

Practical Rules
FOR
Learning Composition
Translated from a Work intitled
GRADUS AD PARNASSUM

Written Originally in Latin by

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late chief Composer to

The Roman Emperor CHARLES VI

*NB: this Work has recieved the Approbation of
the best & most approved Masters in this Kingdom.*

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CHAPTER I.

Of Counterpoint, in the Composition of 2 Parts.

Counterpoint is divided into **simple** and **figurative**. the former is a kind of Composition in 2 or more parts, wherein the Notes in the different parts are of the same value, and is called plain or simple from being Note against Note in Concords only. We may chuse the Subject either from our own Fancy or from a Church Tune; in the latter Case the Subject is called in Italian **Canto fermo**.

In **figurative Counterpoint** the Notes in the different parts may be of different value, and Concords intermixt with Discords. When the Canto fermo or Subject is placed in the Lower Parts, it is called in Italian **Contrapunto sopra il foggetto**; and if in the Upper Parts, **Contrapunto sotto il foggetto**.

Before we proceed, the following General Rules in Composition will be necessary to be observed with regard to the different motions in Musick: viz. the Regular, Contrary and Oblique.

1 The **Contrary** and **Oblique** may be used in any Progression; but the **Similar**, only when we proceed from a perfect Concord to an imperfect, or from an imperfect to an imperfect: in this Sense only the 8th and 5th are deemed perfect Concords, but the 3^d and 6th imperfect.

The reason why the Similar motion in the Progression from a perfect and imperfect Concord to a perfect is not allowed of, is, to avoid the wrong progression of successive Fifths and Eights, whether open or hidden; the last may be discovered by the intermediate Notes contained within the Spaces, as may be seen in the following Example.

Hidden Fifths Hidden Eights

The musical notation consists of two systems. The first system, labeled 'Hidden Fifths', shows two staves. The upper staff has notes G4, A4, B4, C5. The lower staff has notes G3, A3, B3, C4. The intervals between notes are labeled with '5' and '8'. The second system, labeled 'Hidden Eights', shows two staves. The upper staff has notes G4, A4, B4, C5. The lower staff has notes G3, A3, B3, C4. The intervals between notes are labeled with '8' and '8'.

2 We must avoid proceeding to an Eight or Unison by a Skip, that is when the lower Part ascends one degree and the upper descends by a Skip though it be in the contrary motion.

The musical notation consists of two systems. The first system shows two staves. The upper staff has notes G4, A4, B4, C5. The lower staff has notes G3, A3, B3, C4. The intervals between notes are labeled with '8' and '8'. The second system shows two staves. The upper staff has notes G4, A4, B4, C5. The lower staff has notes G3, A3, B3, C4. The intervals between notes are labeled with '1' and '1'.

3 An imperfect Concord is to be used preferably to a perfect, as the former is more harmonious than the Latter.

4 The Notes must be conformable to the nature of the Key.

5 The Inharmonic Relation in **Mi** against **Fa** is to be avoided as much as Possible.

6 Regularity, Variety and good Melody must continually be kept in View.

Now we proceed to the Composition of Plain Counterpoint in 2 Parts only. the principal Points to be observed in this kind of Composition are as follow:

- a. Every note of the Canto fermo must have its particular Concord. if it is in the lower part the Intervals must be taken upwards, and if in the upper part, then the Intervals must be reckoned downwards.
- b. We must begin and end by a perfect Concord
- c. If the Canto fermo is in the lower part, the last note but one requires the greater Sixth, and if in the upper part, the lesser Third. see the following Example in D. la. fol. re.

Second Counterpoint

This is a kind of Composition where 2 notes are set against one; it is used therefore in Binary measure consisting of 2 equal parts the first whereof is accented, and the other unaccented. Here the first Minum is to be Concord, and the second may be either Concord or Discord, The Discord therefore only is used in a gradual Transition from Concord to Concord; but in Skips the Concord only can have Place.

