there are six faults, pointed out by the numbers below. The first is, that the commencement is not in the same key in which the *Canto fermo* closes; in the key of C major. *f* must not be placed as fundamental note. The second fault is occasioned by the unison, which is only permitted in opening and concluding bars; the third fault is the cadence-like octave, preceded by the major sixth; the fourth fault is the augmented fourth, because no dissonant is admitted into the first class; the fifth fault consists of a too long succession of sixths, which, like many thirds or tenths, sound trivial, as has been remarked, and contrast disagreeably with the simple severity of this unadorned class of writing. The sixth fault (even without mentioning the hidden octaves) is occasioned by the cadence of the bass-part; for in two parts the penultimate note must always appear as the minor third below, even though the bass be used instead of the alto. Unless free style be employed, the following manner is better:—



The NB to the seventh bar points out that the under part may cross to above the upper part, and vice-versa. The subject may be transposed an octave lower, and appear as tenor; and the counterpoint be written in an upper part; for example:—



Seven faults occur in this example, pointed out by the numbers above. *Fault 1*—A skip of the augmented fourth, from *c* to *f*, between the second and third bars of the upper part. *Fault 2*—In the fourth and fifth bars of the upper part, *g* to *c* produce hidden octaves; these, or hidden unisons and fifths, are produced, as we have already explained, when, in a skipping progression of these perfect intervals, one of them is contained in the empty space between it and the consecutive octave, fifth, or unison; this will be seen distinctly by filling the empty space of a skip with its intermediate intervals; for example:—



The two NB point out that *b* is contained between *g* and *c*, and forms, in both cases, the hidden, as the following *c* is the consecutive octave; the errors marked *bad* are as great as consecutive octaves, *b-c* would be. This explanation will also serve for hidden fifths and unisons. All these prohibited octaves, fifths, and unisons may be discovered by completing the intermediate space of a skipping part with small notes; for example:—



*Fault 3*—is the diminished fifth,  $b\flat$  above  $e$ , which is a dissonant. *Fault 4*—is also the diminished fifth,  $f$  above  $b$ . *Fault 5*—is the chromatic progression from  $g$  down to  $e$ ; these semitonic passages not being admitted into the first class, without instrumental accompaniment. *Fault 6*—is the minor third above the penultimate note, which must always be the major sixth. *Fault 7*—is the fifth placed above the last bar, which must always have the octave or unison. The following is therefore better:—

Ex. 612.

Counterpoint. NB.

Subject.

NB. 3 3

NB. NB.

The first NB above  $f\sharp$  in the alto points out that the  $\sharp$  is introduced intentionally, as it is permitted to modulate frequently to analogous keys. The second NB above  $d$  in the alto points out that even more than three thirds may follow each other, when one or many of them are placed so as to cross the parts. The two NB beneath the tenor point out that the parts may cross each other with consonant chords, especially if they are already approximated. They also point out, that sixths must be marked instead of thirds above  $e$  and  $d$ , as no organist playing from figured bass may cross his hands; for, were two thirds to be marked in succession above the tenor, to which thirds belong the fifth and octave, in four-part harmony, the result would produce the chords of E minor and D minor, instead of the inverted chords of C major and G major.

Another example in E minor.

Ex. 613.

Counterpoint.

Subject. 5 3 6 6 6 3 6

Counterpoint.

3 8 # 6 3 10 6 8

6 6 10 10 10 8 3 8

We have already stated that the Greeks and ancient masters acknowledged 12 peculiar keys. Their key of E, called *Modus Phrygius*, appears to be merely

a composite. It is remarkable that *Fux*, in his examples, commences its accompaniment with the minor third, and ends it with the major third, like other minor keys. But his fame remains immortal, and he was master and model to many hundreds. He is not to blame, if, in our day, much has been changed. The remaining authentic modes would be still admissible, if marked with the flats and sharps necessary to beautify their melody. I shall, however, retain the established 24 keys of modern masters throughout all five classes. But I recommend that in remote keys, the less difficult should have the preference—for instance,  $G\flat$  major instead of  $F\sharp$  major—as the former leads to analogous keys, which are more easy. I will only give a general example of the six analogous keys of  $G\flat$  major and  $F\sharp$  major; but from this it will clearly be seen that  $G\flat$  major, on account of its more easy analogous keys, is less difficult for performers than  $F\sharp$  major, although both keys with their modulations have the same effect on the ear; for example:—

Analogous keys to G flat major.

Ex. 614.

6 5 5 6 7 7 5 6

Analogous keys to F sharp major.

Ex. 615.

6 7 7 6 5 5 7 6

Here it may be clearly seen that  $G\flat$  major leads to easier keys than does  $F\sharp$  major. Let the student examine the numbers marked below the bass, which do not indicate chords, but the number of flats and sharps required by the new analogous key contained in each bar, and he will perceive that  $G\flat$  has two analogous keys with seven flats, and three with five flats; while  $F\sharp$  has three with seven sharps, and only two with five sharps. I will not even mention the double-sharps, which would be required with the dominant of these major keys, when used in conclusions. It follows that  $G\flat$  major is much more easy and natural to singers and instrumentalists, as common sense will tell every one that it is useless to employ much, where a little attains the same end. When the first class has been sufficiently practised in various minor and major keys, the second class may be studied with the same Chorales.

CXXXIV.—ON THE SECOND CLASS OF STRICT COMPOSITION IN TWO PARTS, IN WHICH TWO OR THREE NOTES ARE PLACED ABOVE OR BELOW ONE.

In this class, we may remark,—firstly—that the counterpoint may begin without or with a rest equivalent to a division of a bar; but in both cases, the beginning note must be a perfect consonant. In the remaining bars, the accented divisions must always

consist of perfect or imperfect consonants; the unaccented divisions may contain either consonants or dissonants, even the unison, which is admitted in this class, on any *unaccented* division, but on *accented* divisions, only on the first and last bar. Dissonants, however, such as the three seconds, the three fourths, the diminished and augmented fifth, the three sevenths, the minor and major ninth, must not be introduced by skips, but by grades; for instance, between three descending or ascending notes:—

Ex. 616. All correct.

The four NB point out errors, which consist of skips from or on to dissonants. It is also allowed to introduce dissonants, even those which are diminished or augmented, between two similar notes, which must, however, be consonants; for example:—

Ex. 617.

Secondly—the penultimate bar in upper counterpoint must have the perfect fifth and major seventh, or the minor tenth and major sixth, in succession; which major sixth moves to the octave for conclusion. In lower counterpoint, the penultimate bar always requires the perfect fifth and minor third or tenth,\* and the last bar concludes with the unison or octave; for example:—

Ex. 618.

It results, therefore, that in this class, as in the first, the sixth and third are the intervals which lead to the conclusion, and must be prepared only by the fifth. Thirdly—it is forbidden, even in contrary movement, to move from a perfect fifth, octave, or unison, to another perfect fifth, octave, or unison, between which a skip of only a third occurs; as two fifths, &c., of this kind, introduced in descending or ascending, produce as sharp an effect on the ear, as two consecutive fifths, &c., in direct movement; for example:—

Ex. 619. All bad.

\* Those who would employ the Phrygian mode—viz., *a*, without *#*—must, in lower counterpoint, take the minor sixth instead of the fifth, as *b* has no place in this mode, and the naked *b* would be an incorrect diminished fifth, in an accented division of the bar.



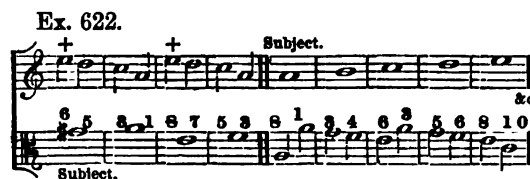
Correct, as the skips are in fourths.



When the fifths, octaves, or unisons occur in unaccented, while the thirds or sixths occur in accented divisions of a bar, the error no longer exists; for example:—

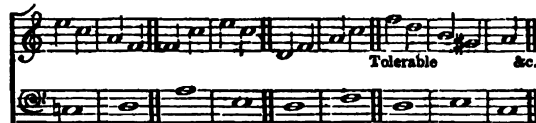
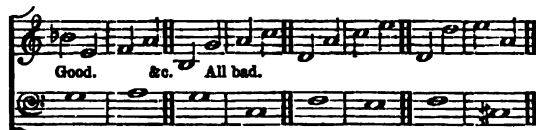
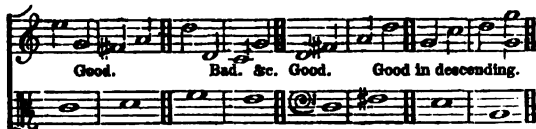


But I should recommend a beginner not to introduce too many such fifths and octaves, as they impress the ear disagreeably in two-part composition. Now for a needful word on monotony: this continuation, or repetition of a few notes, is forbidden in this class, although often met with in free style, where good masters add a different bass or middle part, or change the instruments and vary by *forte* and *piano*, or by transposition to an octave higher or lower. The following example shows this evil, although the identical intervals stand in proportional difference to the subject:—



Fourthly—after a distant skip of two notes, the third note ought to return by a skip of a fourth or third, when it cannot do so by grades. Three or four skipping notes should never contain in themselves a chord of the ninth or major seventh, even though the *Canto fermo* in the fundamental part should furnish good chords. Skips of three or four notes, containing a minor seventh, are seldom good; the diminished seventh may be tolerated:—

Ex. 623.



Fifthly—skips with two notes, beyond the perfect octave, to the three sevenths, to all augmented and most diminished intervals, are prohibited in this, as in the other classes. Those dissonant skips, however, which were admitted in the first class, when passing from bar to bar, if in one part alone, are also permitted in this class, in one bar, or from an unaccented to an accented division. The same with regular passing notes, which occur in unaccented divisions; or, in free style, on accented divisions of a bar. All the rules of the first class (excepting Rules 4 and 5, of course) are applicable to the present class.





Twelve faults occur in the lower counterpoint.

1. The first note, *e*, which, being the sixth of *c*, forms an imperfect consonant, with which it is forbidden to commence or conclude.
2.  $f \sharp$ , in the second bar, which makes a skip from the preceding *c* to the augmented fourth.
3. *c*, in the fifth bar, which forms a cadence-like octave to the treble, on account of the preceding major sixth.
4. *a*, in the sixth bar, as, in this class, it is forbidden to use direct movement in progressing from a dissonant to a perfect consonant.
5. The diminished fifth, *b*, a dissonant on the unaccented division of a bar,\* introduced by a skip.
6. The open perfect fifth, *g*, after the diminished  $f \text{---} g$  in direct movement. In two-part composition, it is not good even in descending, and would progress thus:  $g f, b a$  and so forth; in three parts, it is tolerated.
7. *a*, the fifth above *d*, in the ninth bar, which fault is not remedied even by contrary movement after a skip of the third.
8. *b* above *e*, in the tenth bar, is a similar error.
9. *c* above *f*, in the eleventh bar, is a similar error.
10. The unharmonious transverse position caused by the relative position of the same *f* towards the preceding *b* in the treble.
11. The hidden fifths from the eleventh to the twelfth bar,  $c \text{---} c$  which are produced by passing from a fourth or other interval to a perfect fifth, in direct movement.
12. The fifth,  $g \text{---} d$ , in the penultimate bar, introduced after the third,  $c \text{---} e$ , in direct movement. Both counterpoints may be improved as follows:—

\* In two-part composition, it is utterly prohibited on the accented division of a bar.

Ex. 626.

Counterpoint.

5 3 4 6 3 6 3 6 - 6 5 6 5

Subject.

9 6 8 6 5 3 6 10 8 6 7 6 3

Counterpoint.

3

3 3 3 6 3 6 3 4 6 7 10 8 5 6 8

6 - 6 7 5 6 6 5 3 3 6 8 5 3 8

In addition to the rules given for the preceding classes, the following must be observed in this third class. The first note must always be consonant in measures of equal or triple time; the rest (taken separately) may be dissonant, when introduced by grades, and placed between two consonants; for example:—

Ex. 627.

1 2 3 4 10 &c. 10 9 8 7 3 &c.

1 2 3 4 &c. 5 4 3 2 3 10 9 8 7 5 &c.

8 7 6 5 3 3 4 5 6 10 5 6 7 8 10 &c.

6 5 4 3 6 3 4 5 6 10 3 5 6 7 10 &c.

8 2 3 4 5 8 6 7 8 9 10 8 &c.

3 4 5 6 7 8 9 10 6 7 8 5 4 3 &c.

We must here remark that it would be very unmelodious to skip a third into a new bar, after one containing three or four notes ascending or descending by grades; for example:—

Ex. 628.

&c. &c. &c.

&c. &c. &c.

&c. &c. &c.

&c. &c. &c.

&c. &c. &c.

Bad. Good.

8 8 &c.

Good for the cadence.

Wider skips, also, after such progressions, are seldom good; for example:—

Bad. Bad.

Bad. Bad.

Good, because the chords are nearly the same. Bad.

As this class admits of four, six, or eight notes above or below the chorale, or subject, it will be advisable to examine the divisions of bars, their quality and quantity, in order to compose with certainty according to rule. Divisions are generally indicated by the upper number of the time marked—for instance, a bar of two crotchets contains two divisions; the down beat, or first crotchet, is the accented—the up beat, or second crotchet, is the unaccented division. A bar of usual *Alla-breve* time, has also two divisions—the down beat, or first minim, being the accented, and the up beat, or second minim, the unaccented division. A bar of three crotchets has only one accented (the first crotchet), and two unaccented divisions (the second and third crotchets). The same applies to a bar of three minims, and to all bars of triple time. A bar of four crotchets, or common time, has, it is true, four beats, but is really only a double bar of two crotchet time. The first crotchet is the first accented, the second crotchet the first unaccented, the third crotchet the second accented, and the fourth crotchet the second unaccented division of the bar. In bars of six beats of equal length, the first note is the first accented division; the second and third notes, unaccented divisions; the fourth note is the second accented division; and the fifth and sixth notes, unaccented divisions. In bars of nine beats, the first, fourth, and the seventh notes are accented—the second and third, fifth and sixth, eighth and ninth, are unaccented divisions. In bars of twelve beats, the first, fourth, seventh, and tenth notes are accented, and the second and third, fifth and sixth, eighth and ninth, eleventh and twelfth notes, are unaccented divisions. When this last kind of bar is treated as a bar of four crotchets (in which case, the dotted note only counts as one beat, although containing three equal parts), then the first beat may



Ex. 638. In three parts.

Good. Hidden fifths. &c.

NB. NB.

Ex. 639. In four parts.

NB.

or in the following manner, in which they produce, in addition, an unprepared chord of the fourth and sixth, which is only allowed in free style; for example:—

Ex. 640.

NB. NB.

NB. NB.

These latter manners are, on this account, less beautiful, and ought to be seldom employed in strict composition. In this class, also, the last note of the penultimate bar, must be the major sixth, when the counterpoint is above, and the minor third or tenth, when it is below. In upper counterpoint, the following cadences, besides many others, may be used; in them, the sixth is led to by regular gradual passing notes, or by notes skipping on to a consonant interval:—

Ex. 641.

Counterpoint.

Subject.

5 8 7 6 8 5 8 5 6 8

5 3 5 6 8 8 7 5 6 8 6 8 7 6 8

In under counterpoint, the following cadences, prepared by the third, may be used:—

Ex. 642.

Subject.

6 5 4 3 1 3 5 4 3 1 5 3 4 3 1

6 1 2 3 1 3 1 2 3 1

or:

6 7 8 6 8

3 2 1 3 1

Bad. 1 1 Subject.

The last two cadences are faulty, as in them two unisons and two octaves occur on accented divisions of the bar, and produce a progression offensive to the ear in direct movement:—

Ex. 643. Example in C major.

Counterpoint.

Subject.

Counterpoint.

Counterpoint.

Subject.

Counterpoint.

Subject.

In this class, the best two, three, and four-part counterpoints are those which retain one kind of chord in each bar, as they are serious and steady, appropriate to the church style, and even in quicker times are performed with greater precision. Nevertheless, it is not forbidden to introduce a different chord on each beat, providing the first chord be perfect, as also the last. It is preferable to retain the perfect chord throughout the whole of the first bar, as the auditors are thus instructed and confirmed as to the principal key; in the ensuing bars, an unaccented division may contain occasionally a dissonant chord, introduced by grades; the accented divisions must all commence with a consonant chord, as may be seen in the above counterpoints.

Example in E minor.

Ex. 644.

In this example eleven faults occur in the counterpoint above. *Fault 1st*—the second note, *d*, because in no book of instruction can we find a permission to skip to or from a dissonant (the two changing notes of *Fux* excepted, with their inversions) in strict composition. Such a seventh would be no error in free style, when we are bound by no chorale; it is considered as a regular transition when accompanied on the organ or pianoforte; for example:—

Ex. 645.

*Fault 2nd*—is the last note of the second bar, *d*, which is again a dissonant (a fourth) introduced by a skip. *Fault 3rd*—is the *f* in the third bar, because, in the first place, it is a dissonant introduced by a skip and not by grades; and, in the second, because minor seconds offend the ear, in this case, by rising to the unison on the following note, *g*; and in the third place, because three notes follow each other to this *f*, which complete a ninth, and therefore form a bad and harsh melody. The same unmelodious progressions occur also when three notes contain in themselves a skip of the major seventh; for example:—

Ex. 646.

A skip of the minor seventh is, on the contrary, always good. *Fault 4th*—is the second note, *c*, which is introduced as a diminished fifth, by a skip, and is not properly resolved by descending to *b*; it also forms a dull melody with the ensuing three notes, *d, a, g*. *Fault 5th*—is the *d* in the sixth bar, because it is a dissonant occurring on the accented division of a bar, which is forbidden in this, as in the preceding class. *Fault 6th*—is the entire seventh bar, which, though harmonizing with its fundamental note, *f*, is monotonous with the previous bar. *Fault 7th*—is the unison, *g*, on the accented division of the eighth bar; it would be correct, if it were the second note. *Fault 8th*—is the *c*, in the same bar, which causes a skip of the fourth. *Fault 9th*—is the *e* in the ninth bar, in which four notes, ascending by grades, are followed by an ascending skip, which is a fault against good melody. *Fault 10th*—is caused by the hidden unisons, from the unaccented division of the tenth bar to the accented division of the eleventh bar; viz., *b, g, a, &c.*, to *b, a*, of the chorale. *Fault 11th*—is the unprepared fourth, *b*, in the penultimate bar.

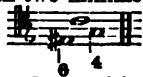
In the counterpoint below, thirteen faults occur. *Fault 1st*—is the second note, *b*, a fourth introduced by a skip. *Fault 2nd*—is caused by the hidden octaves, from the unaccented division of the first bar to the first note, *a*, of the second bar, which progress in direct movement from an imperfect to a perfect consonant, that is, from a sixth to an octave. *Fault 3rd*—is caused by the open consecutive octaves, from the end of the second to the beginning of the third bar; viz., *a—g, &c.* *Fault 4th*—is the unnecessary chromatic progression in the counterpoint of the third bar, which progressions are only allowed in free style. *Fault 5th*—is the unnecessary skip of the diminished fifth, with the following cadence: *b—a*. *Fault 6th*—is the repetition of an identical note, *b—b*, in the same bar, which is only permitted in free style (as is, also, a repetition of an identical note, as last of one, and first of the next bar).

*Fault 7th*—is the *g* in the eighth bar, which makes a bass-cadence with the preceding *d*; viz., *f*  $\frac{4}{4}$  *g*, &c.

*Fault 8th*—is the *g*  $\frac{4}{4}$  in the ninth bar, which forms an unharmonious transverse position with the preceding *g* of the alto, and also a minor chromatic progression in the counterpoint itself—*g*, *g*  $\frac{4}{4}$ , *a*, &c.

*Fault 9th*—is the *b* in the same bar, because it does not ascend to the next *c*; for when, in two-part composition of this class, the perfect fourth does not, in three notes, descend or ascend by grades on the third note, but is merely enclosed between two similar notes, the effect on the ear is that of a dissonant, and this is as faulty as to skip to it with two minims

in the second class; for instance:—



*Fault 10th*—is the skip of the augmented second in the tenth bar, from *g*  $\frac{4}{4}$  down to *f*; this skip being seldom vocal or permitted even in the free style.

*Fault 11th*—is the skip of the major seventh in the eleventh bar. *Fault 12th*—is caused by the hidden fifths between the twelfth and thirteenth bars, viz., from the sixth to the fifth, in direct movement,

*g*  $\frac{4}{4}$  *a*, &c. *Fault 13th*—is caused by two unisons, between which there is only a skip of a third from

the penultimate to the last bar, *f*  $\frac{4}{4}$  *e*, *f*  $\frac{4}{4}$  *d*  $\frac{4}{4}$  *e*. In the following example, both counterpoints are improved:

Ex. 647.

Counterpoint.

Subject.

Counterpoint.

#### CXXXVI.—ON THE FOURTH CLASS OF STRICT COMPOSITION IN TWO PARTS.

The syncope, or suspension admitted into this class, is divided into two principal kinds—consonant and dissonant—but these contain manifold varieties. *Dissonant suspensions* are made by binding any of the following notes:—the three seconds, or fourths, or sevenths, the two ninths, a diminished or aug-

mented fifth. *Consonant suspensions* are the following:—a perfect unison, which in this class is permitted on the accented division of a bar, a minor or major third, perfect fifth, minor or major sixth, perfect octave, and a minor or major tenth. Seconds are always resolved in the bass forming the counterpoint below by descending a half or whole tone to the third. The three fourths also are resolved by descending to the third, in the counterpoint above. The three sevenths also are resolved by descending half or a whole tone to the minor or major sixth, in the counterpoint above; and the two ninths also descend to the octave as suspensions in the upper part. The perfect and augmented fourth, when suspended in the lower part, must also be resolved by descending to the next note, the fifth. It is well known that the diminished fifth is best resolved on the third below, but in this class it is not to happen immediately, especially in the upper part; when it appears suspended in that part, the minor third or sixth must be interpolated in the unaccented division of a bar; for example:—

Ex. 648.

NB.

ac.

ac.

Bad, in two parts, without the descending resolution.

Consonant suspensions may be resolved by moving to another consonant by skips or grades, which last can only take place correctly with the perfect fifth and the two permitted sixths; for example:—

Consonant suspensions.

Ex. 649.

### Dissonant suspensions.

**Dissonant suspensions.**

6 4 3      6 7 6      10 9 8 or:

**NB.**

[illegible]

The bound fourths in the under counterpoint are not real suspensions of the fourth, but an accompaniment to the suspended second, which must be added in harmonies of three or more parts. In Fux's Latin book of instruction, there is an example (see his *Gradus ad Parnassum*, page 72) of a ninth introduced into the lower part, which is also not a real ninth, but a second above the octave, as is proved by its resolving on to the third above the octave, called the tenth. The same master (see same page) forbids us to resolve a seventh on an octave in the lower part, which is right enough in two parts, but we know that other celebrated composers have often used it as a suspension of the perfect chord in compositions of many parts; for example:—

Ex. 650.

No. 1. No. 2.

5 6 6 or: 5 6

The harmony of the sixth, in No. 2, is better. The following examples are also good, especially for pieces in three and four parts, although they appear to contain octaves and fifths :—

Ex. 651.

The second system of the musical score for 'The Bird Song' consists of two staves. The upper staff continues the melody from the first system, starting with a treble clef and a key signature of one sharp (F#). The lower staff provides a harmonic accompaniment, starting with a bass clef and a key signature of one sharp. The melody in the upper staff is written in a simple, flowing style, while the accompaniment in the lower staff uses a more complex, rhythmic pattern. The system concludes with a double bar line.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melody starting with a half rest followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, and G5. The lower staff is in bass clef and contains a bass line starting with a half note G2, followed by quarter notes A2-B2, C3-D3, E3-F#3, and G3-A3.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of quarter and eighth notes. The lower staff is in bass clef with the same key signature and time signature. It contains a bass line with some notes beamed together and some notes marked with fingerings: 3, 5, 3, 5, 3, 2, 3, and 1.

*Remark.*—Although the precedent of many composers may sanction the above progression, which has been acknowledged correct, even by severe rigorists, yet we would dissuade beginners from using it, as a succession of such fifths and octaves, in two parts, impress the ear too sharply—the more so, that this class admits of suspended dissonants on the accented divisions of bars, which thus may sound more like unaccented divisions; while the unaccented divisions upon which the resolutions are completed by consonants, sound like accented divisions—by which the disagreeable effect of this progression is made more sensible. For this same reason, the following three manners of suspension should be avoided in succession, in pieces of two or more parts, both in strict and free style. The fourth manner, however, in which the suspended ninth is prepared by the octave, is forbidden even when not in succession, as it produces nearly consecutive octaves; for example:

Ex. 652. 

Two musical exercises, No. 2 and No. 3, are shown. Each exercise consists of a treble clef staff and a bass clef staff. Exercise No. 2 features a melody in the treble staff and a bass line in the bass staff. Exercise No. 3 is similar but includes a double bar line in the middle of the treble staff. Fingerings are indicated by numbers 1-5 above the notes.

**Good in three parts.**

**No. 4. Bad.**

The second system of the musical score for 'The Bird Song' consists of two staves. The upper staff continues the melody from the first system, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and ending with a quarter note A4. The lower staff continues the accompaniment, starting with a half note G3, followed by quarter notes A3, B3, and C4, then a half note B3, and ending with a quarter note A3. The key signature remains one flat (Bb), and the time signature is 4/4.



In this class, the first bar of both counterpoints, in harmonies of three or more parts, should commence with a pause or rest equal to a whole division, and the first up beat, or unaccented division, should contain a perfect consonant. All unaccented divisions must contain consonants, as in them are prepared the suspensions, which, in this class, are all made in the accented divisions; the suspensions themselves may be either dissonants resolved downwards (in strict style), or consonants resolved upon others, by grades or skips. The penultimate bar in upper counterpoint must always have the suspended minor seventh resolved upon the major sixth, after which the last bar concludes with the octave. In the Phrygian mode, employed by *Fux*, the chorale concludes in the two last bars with *f*, *e*, when the major seventh is natural and necessary, and must be resolved upon the natural major sixth, viz., the suspended *e* on to *d*. Therefore an organist commits an error if he resolve this major seventh on the augmented sixth, *d*♯, when playing the short symphonies between the verses of *Vespers* in this key (the fourth church mode), which, in chorales, has no ♯, and he may by this mistake confuse the singers, who are obliged in this key to sing *d*♯ unalterably. The organist also is in error, or ignorance, who makes the responses of the verses, beginning in this principal key, with the fourth, *a*, instead of the fifth, *b*. Thus much on the cadences of upper counterpoint. The cadences of under counterpoint, must consist of the suspended second resolved on the minor third for the penultimate bar, and the unison or octave for the concluding bar—the latter, if the second lies distant. In free style, the following licenses are given:—The seventh may ascend or descend to the third by a skip, when the melody gains grace thereby; for example:—



The diminished seventh, which has its place on the seventh grade of minor scales, and the dominant seventh, which has its place on the fifth note of major and minor scales, may skip to or from each other and their appropriate intervals, the third and diminished fifth, or to their inversions; for example:—



Lastly, if successive suspensions should not be agreeably effective, it is allowable to introduce once, or at most twice, into the counterpoint an unsuspended consonant on an accented division. In this, as in the previous classes, a beautiful, flowing melody is a requisite:—

#### Ex. 655.



The NB above the upper counterpoint points out that, although the diminished fifth, *f*, ascends instead of descends to its resolution, yet, as the *g* in the unaccented division may be considered as merely a passing note, this fifth is really resolved on *e* in the following bar. The NB of the under counterpoint points out that *f* and *b* produce the fault of *Mi contra Fa*, which is excusable, as leading in the following bar to A minor, and not to O major. Altogether, the excessively shackling restrictions of this class require occasional exceptions.

#### Example in E minor.







CXXXVII.—ON THE FIFTH CLASS OF STRICT COMPOSITION IN TWO PARTS.

This class comprises *ornamental counterpoint* (*Contrapunctum floridum*)—so called, as it admits the use and admixture of all kinds of notes. Besides the rules of the previous four classes, the following are to be observed:—In writing the counterpoint, the division of a bar ought not to contain four rapid notes, but only two, occasionally, and then not on the beginning of a division; for example:—

Ex. 657.



In order to avoid dull and wearisome melody, the second class ought not to be employed longer than four divisions, the last of which should be tied to the fifth division; for example:—

Ex. 658.



Neither should a long note occur on the unaccented division without being bound on to the next bar; for example:—



but it should occur on the accented division; for example:—



The third class should not be employed for longer than five divisions, and the first class is not used except for the last bar. In addition to a beautiful and bright church-melody, the composer should now strive to introduce various long and short suspensions, such as exist in counterpoint, and are familiar to all practical students of music. I call these suspensions, long, longer, short, and shorter. The long is that which continues for one division—the longer, that which continues for two whole divisions; the short

is that which continues for half a division—and the shorter is that which continues for the quarter of a division of a bar, whatever be the measure indicated. The following examples will remind or inform the student, of the four suspensions just named:—



This class only admits the long and the short suspensions. In upper counterpoint, the major and minor seventh, the fourth, and the ninth—and in under counterpoint, the major and minor second—may be varied as long suspensions in the following manner:—

Ex. 662.



Should a composer wish to employ these variations after a chord of the octave, the second and seventh manner are least advisable, as severe critics might condemn these two variations, as producing consecutive octaves. Fux has used them in the following

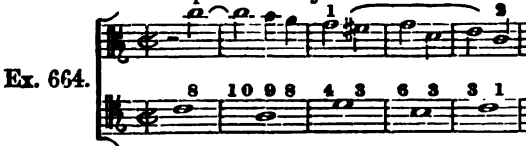
way, which, notwithstanding his great fame, is not held up for imitation:—

Ex. 663.



The commencement and conclusion of both counterpoints in this class, must be made with a perfect consonant; and it is still forbidden to commence the under counterpoint with the fifth below, and to conclude the upper counterpoint with the fifth above. The first bar of both counterpoints must begin with a rest, equal to one division of the bar, as in the preceding class. The penultimate bar also has the suspended seventh in the upper, and the suspended second in the lower counterpoint.

Example in C major.



Nine faults exist in this example. *Fault 1st*—is the unprepared fourth, *g*, in the third bar. *Fault 2nd*—is the dull melody produced by using the second class too long, that is, for three bars continuously. *Fault 3rd*—is caused by the two quavers on the first division of the sixth bar. *Fault 4th*—is that, in one bar, two similar notes are written in succession (*a a*, in the seventh bar); this would be no fault in a vocal part, where one long note may be divided to accommodate syllables; for example:—

Ex. 665.



*Fault 5th*—is the skip of the seventh, which is only permitted in free style, for the sake of elegance, after the suspended ninth. *Fault 6th*—is the too lengthy minim, *c* (after the two crotchets, *e* and *d*), on the unaccented division of the ninth bar, which sections

are not admitted in this class; such a fault can only be remedied by an ensuing bind, or by dividing the notes, in the following manner:—

Ex. 666.



Sections ending with a minim on the accented division are permitted, and often necessary for vocal and wind instrument parts, as breath may be taken unobserved after these unbound notes. *Fault 7th*—is the diminished fifth, *f*, in the first accented subdivision of the tenth bar. *Fault 8th*—is the seventh, *a*, introduced by a skip, in the tenth bar. *Fault 9th*—is caused by the four quavers in the eleventh bar, which do not belong to this class; the case is different if a piece which might be marked by  $\frac{3}{4}$  or common time, be written, for the sake of convenience, in *Alla-breve* measure, in which quavers would represent semiquavers.

An improvement of Example 664.

Counterpoint.



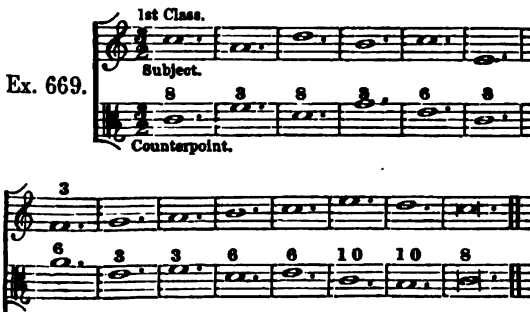
Example in E minor.

Counterpoint.

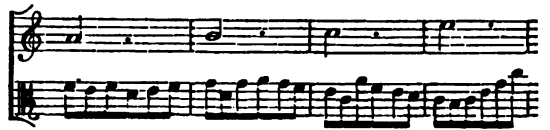
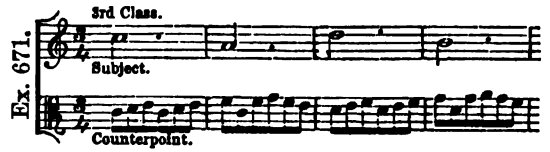




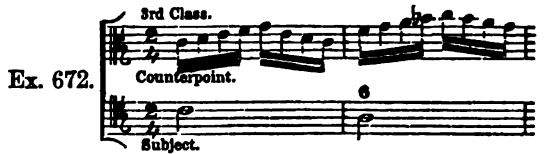
In the third class, we already remarked that four, six, or eight notes of equal value might be written against the chorale, and examples now follow of all five classes, on the same chorales, in C major and E minor, in two sorts of triple time, which ought to be as familiar to the student as measures of equal time. Whoever can guard against all faults comprehended in these five classes of two-part composition, in equal or unequal measure, may feel assured that he will easily compose melodiously in three or four parts, as it is certain that the fuller the harmony becomes, the greater in proportion are the deviations from strict rule.

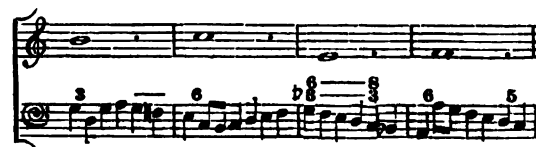
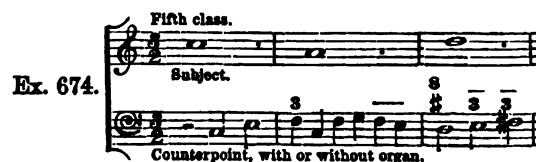
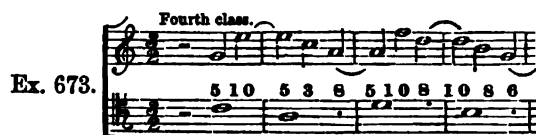
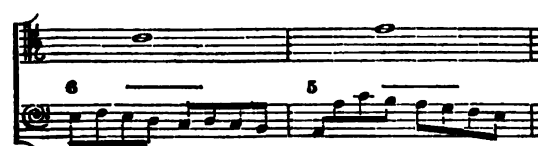
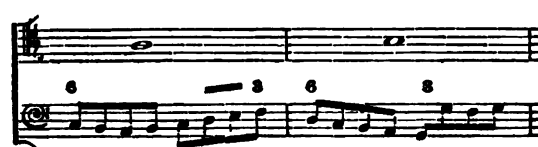
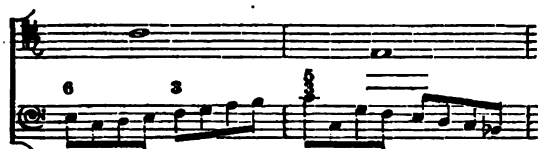
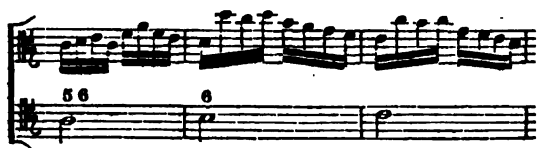


The number 3 in the treble above the seventh bar, draws attention to the *a* of the alto, which forms only a third above the treble, but which must be marked by a 6, as all intervals must be counted upward from the fundamental part.