- 1st Rule If the Canto fermo is in the lower part, the two notes in the last Bar but one must have a Fifth for its first note and a greater Sixth for its second note. But if in the upper part, then the first note requires a Fifth and the other a lesser Third.
- 2^d — Skips of Thirds in a Similar motion following one another must be avoided, as it would occasion a forbidden progression of Fifths and Eights. see Ex. 1. Greater Skips as those of a Fourth, Fifth and Sixth are allowed, as it would not offend the Ear so much. see Ex. 2.

- 3^d Rule When the Canto fermo is in the upper part, a Minum Rest is to be placed at the beginning of the Counterpoint instead of the first note.
- 4th — If the Parts should meet so close together as not to leave sufficient room for the notes to move in the contrary way, then in such Case a Skip of a Sixth or Eight is allowed to be used.

In **Triple Time** when one note is set against three, the middlemost note may be Discord, provided it be in a gradual progression.

Ex.

The Third Counterpoint.

Is a kind of Composition where four Crotchets are set against one Semibreve. Here it must be observed, that when five Crotchets follow one another gradually either rising or falling, the first, third and fifth note are to be Concords, and the second and fourth Discords. see Ex. 1. But this is not always the Case, as sometimes the second and fourth note may be Concords, and the third a Discord by way of filling up the space of a third. see Ex. 2. To explain which more fully we will reduce those Examples to their original form Ex. 3. which will shew them to be regular Transitions. There is still another kind of Transition which is when we proceed from a Discord to a Concord by a Skip, and is called in Italian **Nota Cambiata**, see Ex. 4. This Skip of a Third from the second to the third note should properly have been made from the first to the second note, in which Case the second note would have been a Sixth or a Concord. see Ex. 5. If one was to fill up this Space of the Third, it would appear as follows see Ex. 6. But as Quavers are not to be used in this Stile of Composition, the former Example is thought to be preferable. It still remains to be observed, that if Canto fermo is in the lower part the last Bar but one must be regulated as in Ex. 7. but if in the upper part, according to the Ex. 8.

We cannot for this reason pass from the Unison into the Second nor from the Eight to the Ninth by way of Syncopation; as in that Case either two Unisons or two Eights would immediately follow one another, which is discover'd in those Examples where Syncopations are omitted.

Ex. 28 29 30 31

Bad

If the Canto Fermo is in the upper part, then the Second resolves into the Third, the Fourth into the Fifth, the Seventh into the Eight, and the Ninth into the Tenth.

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The same inverted

The following Rules concerning this Counterpoint in particular, are to be observed.

- 1st If the Canto fermo is in the lower part, the Seventh resolving into the Sixth, is to be used in the last Bar but one. But if in the upper part, the Second which resolves into the Third and passes afterwards into the Unison.
- 2^d Syncopation is to be introduced in every Bar, as often as possible, and as far as is consistent with regular Progression, Variety and Melody.

Example

Counterpoint

Canto fermo

Canto fermo

Counterpoint

Syncopations may still be introduced in a different manner, as will be shewn in the following Ex. 1. where instead of the usual Mark of Syncopation a point is added to the Note in order to give a brisker motion to the Air or Song, which way of Syncopation is properly to be used in the Counterpoint next

following. Besides this two more different ways may be used as in the Ex. 2. or in Ex. 3. where it is to be observed, that Quavers in such a Case only can be used on the second and fourth Crotchet of the Bar. All those different ways of Syncopation are peculiar to the florid Counterpoint, which follows for our next Consideration.

Ex. 1. Ex. 2. Ex. 3. good bad

The Fifth Counterpoint

Is a Composition which may be termed the ornamental and rhetorical part of Musick, and consists of a Variety of Points, Syncopes, a mixture of Concorde and Discorde and diversities of Measure, and is in short a Mixture of all the various kinds of Counterpoints treated of already, and therefore is called the **figurate** or **florid Counterpoint**.