We may commence with a crotchet rest in the second class, or a quaver rest in the third class, when writing in triple time. The following is an example of eight short notes above one of the chorale, which is changed to *Alla-breve* time, in the under counterpoint, for greater convenience:—





# OXXXVIII.—ON THE FIRST CLASS OF STRICT COMPOSITION IN THREE PARTS.

This also is called "note against note," or division for division. Now must be put in practice what was learnt by the study of thorough-bass—the art of accompanying every chord according to rule. We must therefore remember what third interval is implied by two others which are indicated. To the perfect unison (the augmented unison seldom occurs in this class) belongs a third, and, in the first bar, the perfect fifth also; to the minor second, mostly the perfect fourth or fifth, and sometimes the major third; to the major second, also the perfect fourth or fifth; to the augmented second, only the augmented fourth; to the minor and major third (the diminished third seldom occurs, and only in the chord of the diminished seventh instead of the minor third) belong the perfect fifth or perfect octave; to the diminished fourth, the diminished fifth or minor sixth; to the perfect fourth, when a suspension, the fifth or sixth, according to the key—when not a suspension, always the sixth; to the augmented fourth, the major second, or minor third, or major sixth—also, when a suspension, the perfect fifth; to the diminished fifth belongs the minor third or sixth; to the perfect fifth, a third, according to the key—also a sixth, when the fifth is a suspension, and is resolved like a dissonant, by descending to the third, with an ascending bass, or to the perfect fourth, with a stationary bass; to the augmented fifth belongs the major third or major seventh; to the minor sixth, the minor or major third, the perfect octave, or unison; to the major sixth, the minor or major third, the perfect octave, or unison (this last but rarely); to the augmented sixth, the major third—in a few cases, the perfect fifth—and in still fewer, the augmented fourth; to the diminished seventh belongs the minor third or diminished fifth; to the minor seventh, the minor or major third, the perfect fifth, or octave; to the major seventh, when unprepared, and ascending to the octave, belongs the major second or perfect fourth—when prepared, and resolved by descending, the major third—rarely the perfect octave, and still more rarely the naked unison; to the diminished octave belongs the minor sixth, and some rare times the minor third; to the perfect octave, a third, according to the key; to the minor ninth, the minor or major third or the minor sixth; to the major ninth, also the third or the major sixth; to the two tenths belong the perfect fifth (rarely to the minor tenth, the diminished fifth) or the perfect octave, or third similar to itself. The following notes and figures clearly represent to the eye the above directions:—

Ex. 675.

Accompaniment.

Intervals.

Fundamental notes.

Intervals.

NB. NB. NB.

Ex. 676.

Accompaniment.

Fundamental notes.

NB. NB. NB. NB. NB.

NB.

NB. NB. NB.



The chords of the second, fourth, seventh, and ninth, and also those marked NB in the above examples, are dissonants, and therefore cannot be employed in the first class, which, in three and four parts, only admits of the two perfect chords and the three-fold chord of the sixth, which, however, must never be the diminished or augmented sixth. The chords of the third and fourth,  $\frac{3}{4}$ , of the fourth and sixth,  $\frac{4}{6}$ , and of the dominant seventh,  $\frac{7}{5}$ , are also still excluded. The following only are admitted into the first classes of strict composition; for instance, above c:—

Ex. 677.

Perfect chords.



The three NB in the above example point out that the incomplete chords,  $\frac{3}{4}$   $\frac{4}{6}$ , may only be written in the first bar. When the perfect fifth and minor or major third are added to the fundamental note, a perfect harmonic triad results; when the minor or major third, with the minor or major sixth, are added to the fundamental note, an imperfect harmonic triad results—but when the major third is taken with the minor sixth, the triad becomes dissonant, and belongs to the same tribe as chords of the second, fourth, seventh, and ninth, together with all diminished or augmented intervals whatever, and their accompaniment. When a fundamental note is doubled by its octave, or a third or sixth be doubled, which is permitted in three and four-part composition, the chord is called a doubled two-note chord, when in three parts; and a doubled triad when in four parts; and are no longer forbidden, when used to avoid errors. In this class are admitted two hidden fifths, octaves, or unisons, especially when contrary movement is employed for the third part, or when the fundamental part makes a skip of a fourth. When these licenses are used, the upper of the two parts must move by grades; for example:—

Ex. 678.

All correct.

Cadence.

or:

Chorale.

It is more hazardous to use two major thirds successively in three-part than in four-part harmony, especially when they form part of a perfect chord. Two successive augmented or diminished octaves produce an unharmonious transverse position, even when one third is minor and the other is major, or when both are minor; for example:—

Ex. 679.

This class admits the cursory use of half cadences, such as,  $\frac{3}{2} \frac{2}{1} \parallel$  or  $\frac{3}{2} \frac{2}{1} \parallel$ . In the last bar, the octave may be doubled, but when the chorale is in the lowest part, one of the upper parts must have the third and octave, as may be seen in Example 682. The commencing and concluding chords must be perfect. The penultimate bar or chord must be the perfect triad, with major third and perfect fifth, when the chorale is in the upper or middle part, which occurs on the dominant of the fundamental part. When the chorale is in the lowest part, the penultimate bar should contain the imperfect triad of the major sixth and minor third, as the chorales are generally placed on the second grade, in the penultimate bar; the second grade of a fundamental note, which descends or ascends a tone, always requires the major sixth, as we learnt in the study of scales. The remaining bars usually contain only the following chords:— $\frac{3}{2} \frac{2}{1}$ , or  $\frac{3}{2} \frac{2}{1}$ , or  $\frac{1}{2} \frac{2}{1}$ , when these last are not leading notes. Here follow examples, in which the line — points out the permitted hidden fifths and octaves:—

Ex. 680.

NB.

The two inversions.

Subject.

Ex. 681.

Ex. 682.

The NB point out that it is no fault, in simple counterpoint, to introduce two or three chords of the sixth successively, because they are not inverted; in double counterpoint, it would be an error, because, were the treble written an octave lower, and the fundamental note an octave higher, two perfect fifths or a perfect after a diminished fifth would occur in direct movement; for example:—

Bad. Bad.

Ex. 683.

It was formerly a rule to keep a succession of sixths near together, in order that the successive fourths in the upper part should not offend the ear ; for example :—

Ex. 684.

but, in the first place, it is not always possible to move the treble and alto suddenly downwards, or the bass upwards, without disturbing the melody ; and, in the second place, the chorale, fugue-subject, or counter-subject often occasion the sixths to be written at a distance, as is the case in Examples 680 and 682 ; therefore, this rule was arbitrary, and could seldom be complied with.

Chorale in E minor.

Ex. 685.

The NB point out that it would not be an error to double either of these *Mi*-notes, as neither of them are the leading note, *d*<sup>♯</sup>. We may add that Handel, Sebastian Bach, and other good masters of strict composition, have often used the three following phrases, wherein hidden fifths occur. But the remaining ones, when the three parts progress by direct movement, or the two upper parts make simultaneous skips, even though the bass progress by contrary movement, are almost all forbidden.

Ex. 686.



Subject.

Good.

Good. Better.

### XXXXIX.—ON THE SECOND CLASS OF STRICT COMPOSITION IN THREE PARTS.

In this class, all that was forbidden in the preceding class, and in the second class of two-part composition, is excluded also, excepting the fifths and octaves which might not, in two parts, make a skip of a third in the upper part, which are now admitted when occurring in a middle part, but are faulty in the upper and lowest parts; it is also a fault to use such progressions as 5, 3—5, 3; 8, 6—8, 6; &c., &c., too often in succession, as the fifth-like and octave-like sound they produce is not obviated even by the correct position of the outer parts; for example:—

Ex. 687.

Good. Good. Good.

Bad when frequent. Bad above. Bad below.

Bad above. Bad when frequent. Good.

or:

Also good.

Good.

This class and the next admit unharmonious transverse positions, when not offensive to the ear; it is also allowed to use  $\frac{8}{6}$   $\frac{7}{5}$   $\frac{6}{4}$   $\frac{5}{3}$ , as regular transitions, on unaccented divisions, and even to introduce  $\frac{8}{6}$  and  $\frac{7}{5}$  in the first bar, when the counterpoint is in an upper part, and the third is omitted. The last bar must take  $\frac{8}{6}$  when the chorale does not lie in the under part; should it do so, it requires the third, according to the key and octave, or unison. As a conclusion, the fifth with the octave or unison is too thin, for the old adage says: "We only recognise the real key at the last bar;" but without the third we cannot know whether a key be minor or major. Nevertheless, it is not absolutely necessary to include the third in the last bar; many ancient compositions of a lugubrious character, such as penitential psalms, requiems, &c., conclude with the fifth and octave only—perhaps intentionally, to leave an unsatisfactory impression. We often meet with pieces in minor keys embellished with a major third for the concluding chord, as the pure harmony of a major key produces a fully satisfactory and elevating effect. The penultimate bar may contain the following cadences, and the concluding bar must always contain a perfect chord:—

Ex. 688.

Chorale. Chorale.

Chorale. Chorale. Chorale.

or: Chorale. E Phryg.

Chorale. Chorale. Chorale.

or: Chorale.

In this class, the treble and alto may change places. All accented divisions must contain a perfect or imperfect chord—either  $\frac{8}{6}$   $\frac{7}{5}$ , or  $\frac{6}{4}$   $\frac{5}{3}$ , or  $\frac{5}{3}$   $\frac{4}{2}$ . It also admits, when necessary, the use of two similar consonants, from an unaccented to an accented division, in the outer parts and in contrary movement. Fux, in his examples of this class, has shown the following license for two fifths (see Ex. 689, in which No. 1, tolerated in free style, is improved in No. 2).

Ex. 689.

No. 1. Licence. No. 2. Improved.

Example in C major.

Ex. 690.

Ex. 691.

3 Inversions.

Ex. 692.

Good

Good.

Ex. 693.

Ex. 694.

Ex. 695.

#### OXL.—ON THE THIRD CLASS OF STRICT COMPOSITION IN THREE PARTS.

All that has been said in treating of the two previous classes of three-part composition, applies to this class, in which four, six, or eight equal short notes must form the counterpoint until the last bar. It is to be observed, that the counterpoints may

commence with a rest equivalent to half a division, and are not restricted, as in two-part composition, to the fifth or octave, but may begin with the third without or after a rest, when the fifth or octave appears in the complementary part. In short, the perfect chord required by all classes, as commencement, may be placed according to fancy, in pieces of three or more parts. When the chorale lies in the lowest part, the last note of the penultimate bar must be the major sixth accompanied by minor third; should the fundamental note be the sustained dominant, the counterpoint must contain the major third, as the chorale gives the fifth. When the counterpoint is the lowest part, it may roll through the minor third below the chorale, and the minor sixth be taken in the complementary part; or it may take the dominant of the principal key, while the chorale has the perfect fifth, and the complementary part the major third—thus producing the well-known rolling bass cadence, which is the last of the following examples:—

Ex. 696.

Cadences.

Chorale. Chorale.

Chorale. Chorale. Chorale.

Good. Bad. Good. Chorale.

Good. Bad. Chorale. Chorale.

Chorale. Chorale. Bad. Good. Chorale.

It is, of course, understood that these cadences in the upper counterpoint may be transferred to the inner part, and the highest position be given to the complementary part.

Ex. 697.

Subject. Counterpoint.

Subject. Counterpoint.

Subject. Counterpoint.

Ex. 698.

Counterpoint. Subject.

Counterpoint. Subject.

Counterpoint. Subject.

Ex. 699.

Counterpoint. Subject.

Example in E minor.

Ex. 700.

Ex. 701.

Ex. 702.

#### OXLI.—ON THE FOURTH CLASS OF STRICT COMPOSITION IN THREE PARTS.

This class admits suspension and syncopation, and we have already shown what the third interval of every consonant and dissonant must be (see first class of three-part composition). The minor seventh (the major seventh rarely, when it is not a leading note) can be accompanied by the octave instead of the third, when necessity demands it (see No. 1, Ex. 703). It is also permitted to use the chord of the fourth and sixth on an unaccented division, but only as a resolution of the suspended chord of the fifth and sixth with a stationary bass, as all unaccented divisions ought to contain consonant chords (see No. 2).

Ex. 703.



As it is a rule in the fourth class of strict (though not free) style, that dissonants should be suspended on accented divisions—should be prepared by a consonant chord on unaccented—and resolved on the nearest consonant in the following unaccented division, I will give some examples of retardations of the sixth and perfect chords, and mark those permitted in strict or free style, and those altogether prohibited.

## Retardations of the 6th.



## Ex. 705.

## Retardations of the perfect chord.



These retardations are also permitted in four-part harmony, which is governed by the same laws as this. The syncopated counterpoint should commence with a minim rest, in order to gain the required suspension from the unaccented to the accented division of a bar. The concluding bar may contain three principal key-notes, or the third, according to the key and octave. The penultimate bar, when the fundamental part has the dominant, must contain  $\frac{5}{3}$ ; when the fundamental part has the chorale,  $\frac{3}{2}$ ; when it forms suspensions,  $\frac{4}{3}$ ,  $\frac{5}{4}$ , or  $\frac{6}{5}$ . The remaining bars may contain, in their accented divisions, suspended consonants or dissonants (the last are best when often employed); the unaccented divisions should always contain a perfect or imperfect triad,  $\frac{5}{3}$  or  $\frac{4}{3}$ —or a doubled consonant two-note chord,  $\frac{5}{3}$  or  $\frac{4}{3}$ —or at least one of these incomplete chords,  $\frac{5}{4}$ ,  $\frac{6}{5}$ ,  $\frac{7}{6}$ ,  $\frac{8}{7}$ . When expedient, it is allowed, on accented divisions, to use a minim rest or an unsuspended note instead of a suspension of the counterpoint. Here follow three examples in C major:—

## Ex. 706.

Counterpoint.

Complementary part.

Subject.

Licence.

## Ex. 707.

First transposition.

Complementary part.

Subject.

Counterpoint.

Licence.

## Ex. 708.

Second transposition.

Subject.

Counterpoint.

Fundamental part.

mi

fa

mi

fa

In the last example, ten faults occur. *Fault 1st*—is the fifth, *a*, instead of the third, *f*, with the lowered ninth, in the second bar. *Fault 2nd*—is the skip of the major sixth, from *d* to *b* in alto, which

is not allowable, as one of the intervals is the leading note of the principal key, and is difficult to sing correctly without instrumental accompaniment. Common skips of the major sixth are permitted at the present time. *Fault 3rd*—is the *b* in the alto, which doubles the leading note of the following chord of *c*, which doubling is only permitted on an accented division. *Fault 4th*—is the fifth, *g*, in the alto, on the accented division of the fifth bar, which sounds thin; and we have just learnt that thin chords may only be used on unaccented divisions. *Fault 5th*—is the *Mi contra Fa*, from the treble *c* in the fifth bar to the tenor *c* of the sixth bar. *Fault 6th*—is the chord of the fifth and sixth in the eighth bar, because the fifth is diminished and is not followed by a perfect chord of *c* on the unaccented division or next bar. In free style, this chord of the fifth and sixth would be naturally resolved on the perfect triad, without a deceptive cadence, in the following manner:—

No. 1.

or:

Ex. 709.

No. 2.

NB.

Sec.

*Fault 7th*—is the unharmonious transverse position of the same *f* in the alto to the *f* in the tenor, in the ninth bar. *Fault 8th*—the suspended fourth to the required third, *b* in the tenth bar. *Fault 9th*—is another transverse position of *b* in the treble and alto, towards *f* of the tenor, in the tenth and eleventh bars. This preparation of the augmented fourth can only be properly employed, in conjunction with the natural major sixth, *d*, when this *b* belongs to the key of A minor, and not to C major, as may be seen in No. 2 of Example 709. *Fault 10th*—is the prepared unison in the penultimate bar, which ought to contain the suspended fourth,  $\frac{5}{4}$   $\frac{3}{2}$ . The following example is improved:—

Improvement.

Subject.

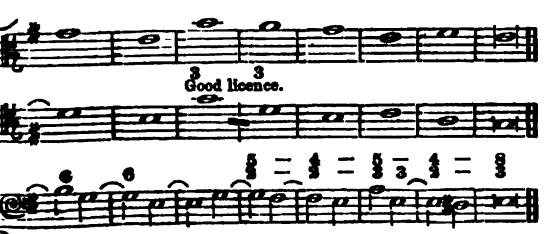
Counterpoint.

Fundamental part.

Ex. 710.



Ex. 711. Example in E minor.



## CXLII.—ON THE FIFTH CLASS OF STRICT COMPOSITION IN THREE PARTS.

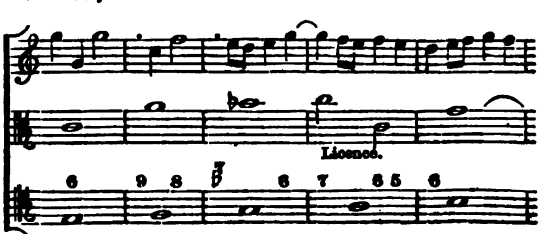
This admits ornamental counterpoint, and comprises the alternate use of the three preceding classes, with several shorter notes, as in the third class. The commencement and conclusion must consist of a perfect chord, and the fifth is still prohibited as a close. The penultimate bar, when the counterpoint is above, takes in the middle or upper part the suspended fourth resolved on the major third,  $\frac{5}{4}$   $\frac{3}{2}$ , or the suspended seventh resolved on the major sixth,  $\frac{7}{4}$   $\frac{6}{5}$ . When the counterpoint is below, it requires the suspended major second resolved by ascending to the minor third, with the perfect fourth or fifth as third interval, in the complementary part. Suspensions which are of longer duration than their preparations, are erroneous and unmelodious; but when shorter, or of equal duration, may be always employed; for example:—

Ex. 714.



We may remark, that it would not be well to use suspensions such as No. 2 and No. 3 without continuing the passage in crotchets, as is shown in No. 5, or without introducing another suspension, when it would resemble a section, like two crotchets and a minim in a bar without an ensuing bind. These sections were explained in treating of the fifth class of two-part composition. In this class, we should aim at a full three-part harmony, conjointly with a pure style. The counterpoint should not continue too long in one class; the first should be guarded against until the last bar, and the fourth class principally used with *short* suspensions. The following are examples:—

Ex. 715.



Ex. 716.

Complementary part.

Subject.

Fundamental part.

Ex. 717.

Subject.

Counterpoint.

Complementary part.

Ex. 718.

Subject.

Ex. 719.

Subject.

Ex. 720.

Subject.



NB.

The NB on the bass note, *d*, in the fifth bar, points out that it is not faulty as an unaccented sub-division of the bar, though indicating the chord of the fourth and sixth. Should this bar be written in four parts, or accompanied on the organ, the first note, *g*, would have its octave, and the second note, *d*, would rightly have the passing, or rather skip-like chord of the fourth and sixth (see No. 1, Ex. 721). This class, as well as the third class, allows a chord of the fourth and sixth to be played with the three last of four bass notes which skip through the perfect triad or chord of the sixth, but not with the first of the four notes, when unprepared (see Nos. 2 and 3, Ex. 721).

No. 1. No. 2.

All correct.

Ex. 721.

No. 3.

&c.

The same two chorales follow, written in triple time, and according to all the five classes:—

1st class.

Subject.

Ex. 722.

2nd class.

Ex. 723.

Subject.

3rd class.

Ex. 724.

Subject.

4th class.  
Subject.

Ex. 725.

5th class.  
Subject.

Ex. 726.

or:

or:

If we simultaneously use two different counter-points belonging to the first four classes with one chorale, this scientific procedure belongs to the fifth class, and is a foretaste of the free style, in which different notes may appear in every part; for example:—

Subject.

Ex. 727.

Subject.

Ex. 728.

The NB on the bass note, *a*, points out that it is no fault to introduce the dominant seventh in transition, which has been much practised by good masters of the present age.

### CXLIII.—ON THE FIRST CLASS OF STRICT COMPOSITION IN FOUR PARTS.

This, like the first classes of two and three-part composition, is called *notes against note*. The notes equivalent to the chorale may be semibreves, minims, crotchets, or quavers. Therefore, compositions in two, three, four, or more parts, which consist of notes of equal duration, belong to the first class, and are written in *equal* counterpoint; the remaining classes comprise *unequal* counterpoint. The present class only admits the perfect chord with the minor or major third, and the chord of the minor or major sixth with the third according to the key, and perfect octave,  $\frac{8}{8}$ , but the last must never take a position in which the sixth is minor and the third major, which would produce a false chord; the perfect chord,  $\frac{5}{3}$ , may and often must be varied to  $\frac{6}{4}$  or  $\frac{7}{5}$  when the fifth is perfect, and the third is not a leading note; the chord of the sixth,  $\frac{6}{4}$ , is varied to  $\frac{7}{5}$  or  $\frac{8}{8}$ . The two chords of the fourth and sixth,  $\frac{4}{2}$  or  $\frac{6}{4}$ , are prohibited, as are all dissonant chords; also the *Quarta fundata*, which is the fourth which appears in the second inversion of the dominant seventh, and is used on the second grade of the bass scale with the major sixth and minor third—for instance,  $\frac{4}{2}$ ; it is permitted, in free style, like other dissonants. The first bar easily contains  $\frac{8}{8}$  or  $\frac{7}{5}$ . The last bar, which should also be perfect, can only contain this chord, when the chorale occupies the lowest part; for should it lie in the upper or inner part, there only remains  $\frac{8}{8}$  or  $\frac{7}{5}$  for the concluding bar, as the chorale descends to the principal key for its termination, while the major third, which, in the penultimate bar, is taken with the fifth and octave, above the dominant of the tonic, also ascends to the principal key, as may be seen in the examples. When the chorale lies in the lowest part, the intervals of the penultimate bar, are  $\frac{6}{4}$  or  $\frac{7}{5}$ ; for example:—

Ex. 729.

This class admits hidden fifths, octaves, and unisons, when not offensive in sound, and provided the upper part ascend or descend by grades; they are best introduced in inner parts. Licences must not be taken in skips wider than the perfect fifth, in the upper part; but in the lower and inner parts, may extend to the sixth or octave. Hidden fifths and octaves may occur in direct movement when the bass ascends or descends by skips of the fourth, or ascends by skips of the sixth; but when the licence is used in the upper part, contrary movement must be employed in one or two of the remaining three parts. The following are examples of good licences in hidden fifths and octaves, which I have marked with an inclined stroke:—

Ex. 730.

Chorale.

5 8

Chorale

Chorale. NB.

5 8

Chorale. Bad.

NB.

Worse. Good. Good. Worse.

Example in C major, in four parts.

Subject.

6 6

First transposition.

6 6

First transposition.

Subject.

6 6

6 6

Example in E minor.

Subject.

Subject.

6 6

NB.

NB.

NB.

6 6

The NB on the penultimate bar points out that it may contain a longer note than the others, in order to impress the conclusion.

1st transposition.

Subject.

6 6

Subject.

Subject.

6 6



These examples are capable of two more transpositions, which should be made by the student, although omitted here, to economise space. The following cadences are against the ancient rules, because the leading note does not ascend for the conclusion:—

Ex. 735.



#### OXLIV.—ON THE SECOND CLASS OF STRICT COMPOSITION IN FOUR PARTS.

The upper and under counterpoints of this class contain two or three notes to each note of the chorale, and the two complementary parts move in notes equivalent to the subject. It is necessary to guard against two skips of the third, especially in the two outer parts, which produce fifth-like or octave-like progressions, offensive to the ear; for example:—



These faults are easily avoided in free style, which admits the use of several notes or of contrary movement in the complementary part.

#### Examples.

Ex. 737.



Ex. 738.



Ex. 739.

In E minor.



Ex. 740. *Licence.*

This example consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is in 2/4 time. The first two staves contain a melody, and the third staff contains a counterpoint. The counterpoint is marked with '6' and '5' in the first measure, and a sharp sign in the second measure.

Ex. 740. *Counterpoint.*

This example consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is in 2/4 time. The first two staves contain a counterpoint, and the third staff contains a subject. The counterpoint is marked with '5 6' in the first measure, and '5 6' in the second measure. The subject is marked with '5 6' in the first measure, and '5 6' in the second measure.

Ex. 740. *Subject.*

This example consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is in 2/4 time. The first two staves contain a subject, and the third staff contains a counterpoint. The subject is marked with '5 6' in the first measure, and '5 6' in the second measure. The counterpoint is marked with '5 6' in the first measure, and '5 6' in the second measure.

#### OXLV.—ON THE THIRD CLASS OF STRIOT COMPOSITION IN FOUR PARTS.

The counterpoint of this class is written with four or eight notes (in bars of equal measure) or six notes (in bars of unequal measure) to one of the choral and complementary part. The rules and exceptions of the previous classes still apply to the present one. Open fifths and octaves must be guarded against, from the unaccented to the accented divisions of bars. On account of the rolling or skipping counterpoint, it is permitted occasionally to touch and to double the notes of the other three parts, and to use the unison instead of the octave.

Ex. 741. *Examples.*

This example consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is in 2/4 time. The first two staves contain a subject, and the third staff contains a counterpoint. The subject is marked with '5 6' in the first measure, and '5 6' in the second measure. The counterpoint is marked with '5 6' in the first measure, and '5 6' in the second measure.

Ex. 742.

This example consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is in 2/4 time. The first two staves contain a subject, and the third staff contains a counterpoint. The subject is marked with '5 6' in the first measure, and '5 6' in the second measure. The counterpoint is marked with '5 6' in the first measure, and '5 6' in the second measure.

Ex. 742.

This example consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is in 2/4 time. The first two staves contain a subject, and the third staff contains a counterpoint. The subject is marked with '5 6' in the first measure, and '5 6' in the second measure. The counterpoint is marked with '5 6' in the first measure, and '5 6' in the second measure.

Ex. 742.

This example consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is in 2/4 time. The first two staves contain a subject, and the third staff contains a counterpoint. The subject is marked with '5 6' in the first measure, and '5 6' in the second measure. The counterpoint is marked with '5 6' in the first measure, and '5 6' in the second measure.

Ex. 742.

This example consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is in 2/4 time. The first two staves contain a subject, and the third staff contains a counterpoint. The subject is marked with '5 6' in the first measure, and '5 6' in the second measure. The counterpoint is marked with '5 6' in the first measure, and '5 6' in the second measure.

Ex. 742.

This example consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is in 2/4 time. The first two staves contain a subject, and the third staff contains a counterpoint. The subject is marked with '5 6' in the first measure, and '5 6' in the second measure. The counterpoint is marked with '5 6' in the first measure, and '5 6' in the second measure.

## Ex. 743.

## Ex. 744.

## CXLVI.—ON THE FOURTH CLASS OF STRICT COMPOSITION IN FOUR PARTS.

This admits suspension and syncopation. We have already repeatedly mentioned that suspended dissonants are merely retarded perfect or imperfect consonants, and must always, in strict style, be resolved by descending a grade. In this class, it is necessary to remember the intervals belonging to each dissonant, as learnt by the study of thorough-bass. To the suspended ninth belong the third, according to the key, and the perfect fifth, or instead of the latter, the sixth, or when neither the fifth nor sixth will suit, the doubled third, provided it be not a leading note; it is resolved on the octave. To the seventh belong the third and perfect octave—often the doubled third; but when, from expediency, the fifth is taken with the seventh and third (which ought to occur rarely), it is necessary to skip to the octave or doubled third on the unaccented division of the same bar, or to move together to the doubled sixth (when not a leading note), as otherwise the continuation of the fifth during the descending resolution of the seventh on the sixth would create a new dissonant chord, viz.,  $\frac{7}{6}$ , which chord is not permitted, unless in free style, on an unaccented division, especially after the diminished seventh—for instance, above  $\frac{7}{6}$ ,  $\frac{7}{6}$ , &c. To the suspended fourth belong the fifth and octave, or doubled perfect fifth, or the sixth and octave, or doubled sixth; this fourth is usually perfect, and must be resolved on the minor or major third. To the suspended second (the only suspended dissonant used in the lowest part in this class) belongs the doubled perfect fifth, or a perfect fifth with the second itself doubled—this particularly when the fundamental note is resolved by descending only half a tone, which resolution produces an agreeable chord of the sixth without the octave, as  $\frac{6}{5}$  or  $\frac{6}{4}$ . If the perfect fourth be doubled, with a suspended minor or major second (which is also permitted), this suspension must be resolved by descending a whole tone, in order that its resolution may produce a minor or major third with two perfect and not imperfect fifths. In free style, it is allowable to accompany the suspended second with the perfect or augmented fourth and the minor or major sixth. Lastly, it is permitted, when expedient, to give occasionally two notes to a bar of the complementary part, when one prolonged note would not suit the resolution. The following are examples of resolutions of the four dissonant suspensions:—





mate bar, when the bass has the dominant, must contain 4 3, accompanied by 5 8; when the chorale forms the fundamental part, then it must contain the suspended seventh, 7 6, accompanied by the doubled minor third, or minor third and perfect octave. When the bass or tenor part is below, and forms the counterpoint—that is, the suspensions—the penultimate bar must contain the chord of the second and fifth,  $\frac{6}{2} =$  or  $\frac{6}{2} \frac{3}{3}$ .

## Examples.

Ex. 748.

Subject.

Counterpoint.

NB.

Ex. 749.

Subject.

Counterpoint.

or:

The NB in Ex. 748, on *g* in the alto, points out that in free style, to obtain constant suspensions, we

may, on an unaccented division, employ this *Quarta fundata*, which is derived from the second inversion of the dominant seventh; this seventh, as also the diminished fifth, may then be unprepared in unaccented divisions; for example:—

Ex. 750.

NB.

NB.

No. 1.

No. 2.

or:

Free counterpoint allows, in all keys, the chord of the fourth and sixth, No. 1, Ex. 750, which is the second transposition of the common chord of *C* major; and the chord of the fifth and sixth, No. 2, which are also admitted into the fifth class of strict composition, in which all the four classes are employed and mixed; for example, in *E* minor:—

Ex. 751.

Counterpoint.

Subject.

Good.

Licence.

Good.

Good.

Ex. 752.

Counterpoint. Licence. Licence.

Licence.

Subject.

Licence.

#### OXLVII.—ON THE FIFTH CLASS OF STRICT COMPOSITION IN FOUR PARTS.

This admits ornamental counterpoint, which may be written in the upper, lowest, or inner part—be formed from all the previous classes (the first is only employed for the last bar)—and may contain some short notes, equivalent to half a division. The counterpoint must contain this ornamented melody; the other two parts must move with the chorale in notes of equal duration, in strict, but not in free style. The fourth part, as in the preceding classes, will contain alternately the octave, doubled third, doubled sixth, and doubled perfect fifth. The cadences are the same as in the earlier classes, 4 3, 7 6, and 5 3; but they may be varied at pleasure in the counterpoint, which may commence with a rest equivalent to a whole or half division; for ex. :—

Complementary part.

Counterpoint.

Subject.

Ex. 753.

Counterpoint.

Licence.

Subject.

Ex. 754.

Counterpoint.

Licence.

Subject.

The licence of  $f\sharp$  in Ex. 754, does not in the least offend the ear, as chromatic and diatonic passages may alternate in order to enliven the harmony; but too great use of the chromatic genus is bad in the counterpoint, excepting in fugal chromatic subjects, which are expressly selected on account of the lugubrious character they give to the theme. The above licence is less objectionable, as the unharmonious transverse position,  $f-f\sharp$ , does not form a diminished, but an augmented octave, which is more tolerable. Lastly, this accidentally raised  $f\sharp$  is a leading note, which renders the following  $g$  easier to the singer and more agreeable to the hearer. In such a licence, however, care must be taken that the bass

should not descend so as to create a chord of the fourth and sixth, or some dissonant chord still more harsh and difficult of resolution. The chord of the fourth and sixth, in minor and major keys, is forbidden as a commencement, and even in free counterpoint is prepared by and resolved on a consonant, when oblique movement is not employed in the bass; for example:—

Ex. 755.

Good in free style.

NB. NB.

Good in free style.

The four NB point out that strict style would not permit such syncopated notes, which render the second divisions too signant.

Bad example.

Ex. 756.

Subject.

Bad melody. Bad.

Bad.

Hidden 5ths.

Bad.

Bad.

Bad.

Example in E minor.

Ex. 757.

Counterpoint.

Subject.

Licence.

Ex. 758.

Subject.

Licence.

Counterpoint.

When the chorales have been sufficiently practised with counterpoints of eight notes, the following admixtures of the four classes may be studied in conclusion; for instance, in *C major* :—

## Ex. 759.

## Ex. 760.

In E minor.

Examples in unequal or triple time.

Ex. 762.

Second class.

Subject.

Counterpoint.

5 6 5 6 6

Ex. 763.

Third class.

Subject.

Counterpoint.

6 3 5 7 5 9 7

Ex. 764.

Fourth class.

Counterpoint.

Good.

6 7 6 5 9 8 4 #3 7 6

Ex. 765.

Fifth Class.

Subject.

Counterpoint.

6 6

Ex. 766.

Fourth class.

Counterpoint.

Good.

6 7 6 5 9 8 4 #3 7 6

Ex. 767.

Fifth Class.

Subject.

Counterpoint.

6 6

Ex. 768.

Fifth Class.

Subject.

Counterpoint.

6 6

Ex. 769.

Fifth Class.

Subject.

Counterpoint.

6 6

Ex. 770.

Fifth Class.

Subject.

Counterpoint.

6 6

When the student has attained the desired degree of certainty and practical execution of the strict style, including the transposition of parts, he may proceed to the free style, of which examples follow, in the five classes of two, three, four, and five-part composition, with the licences granted to this style of writing.

Chorale and free counterpoint, the chords of which may be used in all free compositions:—

## Ex. 766.

First class,  
in 2 parts.

or:

## Ex. 767.

Second class,  
in 2 parts.

The four NB point out that free style allows us to skip from or on to a dissonant

## Ex. 768.

Third class,  
in 3 parts.

An upper part may commence and conclude with the third above; a lower part may commence, but not end with it, as, in three or four parts, the harmony of the sixth would ensue, and form a half cadence instead of a satisfactory conclusion.

## Ex. 769.

## Ex. 770.

Fourth class  
in 3 parts.