We are only to observe in this place, that (as it is contrary to the Rules of good Melody to interrupt the continual Motion of a Song in the manner shewn in the next Example, where two Crotchets immediately following one another are put at the beginning of the Bar, without any Syncopation, which sounds to the Ear as if the Song were drawing to a Conclusion) one ought to keep up a continual motion by using either Syncopation or adding two more Crotchets as is explained in the Example.

Indifferent Better

The Example referring to this Counterpoint.

Counterpoint

Canto fermo

Canto fermo

Counterpoint

CHAP. II

Of *COMPOSITION* in 3 Parts.

First Counterpoint.

That Composition in 3 Parts is the most perfect, is evident from the Harmonical Triad 1. 3. 5. being composed of 3 Parts, which may be used without any additional note; for if any other note was to be added to it, it would be only repeating any of those contained in the Triad. Ex. 1. This Counterpoint therefore is a Composition of three equal parts against one another, and is regulated according to the same Rules given above in the Composition of two parts. What still remains to be said concerning this kind of Composition will be contained in the following additional Remarks.

1st The Harmonical Triad is to be introduced in every Bar, unless for certain reasons it should prove impracticable; for sometimes another Concord as the Sixth or Eighth is chosen instead of it, for sake of better Melody, or for sake of avoiding the wrong Progression of two Eights or Fifths immediately following one another. see Ex. 2.

2^d When the Bass ascends gradually, sufficient Room must be left between the Parts, in order to meet in the contrary motion. As in the Ex. 2.

3^d The Rules concerning the different Motions are to be applied here likewise. This only is to be added, that the same rules must be observed in the middle parts as well as the extreme. Yet in Composition of more Parts, in order to avoid greater Irregularities, those Rules cannot always be so strictly observed.

Ex. 1. 2 good 3 not so good 4 not so good 5 not so good

Remarks to the Examples above

In the Ex. 2. we find every thing agreeable to the Rules of Counterpoint given above, as well with regard to Melody, as with the proper Regulations and progressions of the Parts. As to Ex. 3 the progression of the middle part from the first Bar to the second is not so regular, nor is the same Variety observed as in Ex. 2. as A is used twice in the middle part, but in Ex. 2. but once. In Ex. 4. the progression of the 2 superior parts is wrong on account of the forbidden 5th. But the progression of the 5th to the 8th in a similar motion as in the two last Bars is allowed of, especially as it could not properly be avoided since the Tenth in this Counterpoint cannot properly be used at the Conclusion. In Ex. 5. the ascending Sixes used on the accented part are more displeasing to the Ear than those used on the unaccented, which have no place in this kind of Counterpoint.

We proceed to an Example where the Parts will be disposed in a threefold manner, so that the Canto fermo will appear either in the extreme parts or in the middle.

Ex. 1. 44 3 5 Ex. 2. 4 5

Ex. 3. 4 5

Remarks

To the 1st Ex. Progressions like that from the seventh Bar to the eighth, though contrary to the Rules of Motion, cannot always be avoided in Composition of three or more parts; for if we had passed from F. to C. in a contrary motion, an imperfect Concord would have proceeded to a perfect in a similar motion, and the ninth note in the middle part would have formed an Unison with the Bass, whereas a Unison is less harmonious than an Eight. Besides we ought not in this kind of Composition, to exceed the Compass of the five Lines without necessity, see Ex. a. Nor would it have been rectified by the alteration shewn in Ex. b. on account of the unnatural and unmelodious progression by Skips.

Ex. a. 47 Ex. b.

To the 2^d Ex. In the ninth Bar the Triad has not been used, according to the common Rules, as the Eight in the upper part is preferable in point of Melody.

Second Counterpoint

Of two Minims against one Semibreve in three Parts

Here must be remembered what has been said of this Counterpoint in the Composition of two Parts and concerning the Harmonical Triad at the beginning of this Chapter, yet with this additional remark that for sake of the Triad and for avoiding two Fifths sometimes, a Minum may skip a Third as in Ex.1.