Counterpoint.  
5 6 7 4 6 7 6 6 4

Chorale.

5 6 6 5 3 3 3 5 4 3

3 7 6 5 3 3 3 3 1

## Ex. 771.

Chorale.  
3 - 3 - 4 - 6 - 4 - 6 - 8 -

Counterpoint.

3 4 6 5 4 5 3 2 3

## Ex. 772.

Fifth class  
in 2 parts.

Counterpoint.  
1 3 3 6 - 3 4 6 3 6

Chorale.

NR.

3 4 6 8 10 3 8 7 8 4 5 6 6 5 4

NR.

3 4 5 6 - 5 4 3 1 3 5 3 3 6 7 4 3

The two NR point out that chromatic passages may now be introduced.

## Ex. 773.

Chorale.  
6 - 3 - 5 4 - 3 2 - 5 4

Counterpoint.

3 6 6 6 6 6 6 6

5 5 5 5 5 5 5 5

Good.

## Ex. 774.

First class in  
3 parts.

Chorale.

3 3 3 3 3 3 3 3 1 0

7 3 3 3 3 3 3 3

## Ex. 775.

or:

Chorale.

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

## Ex. 776.

or:

Chorale.

5 3 3 3 1 0 1 0 1 0

Good.

Ex. 777.

Second class  
in 3 parts.

Counterpoint.

Chorale.

3 5 3 6 5 9 4 3 b7 3 6

Ex. 778.

or:

Chorale.

Counterpoint.

3 4 b5 3 6 9 3 4 5 3 6 9 - 4 # 3

Ex. 779.

or:

Counterpoint.

Chorale.

3 - # - 3 - # - 3 - 3 - 5 - 3 - # - 3

Ex. 779.

or:

Counterpoint.

Chorale.

3 5 3 6 5 9 4 3 b7 3 6

Ex. 780.

Third class  
in 3 parts.

Counterpoint.

Chorale.

7 #3 9 - 4 7

The unharmonious transverse position in Ex. 779—the *Mi contra Fa*, "*diabolus in musica*," as ancient teachers called it—is no longer forbidden in free style, provided the progressions do not offend the ear by unmelodious harshness.

Ex. 780.

Third class  
in 3 parts.

Counterpoint.

Chorale.

7 #3 9 - 4 7

Ex. 781.

or:

Counterpoint.

Chorale.

3 - 4 3 5 3 3

Ex. 781.

or:

Counterpoint.

Chorale.

3 - 4 3 5 3 3

Ex. 781.

or:

Counterpoint.

Chorale.

3 - 4 3 5 3 3

Ex. 781.

or:

Counterpoint.

Chorale.

3 - 4 3 5 3 3



NB. 6

Ex. 782.

or:

Chorale.

Counterpoint.

Good skip.

Fourth class,  
in 4 parts.

Ex. 783.

Chorale.

Counterpoint.

Ex. 784.

or:

Counterpoint.

Chorale.

Ex. 785.

or:

Counterpoint.

Tenor.

Chorale.

NB. 6

## Ex. 786.

Fifth Class  
in 3 parts.

Chorale.

10

Counterpoint.

## Ex. 787.

or:

Counterpoint.

Tenor.

## Ex. 788.

or:

Chorale.

Counterpoint.

## Ex. 789.

First class  
in 4 parts.

Chorale.

No. 1.

## Ex. 790.

or thus:

Chorale.

No. 1.

Tenor.

**Ex. 791.**

**No. 2.**

A musical score for the song "The Rose Tree". It consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor/Bass) and the fourth staff is the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The melody is simple and folk-like, with a repeating chorus. The piano accompaniment provides a steady harmonic support with chords and single notes.

**Ex. 792.**

### No. 3.

A musical score for the song 'The Rose Tree'. It consists of four staves. The first three staves are for the vocal melody, and the fourth staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in a soprano, alto, and tenor range. The piano accompaniment features a simple harmonic pattern in the right hand and a bass line in the left hand.

**Ex. 793.**

**No. 4.**

Chorale.

A musical score for the song 'The Rose Tree'. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) written in treble clef. The fifth staff is a piano accompaniment in bass clef. The music is in 2/4 time and features a simple melody with a chorus. The lyrics are written below the piano part.

**Ex. 794.**

**Second class**  
**in 4 parts.**

The image shows a musical score for two parts. The top part is labeled 'Chorale' and is written on a treble clef staff with a key signature of one sharp (F#). It consists of a single melodic line. The bottom part is labeled 'Counterpoint' and is written on a bass clef staff with the same key signature. It features a more complex melodic line with many beamed eighth and sixteenth notes, indicating a faster or more rhythmic part. Both parts are in common time (C).

### Counterpoint.

A musical score for the song 'The Rose Tree'. It features five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The melody is simple and catchy, with a chorus that repeats. The piano accompaniment provides a steady harmonic foundation.

A musical score for the song 'The Rose Tree'. It consists of four staves. The first three staves are for the vocal melody, and the fourth is for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The melody is simple and catchy, with a final double bar line and repeat dots. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a final chord marked with a double bar line and repeat dots.

**Ex. 795.**

OK =

Chorus.

Counterparts.

## Counterpoint

B # 7      B # 7      B # 7      B # 7

Ex. 795. Musical score for four staves. The notation includes various notes, rests, and accidentals, with some notes marked with 'b' and 'h'.

Continuation of Ex. 795. The notation includes various notes, rests, and accidentals, with some notes marked with 'b' and 'h'.

## Ex. 796.

Third class  
in 4 parts.

Ex. 796. Musical score for four staves. The notation includes various notes, rests, and accidentals, with some notes marked with 'b' and 'h'. The word "Counterpoint." is written above the second staff, and "Chorale." is written below the third staff.

Ex. 797. Musical score for four staves. The notation includes various notes, rests, and accidentals, with some notes marked with 'b' and 'h'.

Continuation of Ex. 797. The notation includes various notes, rests, and accidentals, with some notes marked with 'b' and 'h'. The word "Licence." is written above the third staff.

## Ex. 797.

or:

Ex. 797. Musical score for four staves. The notation includes various notes, rests, and accidentals, with some notes marked with 'b' and 'h'. The word "Chorale." is written above the second staff, and "Counterpoint." is written below the third staff.

Continuation of Ex. 797. The notation includes various notes, rests, and accidentals, with some notes marked with 'b' and 'h'.

Continuation of Ex. 797. The notation includes various notes, rests, and accidentals, with some notes marked with 'b' and 'h'.

## Ex. 798.

Fourth class  
in 4 parts.

Ex. 798. Musical score for four staves. The notation includes various notes, rests, and accidentals, with some notes marked with 'b' and 'h'. The word "Counterpoint." is written above the second staff, and "Chorale." is written below the third staff.

Continuation of Ex. 798. The notation includes various notes, rests, and accidentals, with some notes marked with 'b' and 'h'. The word "Licence." is written above the third staff.

**Ex. 799.**

Ex. 195.

1st.

Counterpoint.

Chorale.

The image shows a musical score for Example 195. It consists of four staves. The first staff is labeled '1st.' and contains a melody in G major, 4/4 time, starting on G4 and ending on G5. The second staff is labeled 'Counterpoint.' and contains a counter-melody in G major, 4/4 time, starting on G4 and ending on G5. The third staff is labeled 'Chorale.' and contains a chorale melody in G major, 4/4 time, starting on G4 and ending on G5. The fourth staff is a basso continuo line in G major, 4/4 time, starting on G2 and ending on G3. The key signature is one sharp (F#) and the time signature is 4/4.

[illegible]

A musical score for a piece titled "Licence." The score is written on four staves. The first three staves are in treble clef, and the fourth staff is in bass clef. The music is in 2/4 time. The first staff contains a melody with eighth and sixteenth notes. The second staff contains a melody with eighth and sixteenth notes. The third staff contains a melody with eighth and sixteenth notes. The fourth staff contains a bass line with eighth and sixteenth notes. The word "Licence." is written below the second staff.

A musical score for the song "The Rose Tree". It consists of four staves. The first three staves are vocal parts: Soprano (treble clef), Alto (treble clef), and Tenor (treble clef). The fourth staff is the piano accompaniment (bass clef). The key signature has one sharp (F#), and the time signature is 3/4. The melody is simple and folk-like, with a repeating pattern of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

**Ex. 800.**

or :

The image shows a musical score for a piece titled 'Chorale' and 'Counterpoint'. It features three staves. The top staff is labeled 'Chorale.' and contains a melody in G major, 4/4 time. The middle staff is labeled 'Counterpoint.' and contains a counter-melody in G major, 4/4 time. The bottom staff is labeled 'Tenor.' and contains a tenor line in G major, 4/4 time. The score includes various musical notations such as notes, rests, and accidentals. The key signature is one sharp (F#), and the time signature is 4/4. The piece is in G major.

Chorale.

Counterpoint. Licence.

Tenor.

A musical score for the song "The Rose Tree". It consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The music is written in a simple, folk-like style with many ties and slurs. The lyrics "The Rose Tree" are written below the first staff, and "The Rose Tree" is written below the second staff. The lyrics "The Rose Tree" are written below the third staff, and "The Rose Tree" is written below the fourth staff.

**Ex. 802.**

**Fifth class  
in 4 parts.**

The image shows a musical score for two parts. The top part is labeled 'Chorale.' and is written in treble clef. It consists of a single melodic line with a key signature of one sharp (F#) and a 4/4 time signature. The bottom part is labeled 'Counterpoint.' and is written in bass clef. It consists of a single melodic line with a key signature of one sharp (F#) and a 4/4 time signature. The two parts are written on a grand staff with a brace on the left. The 'Chorale' part has a key signature of one sharp (F#) and a 4/4 time signature. The 'Counterpoint' part has a key signature of one sharp (F#) and a 4/4 time signature. The two parts are written on a grand staff with a brace on the left.

A musical score for the song "The Rose Tree". It consists of three staves. The top staff is a vocal melody in treble clef, featuring a series of half and quarter notes with a descending line. The middle staff is a vocal melody in bass clef, also featuring half and quarter notes. The bottom staff is a piano accompaniment in bass clef, showing a simple harmonic pattern with chords and single notes. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics "The Rose Tree" are written below the piano accompaniment staff.

**Ex. 801.**

or :

The image shows a musical score with four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of quarter and eighth notes. The second staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of quarter and eighth notes. The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of quarter and eighth notes. The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of quarter and eighth notes. The word 'Choral.' is written below the second staff. The word 'Counterpoint.' is written below the fourth staff.

Choral.

Counterpoint.

A musical score for the song "The Rose Tree". It consists of three staves. The top staff is a vocal melody in treble clef, featuring a series of eighth and sixteenth notes with a long melisma at the end. The middle staff is a piano accompaniment in treble clef, with chords and single notes. The bottom staff is a piano accompaniment in bass clef, showing a bass line with some chords. The key signature has one sharp (F#), and the time signature is 4/4. The music is in a simple, folk-like style.

## Ex. 803.

or:

Chorale.

Counterpoint.

We need hardly remind the student that he will find it a useful exercise to re-write the preceding examples in the double transposition of parts, of which they are all capable. If he have attained certainty in two, three, and four-part composition, he may attempt writing in five parts, which requires principally a judicious doubling of intervals, and in which a five-fold transposition of parts may be practised; for example:—

## Ex. 805.

First class,  
in 5 parts.

Chorale.

## Ex. 804.

or:

Counterpoint.

Chorale.

## Ex. 806.

or:

Chorale.

Ex. 807.

or:

Chorale.

Licence.

Capable of two more transpositions.

Ex. 808.

Second class.

Chorale.

Licence.

Licence.

(Four transpositions.)

Ex. 809.

Third class.

Counterpoint.

Chorale.

(Four transpositions.)





6 5 3 7 3

The following short rules may serve as general guide to the doubling of intervals indispensable to this style of writing:—Double by preference the perfect than the imperfect consonants, and the perfect fourth instead of the octave, on a chord of the fourth and sixth, when this is unprepared. The minor and major second, whether passing or suspended, may be doubled instead of the sixth in the chord  $\frac{4}{3}$ , or instead of the fifth in the chord  $\frac{5}{3}$ . Dissonants may only be doubled in regular transitions, as also the seventh major tone (leading note). Even when it is a third or sixth, it is forbidden on accented divisions, in pieces of five or more parts; it is tolerated in an inner part, as doubled fundamental note or octave. Doubled intervals in the most usual chords:—

#### Perfect chords with a chorale.

Ex. 813.

8 5 8 8 5 3 8 5 3 1  
doubled.

#### Imperfect chords.

Ex. 814.

NB. Bad.  
6 3 6 6 8 3 3

The  $e$  is tolerated as doubled fundamental note in C major; the same note would be faulty in the scale of F—also the  $b$  in Ex. 814, as both these intervals appear as leading notes.

Ex. 815.

Suspensions of the 2nd.  
6 3 5 5th part.  
6 4 3 2 1

or:

5th part. &c. &c.  
6 4 3 2 1

Passing 3rds and 4ths. Suspensions.

5th part.  
6 4 3 2 1  
Diminished 4ths. Perfect 4ths.

Unprepared 4ths.

5th part. 5th part. 5th part.  
5th part.  
6 4 3 2 1  
Augmented 4ths. or thus. Diminished 5ths.

or thus. 5th part.

5th part.

Perfect manner. Dissonant manner.

6ths. NB. &c. &c. NB. or:

7th part.

5th part.

or:

or: or ascending.

5th part.

5th part.

Augmented 6th.

7ths.

5th part. 5th part.

5th part.

Diminished.

or:

5th part. 5th part. 5th part. 5th part.

or:

Prepared 7th. Dominant 7th.

5th part.

or:

Major 7th. or: Chord of the 4th and 7th.

9ths.

5th part. 5th part.

5th part.

Minor 9th. Major 9th.

or: 5th part.

5th part.

5th part.

First class  
in 5 parts.

Chorale.

Ascending scale.      Descending scale.

The NB points out the octave, *e*, doubled at the end, as the major third of the perfect chord, which is permitted in the upper or inner part, as it is not the seventh major tone (leading note), but the third major tone of the fundamental note, *c*. Our concluding example shall be a chorale, in strict style, which the student may practise in its further transpositions.

## Ex. 816.

First class  
in 5 parts.

Chorale.

## Ex. 817.

Second class.

Counterpoint.

Chorale.

or:

## Ex. 818.

Third class.

Chorale.

Counterpoint.

## Ex. 819.

Fourth class.

Lastly, as an essay, the ingenious admixture of all classes.

## Ex. 821.

## Ex. 820.

Fifth class.



In order to write six, seven, eight, or more part pieces—or double, three-fold, and four-fold choruses—correctly, and in a melodious, flowing manner, a greater degree of care is requisite in conducting the parts grammatically, and in the indispensable doubling of intervals. A profound and careful study of classic models in this extremely complicated style, will furnish all the instruction desired.

#### CXLVIII.—ON IMITATION.

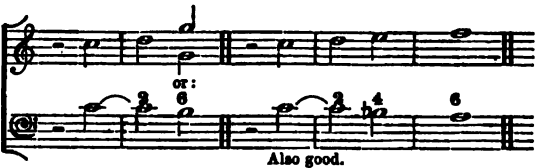
This branch of composition, as its name implies, is one in which a short melody is repeated by one or many parts—sometimes after a single division, sometimes after the lapse of two or three divisions, and sometimes after a whole bar. It may be used on every interval, including the octave, in the upper or lower part—that is, in the unison above or below, the second above or below, &c. As we no longer need work on a chorale, the suspensions of the second, fourth, seventh, and ninth, when both parts progress, are no longer to be resolved as follows:—the ninth on the octave; the seventh on the fifth; the fourth above on the third, and below on the fifth; the second below on the third, and above on the unison, which last would always be wrong figuring in pieces of three or more parts; for example:—



I repeat the instructions relative to the second, which I already touched upon in the fourth class of two-part composition, in order to prevent the beginner from being misled into wrong figuring; he must observe that a suspension of the second may never be figured in three or more part harmony, when an upper part is to make the syncopation or suspension, but only when the bass is retarded, and,

by being placed a half or whole tone lower, makes the suspension, and resolves by descending to the minor or major third. The ninth, according to the letter of the law, is similar to the second above, but not so in its accompaniment and resolution, as we learnt in the instructions on thorough-bass. We may, in imitation of strict style, as in fugues, resolve the four above-mentioned dissonant suspensions on different consonants, when the other part which contains them does not wait for resolution in oblique movement, but moves by a skip; for example:—

#### Ex. 823.



In imitation, the answer is not obliged to correspond in key, skips, half or whole tones, so exactly as in fugues or canons. It is sufficient, in three or more part compositions, for two parts to imitate each other, while the remaining parts complete the chords. But a piece will be more beautiful and scientific should all the parts contain imitations. *Caldara's* Church Compositions and Madrigals are excellent models of this kind of writing. We will commence by the unison, in two parts.

#### On the unison.



3rd subject.

2nd subject.

3rd subject.

4th subject.

4th subject.

Or :

Ex. 825.

1st subject.

1st subject.

2nd subject.

2nd subject.

3rd subject.

3rd subject.

4th subject.

4th subject.

On the second.

Ex. 826.

1st subject.

1st subject.

2nd subject.

2nd subject.

Or :

Ex. 827.

1st subject.

2nd sub.

1st subject.

2nd subject.

3rd subject.

3rd subject.

On the third.

Ex. 828.

1st subject.

2nd sub.

1st subject.

2nd subject.

Or :

Ex. 829.

1st subject.

1st subject.

2nd subject.

2nd subject.

3rd subject.

3rd subject.

4th subject.

4th subject.