The following are the Examples relating to this Counterpoint in three different Situations. Ex. 2. 3.

Ex. 1 47 Ex 2 54

Ex. 1 47 Ex 2 54

Ex. 2 54

Ex. 3 51

Remarks

First Syncopation has been introduced towards the latter end of the Examples above contrary to this kind of Counterpoint as otherwise either a Unison or Eight both being void of Harmony would have been used instead of it.

Second The Sharp Third at the end of the last Example has been used in order to prevent two Fifths.

Third Counterpoint

Of four Crotchets against one Semibreve.

As we pursue the same Method in the Composition of three Parts that has been used in that of two Parts, so the same Rules must be observed in respect to this Counterpoint, with this difference only, that whereas in the former four Crotchets were placed against one Semibreve, so in this part of Composition four Crotchets are to be placed against two Semibreves.

What further remains to be observed is that accented notes principally are to be regarded, and that if the Harmonical Triad cannot be introduced on the first accented note, it ought to be so at least on the second and third. See the following Examples according to the different situation of Parts; which also may be contrived in such a manner that one of the Parts may consist of Crotchets, the other of Minims and the third of Semibreves. as in Ex. 5.

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Ex. 1. Ex. 2.

Canto fermo Canto fermo

Ex. 3.

Canto fermo

Ex. 4.

Canto fermo

Ex. 5.

Canto fermo

Fourth Counterpoint

Of Syncopation

Here it will only be necessary to shew what is to be observed with regard to the Concord of the additional third Part; that it requires the same Concord that would have been used if there had been no Syncopation. see Ex. 1. 2. The same is to be understood when the Bass or lowermost Part. syncopes. see Ex. 3. 4. With regard to the two last Examples it must be observed that the progression of the former seems to be wrong, as is plainly discovered in the latter where no Syncopation is used, . Such Succession of Fifths, if covered by Syncopation, is nevertheless allowed of in Composition in the middle parts only, But the same Licence cannot be allowable with regard to Eights, because an Eight is less harmonious than a Fifth. see Ex. 5. 6.

Ex. 1 2 3 4 5 6

Sine Ligatura Cum Ligatura

8 9 8 5 6 5

Detailed description: This block contains six measures of musical notation, numbered 1 through 6. Each measure is divided into two parts: 'Sine Ligatura' (without ligatures) and 'Cum Ligatura' (with ligatures). The notation is in a three-part setting (treble, middle, and bass clefs). The first two measures are in C major, and the last two are in G major. The notes are mostly quarter notes and half notes, with some syncopation. The numbers 8 9 8 and 5 6 5 are written below the notes in the fifth and sixth measures respectively.

Here follow the Examples to this Counterpoint in a threefold Situation.

Ex. 1. Ex. 2.

Canto fermo

Detailed description: This block contains two examples of counterpoint, labeled Ex. 1 and Ex. 2. Each example consists of three staves (treble, middle, and bass clefs). Ex. 1 is labeled 'Canto fermo' and shows a sequence of notes in the upper part. Ex. 2 shows a similar sequence. The notation is in C major and G major.

Remark

In the third Bar of the first Example a Discord has been used instead of a Concord on the unaccented part of the Bar, contrary to the common Rule, which is not only allowable in such a Case when the Bass lies still, but also looked upon as an Elegance. see Ex. 2. In the sixth Bar the 7 is accompany'd by an 8. because first it is part of the Subject itself, and secondly Syncopation is to be introduced on every Bar if possible.

Ex. 3. Ex. 4.

Detailed description: This block contains two examples of counterpoint, labeled Ex. 3 and Ex. 4. Each example consists of three staves (treble, middle, and bass clefs). Ex. 3 shows a sequence of notes in the upper part with chromaticism. Ex. 4 shows a similar sequence. The notation is in C major and G major.