Ex. 830. On the fourth.

1st subject.

2nd subject.

1st subject.

2nd subject.

3rd subject.

3rd subject.

Or:

Ex. 831.

1st subject.

1st subject.

2nd subject.

2nd subject.

3rd subject.

4th subject.

3rd subject.

4th subject.

On the fifth below.

Ex. 832.

hr

Or:

Ex. 833.

1st subject.

1st subject.

2nd subject.

2nd subject.

Licence.

On the sixth above or below..

Ex. 834.

1st subject.

1st subject.

2nd subject.

2nd subject.

Or:

Ex. 835.

1st subject.

1st subject.

2nd subject.

2nd subject.

3rd subject.

3rd subject.

hr

On the seventh above.

Ex. 836.

1st subject.

1st subject.

2nd subject.

2nd subject.

hr

Or:

Ex. 837.

1st subject.

1st subject.

2nd subject.

2nd subject.

hr

hr

On the seventh below.

Ex. 838.

1st subject.

1st subject.

2nd subject.

2nd subject.

Or, in three parts :

Ex. 839.

Complementary part.

On the octave below.

Ex. 840.

1st subject.

1st subject.

2nd subject.

2nd subject.

3rd subject.

3rd subject.

3rd subject.

3rd subject.

Or :

1st subject.

1st subject.

Ex. 841.

2nd subject.

2nd subject.

3rd subject.

3rd subject.

On the fourth in three parts.

Ex. 842.

1st subject.

2nd subject.

Complementary part.

1st subject.

2nd subject.

3rd subject.

4th subject.

3rd subject.

Licence.

5th subject.

4th subject.

5th subject.

Or :

Ex. 843.

1st subject.

1st subject.

Imitation.

Complementary part.



2nd subject.

2nd subject.

Licence.

3rd subject.

3rd subject.

Licence.

Ex. 844. On the sixth in three parts.

1st subject.

2nd subject.

Complementary part.

1st subject.

Imitation.

3rd subject.

2nd subject.

4th subject.

3rd subject.

4th subject.

5th subject.

Licence.

5th subject.

On the seventh in three parts; with a rolling bass.

Ex. 845.

1st subject.

1st subject.

Imitation.

Complementary part.

2nd subject.

2nd subject.

On the octave in three parts.

Ex. 846.

1st subject.

1st subject.

Imitation.

Complementary part.

2nd subject.

2nd subject.

3rd subject.

4th subject.

3rd subject.

4th subject.

Licence.

Licence.

On the octave in three parts; with a rolling bass.

Ex. 847.

1st subject.

1st subject.

Imitation.

Complementary part.

2nd sub.

2nd subject.

Various imitation; in four parts.

Ex. 848.

1. On the 5th.

1. On the 3rd.

1st subject.

1. On the 3rd.

2. On the 5th.

Licence.

2. On the octave.

Licence.

Licence.

2. On the 7th.

On the octave.

2nd subject.

On the octave.

On the 5th.

On the fourth, in four parts; with two complementary parts.

Ex. 849.

Licence.

Licence.

The two following examples in four parts are by *Caldara*. The NB in Ex. 851 points out the imitation after half a division, in all four parts.

Ex. 850.

No. 1.

in 5ths.

in octaves.

in 5ths.

in 5ths.

in octaves.

Licence.

in fourths.

Ex. 861.

No. 2.

in fourths.

in octaves.

in fourths.



The advantages which may be gained by a clever composer from the use of such imitations, are almost incalculable. They help him to a certain unity of plan—to an economic order of thoughts, which would never form an æsthetically beautiful composition if heaped together without connection; the separate components of an interesting idea are woven into a complete whole by being thematically worked out in different parts—become clear to the perception of the hearer—and, though constantly the same, delight by the variety of unexpected combination. We may say, without fear of contradiction, that imitation plays a principal part in all compositions not merely thrown together without plan or meaning. I have quoted eight simple imitations, viz.,—on the unison; the second above or below; the third above or below; the fourth above or below; the fifth above or below; the sixth above or below; the seventh above or below; and on the octave above or below. When the answers retain the identical notes unchanged in order, the imitations are called *Imitations in similar motion*; when the answer inverts the subject, so that the rising intervals descend, or vice-versa, they are called *Imitations in contrary motion*. Besides the simple, there exist the following scientific imitations:

*Strictly inverted imitation*, in which half and whole tones must be precisely answered, in contrary motion; for example:—

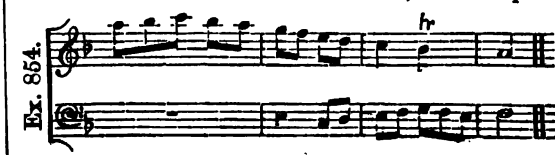
Ex. 852.



*Freely inverted imitation*, in which the order of successive notes is not precisely retained; for example:—



*Retrograde imitation*, in which the subject is commenced backwards in the answer; for example:

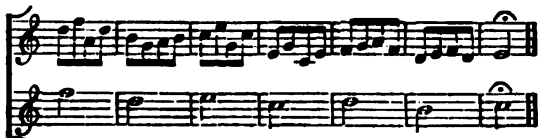


*Reversed retrograde imitation*, in which contrary motion is used in addition ; for example :—



This last smacks of pedantic elaboration, and the most cultivated ear would find some difficulty in recognising the subject thus disguised.

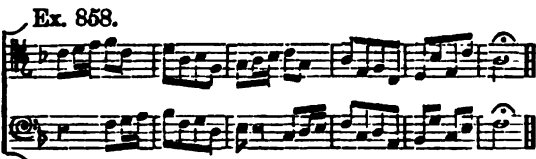
*Augmented imitation*, in which the answer is given in notes of greater value—for instance, minims instead of crotchets ; for example :—



*Diminished imitation*, in which the answer is given in notes of less value ; for example :—



*Imitation on different divisions (per arsin et thesin)*, in which the subject is answered on an opposite division of the bar ; for instance, the subject begins on the accented division, and the answer follows on the unaccented division. (The Greek word *Arsis* signifies the up-beat, or unaccented division, and *Thesis*, the down-beat, or accented division.) The following is an example of this kind of imitation :—



#### CXLIX.—ON INVERSION.

There are four kinds of inversion. The first is called *simple*, and is made by reversing the notes of a fugal or other subject in its answer, so that the ascending notes of the original passage descend in the answer, and vice-versa ; the intervals, or skips, however, are not very precisely re-produced. It may be made on the octave, on the fifth, on the fourth, on the second, and on the unison ; for example :—

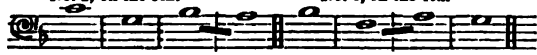
#### Ex. 859.

#### No. 1, Simple Inversions.



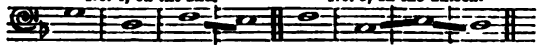
#### No. 2, on the 5th.

#### No. 3, on the 4th.



#### No. 4, on the 2nd.

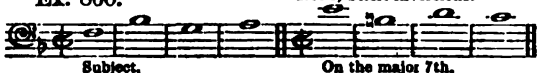
#### No. 5, on the unison.



The second inversion is called *strict*, and is made similarly to the first, but requires that whole tones should be answered by whole tones, and semitones by semitones. This can only be effected by commencing the inversion on the major seventh, major sixth, or major third, above, while the whole and half tones must be unaltered in the answer ; for example :

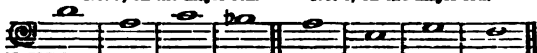
#### Ex. 860.

#### No. 6, Strict Inversions.



#### No. 7, on the major 6th.

#### No. 8, on the major 3rd.



When the theme begins on a fifth, these two inversions are differently effected. If the subject be examined, we shall find that the first note moves to the second by an ascending skip of the perfect fourth—the second to the third note by a descending skip of the minor third—and the third note moves a whole tone up to the fourth note. When this is precisely reversed in the answer, as in Nos. 6, 7, and 8, it is in strict inversion. When all the intervals are not precisely reversed, as in Nos. 1, 2, 3, 4, and 5, the inversion is simple ; in the last-quoted examples, it is true that the reversed skip of the fourth is also perfect, but Nos. 3 and 5 have a skip of the major, instead of the minor third, from the second to the third note, and in Nos. 1, 2, and 4, the third note moves a minor, instead of a major second, to the fourth note. The third inversion is called *retrograde*, and is made by commencing on the last note of the subject, and writing it backwards to the first note—sometimes higher, and sometimes lower, as must happen in relative keys :—

#### Ex. 861.

#### Retrograde Inversion.

#### No. 1.

#### No. 2.



This inversion may be made, as seen above, on the principal key note, or its third below. The fourth inversion is called *contrary retrograde*, and is made by again reversing the retrograde inversion, beginning with the first note, and proceeding to the last, inclusively :—

#### Ex. 862.

#### Contrary retrograde Inversions.

#### Of No. 1.

#### Of No. 2.



These two last inversions, in which half and

whole tones may be observed or not, must not be employed when the original subject contains a dotted note ; for example :—

## Ex. 863.



Both are faulty, as they produce a bad and lame melody. The two first inversions are always good, when the subject contains no dissonant suspensions in accented divisions of bars ; for example :—

## Ex. 864.



These inversions are of great use—almost more so than imitations ; they enable us to produce an idea in a great variety of attitudes, and lead us, without our will, into different keys. In proof of this, let the student write a perfectly simple theme, vary it on all the intervals of inversion, add at pleasure any correct complementary chords, of which a great choice exists above a fundamental part, and he will create, to his own surprise, the most interesting modulations. The following chapter on Fugue will explain this matter more fully, and the additional examples will serve as practical illustrations.

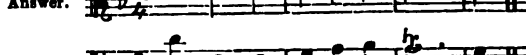
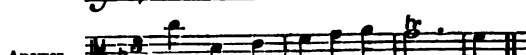
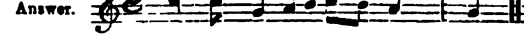
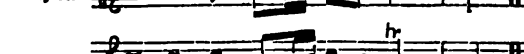
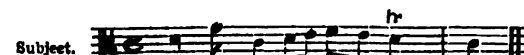
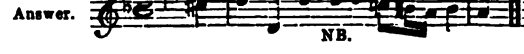
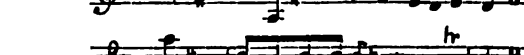
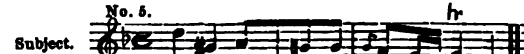
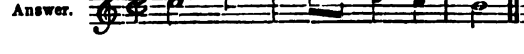
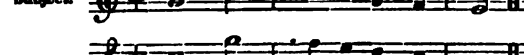
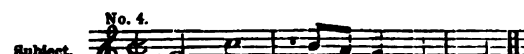
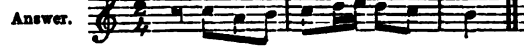
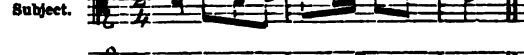
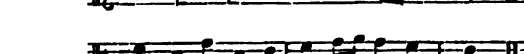
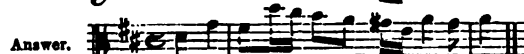
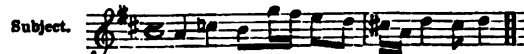
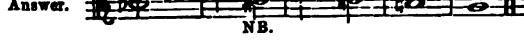
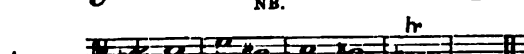
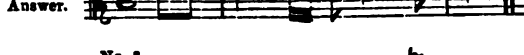
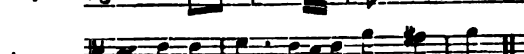
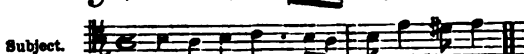
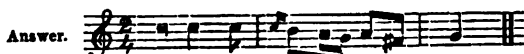
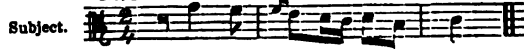
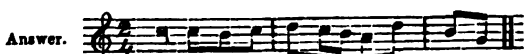
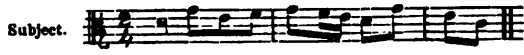
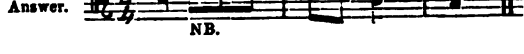
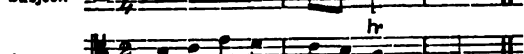
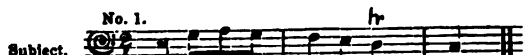
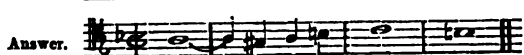
## CL.—ON FUGUE.

This branch is most necessary to church-music, and is its greatest ornament ; it produces the most elevating impression in vocal and instrumental composition of classic style. The nomenclature “fugue” doubtless originated from one part apparently flying before another, while the pursuing part, or answer, imitates the intervals of the first subject, generally precisely on the fifth above or fourth below, or on an octave above or below. The *counter-subject* is that which is written against the principal subject, when the second part commences simultaneously with it ; and that which is added in fugues of more than two parts, is called complementary harmony or parts. When the counter-subject remains unchanged in all the parts, it may also be called the second subject—then the fugue is *double* ; when the melody is not retained, the fugue is simple. As, however, it would not be pleasant in a simple fugue to hear but one theme, even though accompanied in various ways, it is necessary to lengthen and embellish the fugue by introducing occasional ideas, not too unlike the principal or counter-subject, which are called *intermediate* or *intervening* subjects. The best intervening subjects for a church-fugue, are those formed from a part or section of the subject or counter-subject, and also from a melodious complementary part, which contains imitative counterpoint. A fugue in free style may contain extraneous ideas, independent of

the principal theme, runs, and other embellishing graces. In order to produce a good fugue, either in strict or free style, we should write, in an upper, middle, or lower part, at choice, a strong expressive passage—if possible, one that should be adapted to the *stretto* (that is, capable of being shortened or compressed), which is usually only employed towards the end of the fugue, and is a great ornament to this branch of composition. Some fugue-subjects may be so ingeniously invented, as to be capable of many kinds of *stretto*, distant one, two, three, five, or six divisions, or one and two bars. The nearest or quickest *stretto* should be reserved for conclusion, which should be preceded by a perfect or imperfect cadence on the third or fifth above. When the principal subject commences on the tonic, and ends on it, or on its second or third above, the answer is usually written a fifth above or fourth below (which is the same thing), as soon as the first subject is ended, or even before it is completed, allowing the proper rests. When the subject moves from its principal key to its dominant, the answer which follows must move from the fifth to the tonic, and vice-versa. When the subject begins and ends on the dominant, the answer must begin and end on the tonic. Very often, however, especially when the tonic and dominant lie near each other in the commencement, the progressions or skips of the subject must be altered in the answer. In order to practically understand when a change should be made, we must remark that it is often necessary to change a progression of the second, contained in the subject, to a skip of the third in the answer, or a skip of the third in the subject to a progression of the second in the answer (see No. 1, Ex. 865)—also, that two similar notes, remaining stationary, may answer to a progression of an ascending or descending second (see No. 2)—also, a skip of the fourth to a skip of the third (see No. 3)—a skip of the fifth to a skip of the fourth (see No. 4)—a skip of the fourth or sixth to a skip of the fifth (see No. 5)—a skip of the seventh to a skip of the sixth (see No. 6)—a skip of the octave to a skip of the seventh (see No. 7)—and the same reversed ; in order that the first answer should not lead us to a foreign and prohibited key. The ancient rule says, that, to produce a correct answer, the tonic should change to the dominant, and the fifth should change to the principal key. This may be clearly seen in the following subjects :—

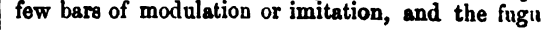
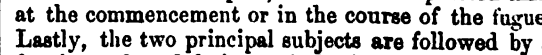
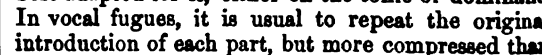
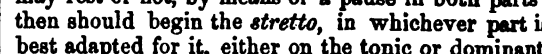
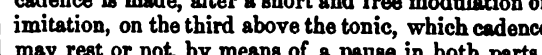
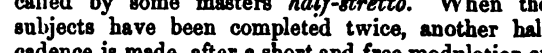
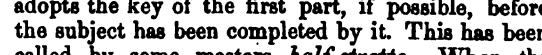
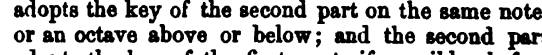
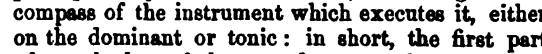
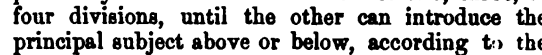
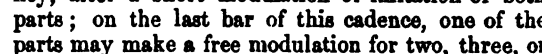
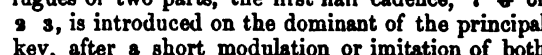
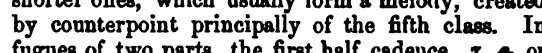
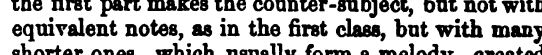
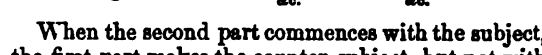
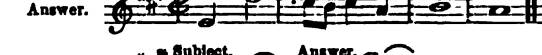
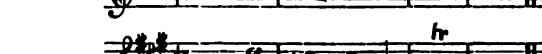
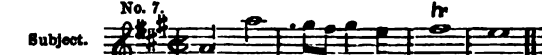
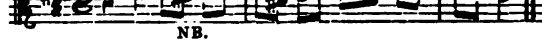
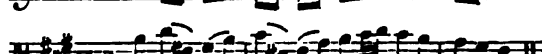
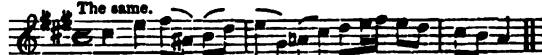
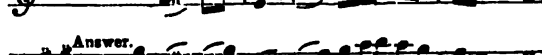
## Ex. 865.





or reversed, when a skip of the sixth answers to a skip of the seventh :—

Ex. 866.