Remark

In the last Example above, a Rest has been put in the first Bar of the Bass, as no Syncopation could properly be introduced there, and as that Space could not be filled up by any other kind of Counterpoint, which manner of proceeding in such case is allowed of in Composition. Yet the Example above might have been regulated as in the following Ex.1. which is rather preferable. Here the Counter Tenor in the first Bar. supplies the part of the Bass. The same may also be practised with the Tenor, and occasionally even with the Treble. Another Instance where a Rest is properly applied, see in the Examples 2. 3. where it appears that two hidden Fifths, which in this part of Composition in particular cannot be allowed of, are entirely prevented by means of that Rest.

The Fifth or Florid Counterpoint.

Nothing material remains to be observed, but what has been mentioned already with regard to this Counterpoint in the Composition of two parts, in particular, and all the Rules given above are likewise to be applied so far as the nature of this kind will permit. We observe here only in particular, that the use of the Contrary motion in almost every Bar will greatly contribute to render this kind of Performance easy.

CHAP. III.

Of COMPOSITION of Four Parts
First Counterpoint

Note against Note

Here the additional fourth Part is no more than Doubling a Concord contained in the Harmonical Triad already, some few Chords excepted. All the Rules concerning the Progressions and Motions laid down in the foregoing Chapter, must be observed as much as possible, so that a just reference and Proportion ought to subsist not only betwixt the extreme but also between all the different Parts. In what Order Concords naturally must be placed, may be known from the Harmonical Division of the 8th. From that Division arises the Fifth, from that of the Fifth arises the Third, From hence follows that the Fifth is to be placed below, but the Third uppermost; which order is to be observed in the combination of Concords, unless for particular reasons, as for instance for sake of a proper Progression from one Bar to another it should be found impracticable.

We proceed to the Examples according to the different Situation of Parts, where we shall find every Rule relating to this Counterpoint observed as far as the nature of the Subject will admit of. see Ex.1.2.3.4.

Ex. 1. Ex. 2.

Ex. 3. Ex 4

Canto fermo

Canto fermo

Canto fermo

Canto fermo

Second Counterpoint

Whatever has been mentioned concerning this Counterpoint in the Composition of three Parts, is also to be applied here, so far as the nature of this kind will admit of. see Ex. 1. 2. 3. 4.

Ex. 1. Ex. 2.

Canto fermo Canto fermo

Ex. 3. Ex. 4.

Canto fermo Canto fermo

Third Counterpoint

Of four Crotchets against one Semibreve

Here likewise is to be applied what has been observed relating to this Counterpoint in the Composition of two and three Parts, and what further remains will be explained in the Examples.

Ex. 1.

Canto fermo

Remarks

1st If instead of doubling the 3^d as in the fourth Bar, the Unison had been used, not only the Harmony would have been deficient, as the Unison used on the accented Note seems to be void of Harmony, see Ex. *a*. but also the Third or Decime being a passing note in the Treble would have been deficient as it would have been but imperfectly perceived on account of its short duration.

2^d The Progression between the Tenors in the eighth Bar seems to be contrary to the Rules of Motion but could not be avoided, as in this Counterpoint we are confined to four Crotchets. However, it could be rectified by dividing the Semibreve in the Counter Tenor as in Ex. *b*. This also is to be understood with regard to the preceding kinds of Counterpoint, where for the same reason several little Irregularities have been suffered to pass. Now follow the other situations of the Example above.

The first system of music is divided into two parts, 'a' and 'b', by vertical lines. Part 'a' shows a vocal line with a melodic phrase and a piano accompaniment. Part 'b' shows a different arrangement of the same material. The piano part consists of four staves: Treble, Middle, and Bass. The vocal line is on a single staff. The tempo is marked 'Canto fermo'.

The second system of music is a single system of music with a vocal line and a piano accompaniment. The piano part consists of four staves: Treble, Middle, and Bass. The vocal line is on a single staff. The tempo is marked 'Canto fermo'.