When the second part commences with the subject, the first part makes the counter-subject, but not with equivalent notes, as in the first class, but with many shorter ones, which usually form a melody, created by counterpoint principally of the fifth class. In fugues of two parts, the first half cadence,  $\tau$  4 or 3, is introduced on the dominant of the principal key, after a short modulation or imitation of both parts; on the last bar of this cadence, one of the parts may make a free modulation for two, three, or four divisions, until the other can introduce the principal subject above or below, according to the compass of the instrument which executes it, either on the dominant or tonic: in short, the first part adopts the key of the second part on the same note, or an octave above or below; and the second part adopts the key of the first part, if possible, before the subject has been completed by it. This has been called by some masters *half-stretto*. When the subjects have been completed twice, another half cadence is made, after a short and free modulation or imitation, on the third above the tonic, which cadence may rest or not, by means of a pause in both parts; then should begin the *stretto*, in whichever part is best adapted for it, either on the tonic or dominant. In vocal fugues, it is usual to repeat the original introduction of each part, but more compressed than at the commencement or in the course of the fugue. Lastly, the two principal subjects are followed by a few bars of modulation or imitation, and the fugue

is concluded on the tonic, with the  $\tau$   $\oplus$  above, or with a  $b_3$  below, in the manner of the fourth or fifth class; for example:—

No. 1. Two-part fugue in F major.

Ex. 867.

The NB on the thirty-third and thirty-seventh bars point out, that it is allowed, both in strict and free style, to skip, as a transition, on to the dominant seventh and its inversions.

*Explanation of the above Fugue.*

The leading theme (*Dux*) begins on the tonic, *f*, in the first four bars of the alto, and ends on *f* in the fourth bar; then the treble, on the dominant *c*, makes the answer (*Comes*), which ends on the first note of the seventh bar. The alto begins the counter-subject on *a* in the unaccented division of the fourth bar, with a counterpoint belonging to the fifth

class. In the seventh bar, the *e* of the alto commences an imitative modulation (*per arsin et thesin*), and, in the same bar, the treble answers with the last note, *g*, the third above. The eleventh and twelfth bars contain the first cadence on the dominant *c*. After a short modulation by the alto alone, which does not sound ill after this first cadence, the treble, in the fourteenth bar, begins the subject in the principal key, lower than formerly (it might begin higher, if more suitable to the part); and the alto, in the sixteenth bar, answers on the dominant *c*, with a less compressed *stretto* than the last. In the nineteenth bar, both parts commence modulating, by a short imitation, to the second cadence in A minor, which is the third above. After this cadence, which may rest in either part, the alto, in the twenty-fifth bar, commences a *stretto* on the tonic, which is the most convenient; the treble may answer immediately in the twenty-sixth bar, in its appropriate place, and on the fifth above. Sometimes it is permitted—nay, is often necessary—to begin the half or whole *stretto* on the dominant, and the answer on the tonic. In the twenty-eighth bar, commence imitations of three kinds, not necessary, but used to prolong the fugue, which continues till the last cadence. In a two-part fugue it is forbidden to employ the bass-cadence, in which the lowest part descends a fifth or ascends a fourth, while the penultimate bar of the upper part contains the suspended fourth, resolved on the major third—for instance, 4 3 | 8 || and so forth.

No. 2. Fugue in D minor.

Ex. 868.



The student should analyse this fugue in the same manner as we did the last, in order to clearly perceive the leads, intervening harmonies, cadences, and *strettos*. Both fugues are written in the ancient diatonic genus, in which *bb* is not marked at the clef. It is usual, in compositions of ancient date, to find G minor marked with only *bb*, C minor with only *bb* and *eb*, F minor with only *bb*, *eb*, and *ab*, and G major without the *f*. The following example is in E minor without *f*, which key is called A plagal, or E plagal; the first is more correct, on account of the indicating clef, but the last is more usual, as the concluding note, *e*, also indicates the real tonic.

### No. 3. Fugue in E plagal mode.

Ex. 869.

The first NB points out, that, in this key, the first cadence must occur on *c*, the sixth above. The

second NB points out, that, after the first cadence, the treble begins by *e* on an unaccented division, for two reasons; firstly, because a principal ornament is formed by introducing the subject *per arsin et thesin*, that is, one part in accented and the other in unaccented divisions—secondly, in order that the theme should sooner appear as a *stretto*. The third NB points out, that the alto answers a note lower, viz., *a*, the fourth, instead of *b*, the fifth, which is permitted in the course of a fugue. The fourth NB, above *a* in the treble, points out, that the last note of the subject is one grade lower, which is also permitted in one part, when forming a *stretto*. In a fugue of many parts, some may be slightly changed, provided the part which enters last contain the whole subject, and conclude like the first time. The fifth NB points out the prolonged cadence, which is effectively and properly employed in this mode, which has a mournful and gloomy character. It must be remarked that these fugues are vocal, although no words are added. Fugues for violins and wind-instruments allow a wider field; in them it is nowise necessary to restrict the melody to the five lines, and skips may be introduced wider than the octave, which would be erroneous in writing for voices. It is well to give a rest, or at least a skip, to the part which enters with the principal subject, in the course of a fugue, as the repetition of the theme is thus rendered more perceptible, although many examples exist, in three or more parts, where the subject re-enters by grades.

### CLI.—RULES FOR FUGUES IN THREE AND MORE PARTS.

It is not permitted, in fugues of two, three, or more parts, after a completed subject, to lead up to the fifth above in an upper part, or from the fifth up to the tonic in the other parts, as the hearer is thus forewarned, and all surprise is destroyed; for example:—



Counter-subject. &c.

NB.

Inganno. Subject. &c.

The second part should commence the subject above or below the last note of the completed first part; when this is not possible, the last note can and must be left bare. It is usual to make a deceptive cadence before the third part enters, as in the above alto, marked NB, which, instead of the leading note,  $f\sharp$ , has an unexpected  $f$ , which deceptively leads to the tonic,  $c$ , instead of the dominant,  $g$ . In fugues of three and more parts, whole cadences,  $\frac{5}{4}$   $\frac{3}{4}$ , are not used, excepting before the last stretto and conclusion; deceptive cadences are as necessary, beautiful, and ingenious, as the introduction of the subject under a dissonant or passing note; for example:—

## Ex. 871.

Regular cadence. Deception.

or: &c. or: &c. or: &c.

In three parts.

&c. or: &c.

In three parts.

Cursorily. &c.

Subject.

or: &c.

Subject.

In four parts.

Subject. Subject

Subject. &c.

Subject. &c.

Besides the two changing notes of Fux, many others exist, which are not changing, but *freely-struck* notes; they may be dissonant or consonant, but must always be introduced by ascending or descending grades, both in fugues and other pieces. They may be the first note of an accented or unaccented division; the latter is preferable. Observe the NB:—

NB. NB.

Ex. 872.

10 9 4 3 3 - 5 - 6 5 4 3

NB.

NB. NB.

NB. NB.

NB. NB.

In three parts. NB.

NB. NB.

In four parts. NB.

NB. NB.

When changing notes occur in the upper part, it is not necessary, in quick measure, to figure them above the fundamental part; but in slow measure, they must be indicated, especially when occurring in the bass. It is immaterial whether the intervals of the changing notes be figured, or be indicated by a transverse stroke, —, above the fundamental note, and the following resolving note be marked by one or two figures; for example:—

Ex. 873. *Allegro. NB.NB. NB.NB.*

Ex. 874. *Andante.*

NB. NB.

NB. NB. NB. NB.

The changing notes in the above examples are called irregular transitions; those which form regular transitions are marked by a horizontal line, —, or none, and occur on the second or fourth subdivision of *Alla-breve* and two-crotchet bars. They are pointed out by NB; for example:—

Ex. 876. NB. NB. NB. NB. NB. NB.

NB. NB.

NB. NB. NB. NB. NB. NB. NB. NB. NB. NB.

The transverse stroke, —, used for freely-struck notes, is also used for anticipation in an upper part; and the horizontal stroke, —, used for regular passing bass-notes, is also used for anticipation in the lowest part, in order to avoid many figures.

#### Anticipation in the upper part.

Ex. 876. *KIRCHBERGER.*

NB.

#### Anticipation in the bass.

Ex. 877.

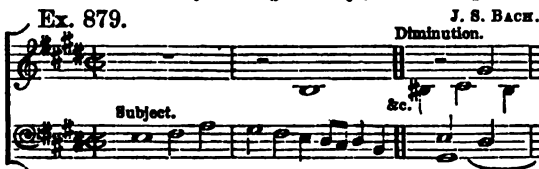
A composer should only figure such chords as the organist cannot know and guess from the rules relative to ascending and descending scales and skips; these generally occur in deceptive cadences, suspensions, and retardations—also the resolutions of dissonant suspensions, whether natural or interrupted, which require to be indicated. Those who would know more of correct figuring should read C. P. E. Bach's essay on the true manner of playing the pianoforte (second part). The principal ornaments of fugue are—augmentation, diminution, abbreviation, syncopation, and contraction of the fugue-subject; but they can seldom be all employed in one fugue. *Augmentation* is made, when the subject appears in the course of the fugue, in notes of longer duration than those of the original theme, which may be introduced in another part a few bars later, to render the embellishment more ingenious.

Ex. 878. *Sub. J. S. BACH.*

Subject. Augmentation.



*Diminution* occurs, as we explained when treating of imitation, when the notes of the subject are changed to those of less duration, and may be made on the tonic, or any analogous key; for example :—



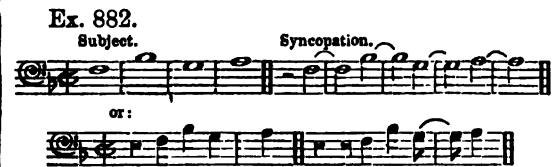
*Abbreviation* is made by repeating part of the subject two, three, or at most four times, descending or ascending a tone or a third, or ascending (but not descending) a perfect fourth; for example :—



When the subject is short, and consists of a single section, it may be repeated entirely, ascending or descending; for example :—



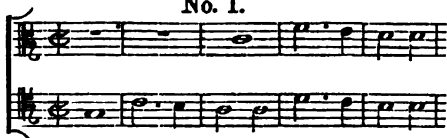
*Syncopation* is made by introducing the theme a half or whole division later than in the beginning, by binds, or syncopations; for example :—



*Contraction*, which is of many kinds, occurs when two parts compress the subject, counter-subject, or even an intervening subject. But for this embellishment, it is necessary to select or compose a suitable subject, as all themes are not capable of contraction. An example will be given, in which the theme is contracted in three different ways. No. 1 is a contraction at two bars distance, which may be employed during the course of a fugue. No. 2 is only at the distance of one bar, and is best employed at a conclusion. No. 3 is at the distance of only a single division, introduced an octave higher, in *arsi et thesi* and in syncopation; this may be universally employed.

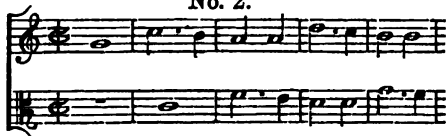
## No. 1.

Ex. 883.



## No. 2.

Ex. 884.

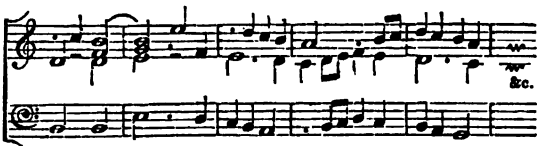


## No. 3.

Ex. 885.



Syncopation and Contraction.



Another embellishment is made by dividing the notes of the subject by rests, but is not so beautiful as the five above-mentioned ornaments, and produces a playful, dallying effect, by its echo-like character—it may be called interruption; the following is an example:—

## Subject.

Ex. 886.



Interruption.



In a regular fugue, every principal key may have, in its scale, five analogous keys. In a major key, the six regularly ascending notes—and in a minor key, the six regularly descending notes—are related

to each other. If the third above be added, it will be found that, in these six minor or major analogous notes, three major and three minor keys appear; for instance:—

Ex. 887.

In G major.

In E minor.



Major 3rd.

Minor 3rd.

Minor 3rd.

Major 3rd.

Major 3rd.

Minor 3rd.

Minor 3rd.

Major 3rd.

Major 3rd.

Minor 3rd.

Minor 3rd.

Major 3rd.

Major 3rd.

Minor 3rd.

Major 3rd.

The seventh tone is excluded in major keys, and the second tone in minor keys. A fugue in three or four parts may easily be prolonged for sixty or seventy bars, by introducing imitations of the subject or counter-subject in different parts in analogous keys. The ancient and insipid progression of the fifth, in imitations of the subject, counter or intervening subject, is no longer used, and is even considered faulty, when introduced more than three times as leading from one key to another; for example:—

Ex. 888.



In a long fugue of ninety, one hundred, or more bars, we may, without scruple, use distant keys in imitations of the subject, counter-subject, or both together—also of sections or intervening subjects. But it is not advisable to go from a principal key marked by sharps to a flat key, or from a principal key in flats to one marked by sharps, as the hearer may forget the original key—for instance, from D minor, principal key, F minor or A♭ major more than suffice as flat keys, for modulation; or from E minor, principal key, C♯ minor or E major equally suffice. It is necessary to return from these distant keys to those more analogous by means of imitations or suspensions. Many inexperienced organists imagine it a beauty to wander through the twenty-four keys by fourths or fifths; but we have shewn above that many other and better opportunities may be gained of lengthening a simple fugue (without the aid of double counterpoint in the octave, tenth, or twelfth), especially when the theme consists of two or more sections. A fugue may be prolonged also by the occasional use of *tasto solo*, or pedal point in the bass, worked out above by suspensions or imitations. Fugues are generally composed for the organ or stringed instruments only, or for voices with or without instrumental accompaniment. In writing one for wind instruments, care must be taken not to exceed the compass of each instrument, and also, as in vocal fugues, to give an occasional rest to every

part, especially before the principal subject, to facilitate respiration; this is not necessary in fugues for the organ or violins, but a fugue would be monotonously noisy should it continue always in four or five parts. It is also wrong to introduce the theme in a single part, as in the commencement, when a new key has been entered; for instance, if, in a fugue in C major, we had proceeded to A minor, &c., the subject ought to be accompanied by at least one part. Lastly, we will remark that the most usual and beautiful manner of introducing the parts of a fugue is to let them succeed each other in their natural order, ascending or descending, although other introductions are permitted. For instance, in a three-part fugue—tenor, alto, treble—or treble, alto, tenor—bass, tenor, alto—alto, tenor, bass; in a four-part fugue—bass, tenor, alto, treble—or treble, alto, tenor, bass. These successions should occur alternately on the tonic and dominant; for example, in c:

## Ex. 889.

In three parts.

Ascending. Descending.

or:

Ascending. Descending.

In four parts.

Ascending. Descending.

or:

Ascending. Descending.

From this example, we perceive that when the first part commences on the tonic, the second must answer on the dominant, the third on the tonic, and the fourth on the dominant again; when the first part commences on the dominant, the second answers on the tonic, the third on the dominant, and the fourth on the tonic. Some fugue-subjects commence on the second, third, fourth, sixth, or seventh of the tonic; when this is the case, the answer must always be made a fifth above; that is, on the second, third, fourth, sixth, or seventh of the dominant; for example:—

Ex. 890. In B♭ major.

Subject. Answer.

C major.

Subject. Answer.

C major.

Subject. Answer.

C major.

Subject. Answer.

C minor.

Subject. Answer.

Although the most beautiful effect is produced by answering the tonic by the dominant (fifth above or fourth below), and the dominant by the tonic, yet it is not necessary, in the commencement of a fugue in three or more parts, to employ at all times this repercussion, as the order of introduction is called. The following ten repercussions, in which the two first commencing voices are contiguous and the tonic answers the dominant, and the dominant the tonic, belong to the most usual and beautiful commencements of a fugue; for example:—

- No. 3. Treble, Alto, Bass, Tenor.
- No. 4. Alto, Treble, Tenor, Bass.
- No. 5. Alto, Treble, Bass, Tenor.
- No. 6. Alto, Tenor, Treble, Bass.
- No. 7. Alto, Tenor, Bass, Treble.
- No. 8. Tenor, Alto, Treble, Bass.
- No. 9. Tenor, Alto, Bass, Treble.
- No. 10. Tenor, Bass, Alto, Treble.
- No. 11. Tenor, Bass, Treble, Alto.
- No. 12. Bass, Tenor, Treble, Alto.

The four following repercussions are more rarely used, and are less effective, as in them the first two parts are too distant:—

- No. 13. Treble, Bass, Tenor, Alto.
- No. 14. Bass, Treble, Alto, Tenor.
- No. 15. Treble, Bass, Alto, Tenor.
- No. 16. Bass, Treble, Tenor, Alto.

Good masters have used the following eight repercussions, which answer on the octave, and are also effective, although generally only employed in the middle of a fugue, in analogous keys:—

- No. 17. Treble, Tenor, Alto, Bass.
- No. 18. Treble, Tenor, Bass, Alto.
- No. 19. Alto, Bass, Tenor, Treble.
- No. 20. Alto, Bass, Treble, Tenor.
- No. 21. Tenor, Treble, Alto, Bass.
- No. 22. Tenor, Treble, Bass, Alto.
- No. 23. Bass, Alto, Tenor, Treble.
- No. 24. Bass, Alto, Treble, Tenor.