The third system of music is a single system of music with a vocal line and a piano accompaniment. The piano part consists of four staves: Treble, Middle, and Bass. The vocal line is on a single staff. The tempo is marked 'Canto fermo'.

Fourth Counterpoint

Of Syncopation

In Composition of four Parts the same Rules concerning the Accompanyment of Discords are to be observed which have been laid down in Composition of three Parts, which imply that the same Concords that are required to accompany in the Syncopation of Discords must remain in the Resolution. For Instance Ex. a. b. c. which Examples plainly shew it to be the same Concords whether the Notes are Syncopated or not: In this kind of Counterpoint it is sometimes necessary to break a Semibreve for sake of proper Resolution, as for Instance when the 7. 6. is accompany'd by a 5 Ex. d. e. for otherwise if the Accompanyment was to consist entirely of Semibreves, the Harmony could not always be properly disposed according to Rule, as will be more fully explained in the following Ex. 1. 2. 3. 4.

Ex. a. b. c. d. + e.

This block contains five examples of four-part counterpoint, labeled Ex. a. through Ex. e. Each example is written on four staves (treble and bass clefs). Ex. a. shows a sequence of notes with syncopation. Ex. b. and c. show similar patterns with different syncopations. Ex. d. and e. show a specific resolution of a 7-6 interval with a 5th, where the semibreve is broken. The notes are represented by circles on the staves.

Ex. 1. Ex. 2.

This block contains two examples, Ex. 1. and Ex. 2. Each is written on four staves. Ex. 1. includes the text 'Canto fermo' on the second staff. Ex. 2. includes the text 'Canto fermo' on the third staff. The notation shows various intervals and resolutions between the parts.

Ex. 3.

This block contains one example, Ex. 3., written on four staves. It includes the text 'Canto fermo' on the second staff. The notation shows a complex sequence of notes and intervals across the four parts.

Ex. 4.

Note. According to the Observation above we find in the sixth Bar of the first Example, that the accented note wants the Accompanyment of a 5th which nevertheless belongs to the full Harmony.

In the fifth Bar of the last Ex: the 2^d is doubled and the 6th left out which properly should accompany 2^d and 4th see Ex. a. But in the sixth Bar of the same Ex. the 4th has been doubled instead of the 2^d whereas the 2^d is rather to be doubled, as by the Resolution the latter becomes a 3^d an Interval that is more harmonious than that of the 5th which is produced by doubling the 4th see Ex. b.

Ex. a. b. better

The Fifth or Florid Counterpoint

Whatever is to be observed with regard to this Counterpoint in four Parts is contained already in the same Counterpoint in the Composition of 2 & 3 Parts, to which it refers, as may be seen from Ex. 1. 2. 3. 4.

Ex. 1.

3

Canto fermo

4

Before we proceed to the next Chapter, it will be proper to observe that some Discords may be resolved in a different manner, as for Instance the 9 into the 6 the Decime into the 3 the Fourth into the Sixth and Third as in the following Examples.

CHAP. IV.

Of Imitation.

When the succeeding Part follows the preceding after some Pauses or Rests, in the same Intervalls without being either confined to whole or half Tones, or to the Key, we call it **Imitation**.

It is not required that every note of the preceding part should be imitated, which is peculiar only to Canons; but is sufficient if only some part of a Subject is imitated. It is likewise to be observed that Imitation is rather to take place in the middle than in the beginning of a Composition, as in the middle it need not so strictly be confined to the Key. Lastly it may begin with any Interval, as the Unifon, Second, Third, Fourth, Fifth, Sixth, Seventh and Eighth, as will be shewn in the following Examples.

In Unifon *In the Second*

In the Third *In the Fourth*

In the Fifth

In the Sixth *In the Seventh*

In the Eighth

The musical examples are presented in a series of grand staves. Each staff consists of two five-line staves (treble and bass clefs). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The key signature for all examples is one sharp (F#), and the time signature is common time (C). The examples are labeled as follows: 'In Unifon' (first staff), 'In the Second' (second staff), 'In the Third' (third staff), 'In the Fourth' (fourth staff), 'In the Fifth' (fifth staff), 'In the Sixth' (sixth staff), 'In the Seventh' (seventh staff), and 'In the Eighth' (eighth staff). Each example shows a subject in the first part and its imitation in the second part, with the interval between them indicated by the label.

CHAP. V.

Of Fugues in General

The Fugue is a kind of Composition where the following Part repeats some notes of the former by the same Intervals and by the same Species of whole or half Tones, and where one is strictly confined to the Rules of the Key. Every Key is determined by the compass of a 4th and 5th contained within the Eight, according to the limits whereof the Subjects of Fugues must be regulated. see Ex.1. That is when the first Part takes up the extent of a 5th the succeeding must not exceed the limits of the Key, but remain within that of a Fourth and vice versa. see Ex. 2. 3. But in Imitation we are not confined to this Rule, as it is sufficient when the succeeding Part imitates the first by the same Degrees or Skips, see Ex.4. Lastly the Fugue must begin with such Intervals only as constitute the Key, which are the Unison Eighth and Fifth. But Imitation may begin with any Interval as has been mentioned already.



Of Fugues in two Parts

The following is a short but regular Method how to Compose a Fugue in two Parts.

First choose a Subject suitable to the Key you intend to Compose in, and write down your Subject in that Part wherewith you intend to begin. This done and having first examined your Subject whether it be conformable to your Key, if so, repeat the same notes in the second Part either in the Fourth or Fifth, and whilst the Second Part imitates the first wherewith you have begun, put such notes in the first Part as will agree with your imitating Part according to the Direction given in the Figurate or Florid Counterpoint, and after having continued your Melody for some Bars, regulate the Parts thus, that the first Cadence may be made in the Fifth of the Key. Then resume your Subject mostly in the same Part you have begun with, but by another Interval, after having first put a Rest of a whole or half Bar, which however may be omitted in case there should happen to be a great Skip instead of it. After this endeavour to bring in your Second Part after some Rest and that before the Subject of the first Part draws towards a Conclusion, and having carried on your Subject a little longer, make your second Cadence in the Third of the Key. Lastly introduce your Subject again in either Part and contrive it so that one Part may imitate the other sooner than at first, and if possible after the first Bar, whereupon both Parts are to be united and the Fugue finished by a final Cadence.

See the following Fugue, on the next Page, where the Subject is taken from our usual Example, in which every thing relating to the Direction above is exemplified.

Fuga a 2

Cad. in 5

Cad. in 3

As in the foregoing Example the succeeding Part answered the Subject of the first in the 5th above it, so in the following Fugue the same Subject will be answered by the succeeding Part in the 4th below it, agreeably to the Rule given above; That if one Part takes up the extent of a 5th the following must not exceed the limits of a 4th and vice versa.

Note. The notes of the Subject towards the end of the Example above appear with some alteration by being introduced by way of Syncopation; which is not only allowed of in Composition, but is thought rather to have an agreeable effect. Sometimes necessity requires a Division of notes when otherwise the Subjects cannot be closely united.

The following is an Example of a Fugue in the Key of A.

NOTE. In the first and second Bar in foregoing Example, the Second E. F. in the first Part is imitated by a Third A. C. in the answer, as there was no other way of making the notes of the Answer by the same Species of half and whole Tones; for if the answer had been made by the Semitone A. B. in imitation of E. F. in the beginning part, it would have been in an improper Key.