In concluding the rules on fugue, I must repeat, that on each division of every kind of bar a note should be struck in at least one part, in order that

the melody may not stagnate, and the ornamental counterpoint be perceptible. A few examples of three and four-part fugue follow, composed in the modern twenty-four keys, and containing licences, pointed out by NB, which are permitted to all beginners :—

### Fugue in F major.

Ex. 891.

NB. 1.

NB. 2.

NB. 3.

NB. 4.

NB. 5.

Licence.

Licence.

Licence.

Licence.

The first NB above *c* in the tenor, points out that it is permitted to commence or end the answer of a subject with a note of less or greater value. The second NB on the seventeenth bar, points out that between the tenor and alto part a *stretto* of two bars occurs, not from necessity, but as a device. The third NB in the twentieth bar, on *a* in the bass, points out that it leads the subject into B♭ major instead of C major, which is a licence permitted in the middle of a fugue, especially when caused by a *stretto*. The fourth NB, in the twenty-fourth bar, on *f* in the bass, which commences the last *stretto*, points out that it is not necessary that the same part which commenced the fugue, should also commence the last *stretto*. The fifth NB, on the answering tenor note, *c*, points out that the subject is equally well introduced by an ascending or descending skip as by a rest.

### Fugue in D minor.

Ex. 892.

Licence.

Licence.

Licence.

Licence.

Licence.

Licence.

Licence.

The licences, which all occur on the  $b\flat$ , when the subject commences on  $a$ , are good and usual, because  $b\flat$  is more suitable than  $b$  to the key of D minor, and is also an ornament, being unexpected. The same fugues are now presented in four parts.

Fugue 1st, in F major.

Ex. 893.

Licence.

Licence.

Licence.

Licence.

Licence.

Licence.

First system of musical notation for Ex. 894, featuring four staves in G major. The top staff has a treble clef, and the bottom three staves have bass clefs. The music consists of eighth and sixteenth notes, with some rests.

Good masters have also employed the two following half cadences, on the third or fifth above, before the last *stretto* ; for example :—

Ex. 894.

Second system of musical notation for Ex. 894. It shows two alternative half-cadence patterns. The first pattern is marked "or:" and the second is marked "acc." (accidental). The notation includes various note values and rests.

Fugue 2nd, in D minor.

Ex. 895.

First system of musical notation for Ex. 895, featuring four staves in D minor. The top staff has a treble clef, and the bottom three staves have bass clefs. The music consists of eighth and sixteenth notes, with some rests.

Second system of musical notation for Ex. 895. It continues the fugue with four staves in D minor, showing more complex rhythmic patterns and rests.

Third system of musical notation for Ex. 895. It continues the fugue with four staves in D minor, showing more complex rhythmic patterns and rests.

Fourth system of musical notation for Ex. 895. It continues the fugue with four staves in D minor, showing more complex rhythmic patterns and rests. The notation includes "NB." (Nota Bene) markings.

Fifth system of musical notation for Ex. 895. It continues the fugue with four staves in D minor, showing more complex rhythmic patterns and rests.

Sixth system of musical notation for Ex. 895. It continues the fugue with four staves in D minor, showing more complex rhythmic patterns and rests. The notation includes "NB." (Nota Bene) markings.

Seventh system of musical notation for Ex. 895. It continues the fugue with four staves in D minor, showing more complex rhythmic patterns and rests. The notation includes "NB." (Nota Bene) markings.





The first NB, in the twenty-first and twenty-second bars, above the two *e*'s, points out, that some notes of the subject, especially in a *stretto*, may be lengthened or shortened in the middle of a fugue. The second NB, above the bound bass note, *c*, points out, that the theme has been slightly changed in the second and third notes, by syncopation, as the third note, *c*, is continued for two divisions, while the fourth note, *b*, is only continued for one division. Such licences constantly occur in *strettos*. The third NB, in the twenty-ninth bar, under the *a* in the alto, points out, that it is permitted to double a major third, when it is the third or sixth tone of a major

scale, or the sixth tone of a minor scale. The fourth NB, in the thirty-fifth bar, on the tenor note, *g*, points out a necessary licence, by which the *stretto* is made a note lower than it ought regularly to be. The fifth NB, in the thirty-ninth bar, on the bound bass note, *c*, points out, that the penultimate note of the subject may, like others, be lengthened or shortened in a *stretto*. The sixth NB, in the last bar, on *f* in the alto, points out, that, in minor keys, the major third may be used as a final termination, being more satisfactory; but if the conclusion be not final, the minor third is regular and necessary. When, however, the music which follows ascends a perfect fourth, the major third is also tolerated—for instance, in the last example, should *G* minor or major follow. We must also examine the threefold contractions of the principal subject, made by the three upper parts on the pedal point of *a* in the bass, throughout which *c* is used by licence instead of *c*. Sometimes the counter-subject or intervening subject, after being often re-produced, is contracted in this manner before the concluding cadence. These artifices serve to prolong a fugue, and are always appropriate ornaments to this style of writing.

FROM PASQUALE CAFFARO'S 106TH PSALM,  
"Confitemini Domino, quoniam bonus."

Ex. 896.

This block contains the musical score for Example 896, from Pasquale Caffaro's 106th Psalm. The score includes parts for 1st Violin, 2nd Violin, Viola, Canto, Alto, Tenor, Bass, and Organ. The lyrics are in Italian and are written below the vocal staves. The score is divided into two systems. The first system shows the beginning of the piece, with the Canto part starting with the lyrics "Pen - si l'uo-mo, ch'e-sa - mina il ve-ro, le mie vo - ci scol -". The second system continues the piece, with the Canto part starting with the lyrics "Le mie vo - ci scol - pis - ca nel cor".

1st Violin.

2nd Violin.

Viola.

Canto.

Alto.

Tenor.

Bass.

Organ.

Pen - si l'uo-mo, ch'e-sa - mina il ve-ro, le mie vo - ci scol -

Pen - si l'uomo, ch'esa-mi-na il ve-ro, le mie vo - ci scol-pis - ca nel cor, le mie vo - ci scol -

Pen - si l'uo-mo che -

- pis - ca nel cor. Le mie vo - ci scol - pis - ca nel cor

- pis - ca nel cor, e mi di - ca pie - to-so, o se - ve - ro. Pen - si l'uo - mo . . ch'e -

- sa - mina il ve-ro le mie vo - ci scol - pis - ca nel cor. Le mie vo - ci scol -

Pen - si l'uo-mo ch'e - sa - mina il ve-ro le mie vo - ci scol - pis - ca nel cor

e mi di - ca se pie - to - so o se - ve - ro per noi sem - pre  
 - - sa - mina il ve - ro e mi di - ca se pie - to - so, o se - ve - ro per  
 - - pis - ca nel cor e mi di - ca se pie - to - so o se - ve - ro per noi sem -  
 e mi di - ca se pie - to - so o se - ve - ro per noi

per noi sem - pre se veg - lia il Signor!  
 . . noi sem - pre se veg - lia il Signor!  
 pre sem - - pre se veg - lia il Signor! Pen - si  
 sem - pre sem - pre se veg - lia il Signor! Pen - - si l'uo - mo e mi di -

Pen - si l'uo - mo ch'è - sa - mina il ve - ro le mie vo - ci scol - pis - ca nel cor e mi di - ca,  
 Pen - - si l'uo - mo ch'è - sa - mina il ve - - ro e mi di - ca,  
 l'uo - mo, pensi e mi di - - - ca. Pen - si, pensi  
 ca. Le mie vo - ci scol - pis - ca nel cor, e mi di - ca

e mi di - ca                      se pie - to - so                      o se - ve - ro  
 e mi di - ca                      se pie - to - so                      o se - ve - ro  
 l'uomo                      se                      pie - to - so                      o                      se - ve - - ro                      per                      noi  
 e mi di - ca                      se pie - to - so                      o se - ve - ro

per noi sempre,                      per noi sem - pre se veg - lia il Sig - nor! e mi di - ca  
 per noi sempre,                      per noi sem - pre se veg - lia il Sig - nor! e mi di - ca  
 sem - pre                      e                      mi di - ca                      e mi di - ca  
 per noi sempre                      e mi di - ca

se pie - to - so o                      se - ve - ro per noi sem - pre se veg - lia il Sig - nor!  
 se pie - to - so o                      se - ve - ro per noi sem - pre se veg - lia il Sig - nor!  
 se pie - to - so o                      se - ve - ro per noi sem - pre se veg - lia il Sig - nor!  
 se pie - to - so o                      se - ve - ro per noi sem - pre se veg - lia il Sig - nor!

per noi sem - pre, per noi sem - pre se veg - lia il Sig - nor, se veg - lia il Sig - nor!  
 per noi sem - pre, per noi sem - pre se veg - lia il Sig - nor, se veg - lia il Sig - nor!  
 per noi sem - pre, per noi sem - pre se veg - lia il Sig - nor, se veg - lia il Sig - nor!  
 per noi sem - pre se veg - lia il Sig - nor, se veg - lia il Sig - nor!

Ex. 897. FROM G. F. HANDEL'S "TE DEUM, LAUDAMUS," FOR THE UTRECHT PEACE.

Tu Rex, tu Rex glo - ri - a, Rex  
 Tu Rex, tu Rex glo - ri - a, Rex glo -  
 Rex glo  
 Tu Rex tu Rex glo -  
 glo - - - ri - a, Rex glo - ri - a, Rex glo - ri - a, Rex glo - ri - a, tu Rex, tu Rex, tu Rex  
 - ri - a, Rex glo - - - ri - a, Rex glo - ri - a, tu Rex, tu Rex, tu Rex  
 - ri - a, Rex glo - ri - a, Rex glo - ri - a, Rex glo - ri - a, tu Rex, tu Rex glo - - -  
 glo - - - ri - a, Rex glo - ri - a, Rex glo - ri - a, Rex glo - ri - a, tu Rex, tu Rex, tu Rex  
 ri - a, Rex glo - ri - a, tu Rex, tu Rex, tu Rex glo -

[illegible]

*Adagio.* *Contraction. Allabreve.*

glo-rie! Chris - te! Chris - te!

glo-rie! Chris - te! Chris - te! tu pa-tris sempi - ter -

glo-rie! Chris - te! Chris - te! tu pa-tris sempi -

glo-rie! Chris - te! Chris - te!

glo-rie! Chris - te! Chris - te!



[illegible][illegible]

o - pera Do - mi-ni, Do - - mi-ni, narra-bo o-pera, narra-bo o-pera, narra-bo o-pera, o-pera, narra-bo: narra-bo o-pera, narra-bo o-pera, narra-bo o-pera

et narra - bo, nar-ra - - bo, et narra - bo, et narra - bo, et narra - bo o - pera, o - pera

et nar - ra - bo o - pe-ra, o - pera Do - -

Do - - - mi-ni, nar - ra - - bo, nar - ra - - bo, nar - ra - - bo, nar -  
Do - mi-ni, Do - mi-ni, et nar - - ra - - bo o - pe - ra, o - pe-ra  
Do-mi-ni, Do - - - mi-ni;  
- - - mi-ni; narra-bo o - pera, narra-bo o - pera, narra-bo o - pera, narra-bo o - pera,  
7 16 3 4 4 - 3 - 6 6 6 4 6 4 6 8







In this fugue, which, although ingeniously worked out, is perfectly clear, both violins in unison continue the passages remarked above—two violas complete the intervals of the harmony; trumpets and drums are added on proper occasions. The weighty, broad theme of the bass is answered strictly by the tenor lengthened a whole bar, to prepare regularly the introduction of the alto. As the intervening harmony executed by the first part is correspondingly continued by the other parts, it may be considered as a new and second subject. By the employment of double counterpoint, which we shall treat of in the next volume, both themes receive a manifold shape; they appear sometimes separately and sometimes united, as imitations, pursuing each other *per Arsin et Thesis*, and by added thirds, with counterpoints in the octave and tenth. Twenty-four bars previous to the conclusion, there begins an excellent *stretto* between the bass and alto, by syncopation, and at the distance of a crotchet, answered on the dominant by the tenor and treble; the last *stretto* is twofold—the subject in the tenor and alto, and the counter-subject in the bass and treble, alternate on accented and unaccented divisions, after which a solemn plagal cadence through the major third leads to the perfect and satisfactory termination. The *Ricercata* is a species of fugue, held in much esteem by our good predecessors. It is begun similarly to a usual simple fugue, with the appropriate answers and re-percussions; in the second part, however, all the parts should commence (if possible, unperceived) in simple or strict inversion, by which the upper part will become the lowest, and, contrary to the usual rule, one part must re-commence alone, in order that the re-entry of the leader (*dux*) and its companion (*comes*) may be more clearly perceptible in their new form. When the whole of the first part has been thus inverted, a concluding free cadence is added, lengthened by analogous imitations of the principal motive, or by a pedal point. These kind of inversions may be in two, three, or four parts; when in two parts, a third and fourth independent part may be added. In a composition of three parts, of course only the upper and lowest part can change places; the middle part, simply or strictly inverted, note for note, must continue in its inner place, even in a *Ricercata*. When the commencing subject of a fugue is simply inverted, without retaining the order of half and whole tones in the answer, it is said to be *per contrarium simplex*; when the half and whole tones are strictly observed, so that the inversion produces whole tone for whole tone, and a *Fa*-note for every *Mi*-note, the fugue is *per contrarium*

*reversum*. Two short fugues will follow as examples, in which the inversion always answers the subject precisely, until the *stretto*.

Four-part fugue in A minor, with simple inversion.

Ex. 899.

Licence.

First system of musical notation, measures 1-4. Treble, alto, and bass staves.

Second system of musical notation, measures 5-8. Treble, alto, and bass staves.

Third system of musical notation, measures 9-12. Treble, alto, and bass staves. The word "Licence." is written below the bass staff in measure 10.

Fourth system of musical notation, measures 13-16. Treble, alto, and bass staves. The word "Licence." is written below the treble staff in measure 13.

Fifth system of musical notation, measures 17-20. Treble, alto, and bass staves.

Fugue in G minor, with strict inversion on the fifth.

Ex. 900. By Fux.

Sixth system of musical notation, measures 21-24. Treble, alto, and bass staves.

Seventh system of musical notation, measures 25-28. Treble, alto, and bass staves.

NB.

Eighth system of musical notation, measures 29-32. Treble, alto, and bass staves.

Ninth system of musical notation, measures 33-36. Treble, alto, and bass staves. The word "Licence." is written below the alto staff in measure 34.

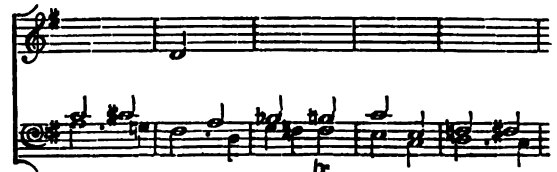
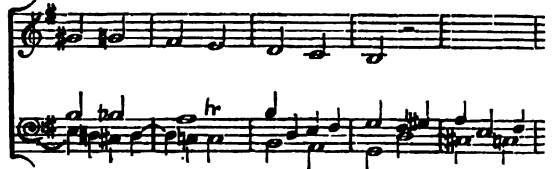
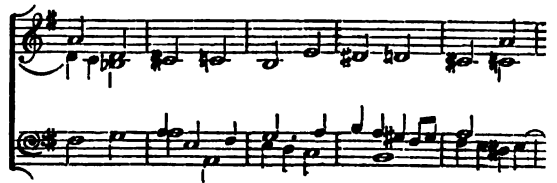
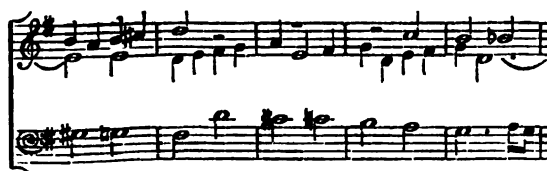
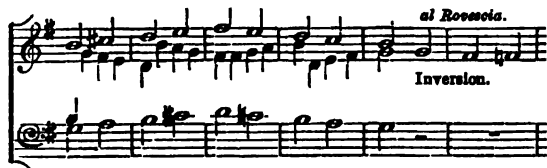
Tenth system of musical notation, measures 37-40. Treble, alto, and bass staves. The word "NB." is written above the treble staff in measure 38, and below the bass staff in measure 39.

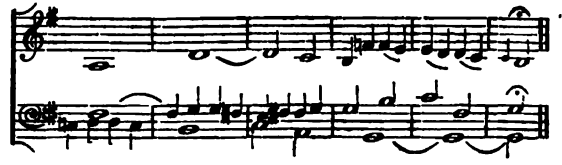
NB.

The first NB. above the treble, points out a slight and allowable change which occurs—the *d* is not dotted, and the following *c* is a minim instead of a crotchet. The NB in the alto and bass of the fifteenth bar, point out the crotchet rest, which is used to render more perceptible the inverted subject; Fux prescribes this as a rule, but it is no longer observed, as the re-percussion of the theme, if properly and effectively introduced, will not escape an attentive listener—and these ingenious branches of composition are beyond the comprehension of uninitiated amateurs. The third NB. in the tenor, points out the inverted subject, or rather the imitation of the treble an octave lower, in an allowable form of *augmentation*, the first two notes being of greater value. The following is a *Ricercata* for the organ, in three parts, with strict inversion :—

By PHILIP KIRCHBERGER.

Ex. 901.





In this example, the chromatic subject, commencing on the major seventh, continues until the seventy-second bar, in the unaccented division of which the upper part commences the inversion, *per contrarium reversionum*, and this continues in all three parts just as long as the subject with its inverted accompaniment, until the one hundred and twenty-third bar, in the purest harmony; nine bars of short imitations follow, and the conclusion on the tonic is made with a plagal cadence.

END OF SECOND VOLUME.

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