Of Fugues in three Parts

Whatever is to be observed in Composition of three Parts (especially with regard to the Harmonical Triad) must also be applied in this Case. It therefore remains to be shewn what Points are to be considered in relation to a Fugue in three Parts. All those Rules given above for composing a Fugue in two Parts must likewise be applied here, untill such times only as the third Part is introduced, which may be done after both Parts have finished their Subjects, or after the addition of some notes which some Composers joyn to the Melody of the Subject, according as circumstances require, which in such Cases always depends on the proper judgement of the Composer. But in order that the third Part might not appear altogether insignificant, Care must be taken to bring it in by way of a Triad or by Syncopation of a Discord; the last of which is reckoned to be rather more skillfull.

With regard to the Interval wherewith the third Part is to begin and follow either of the two Parts, it is to be observed that for sake of Variety, as being a material point in Composition, it generally must answer to that part wherewith One has begun the Subject. But if from the nature of the Parts it should appear to be more proper to begin with another Interval, it is entirely left to the Discretion of the Composer.

As to Cadences, their use in the Fugue of three Parts is different from that in two Parts, for no Formal Cadence may be used that ends with a sharp Third, as on such the Subject cannot be brought in, But if it should appear practicable, so that the Subject may be conveniently brought in, both Formal and Fictitious Cadences may be introduced not only in the 5th. or 3^d. but also in other Intervals that are not too remote from the nature of the Key. A Formal Cadence closes by means of a sharp Third and passes afterwards into the Eighth. see Ex. a. But a Fictitious Cadence instead of a sharp Third uses a flat Third whereby the Ears, which naturally expect a formal Cadence, are deceived see Ex. b. Such a Formal Cadence may be avoided by keeping the sharp Third in the upper Part, whilst the Bass chooses another Concord instead of the Eighth. Ex. c.

The image contains three musical examples, labeled Ex. a., Ex. b., and Ex. c., each consisting of two staves (treble and bass clef) in common time. Ex. a. is labeled 'Formal Cadence' and shows a melodic line ending on a sharp third (F#) above the bass line, which then moves to an octave below. Ex. b. is labeled 'Fictitious Cadences' and shows a melodic line ending on a flat third (F) above the bass line, which then moves to an octave below. Ex. c. is labeled 'Ex. c.' and shows a melodic line ending on a sharp third (F#) above the bass line, which then moves to a different concord (a fifth) below.

The Use of such Cadences as described in the last Ex. c. is reckoned to be still more elegant in the Composition of more Parts. see Ex. 1. 2. on the next Page. A Formal Cadence may also be introduced in some unusual Interval by means of the Subject itself, as will appear in Ex. 3. which will shew, not only how in such Case the Formal Cadence is to be regulated on the first note of the Subject, but also the Accompaniment of the other Parts, and the fourth Ex. will shew us a Cadence which will appear on the second note of the Subject.

Ex. 1

Such Formal Cadences are not only allowed of in Composition, but also deemed fine & skillfull

Having shewn how Cadences are to be interwove with the Subjects of a Fugue we will subjoyn another Example which is to shew how Cadences thus intermixt with the Subject are to be avoided in the fundamental Part by means of a sharp Third, we will choofe for that purpose the usual Subject. Ex. 1. 2.

Ex 1

Ex 2

Here it will be proper to shew the Reason 1. why Cadences seem to be more frequently used in Composition of two Parts than of three. It therefore is to be noted, that those used in two Parts are in their nature different from Formal Cadences, as they consist only of the 7. 6. or 2 & 3. being of short duration and rather looked upon as Preparations to Formal Cadences than Formal Cadences themselves Ex. *a* & *b*. and become such only by the additional 3^d Part, as will appear in Ex. *c*. *d*. Secondly, why a Formal Cadence may be used only on the Introduction of the Subject and no otherwise. Here it must be considered that a Formal Cadence implies a Close and as such cannot be properly used but at the End or at the Conclusion of a Subject, in order to indicate the approach of a new Subject. But the Subject introduced on a Formal Cadence denotes the Close to be still at distance, and at the same time keeps up the uninterrupted motion in this kind of Composition.

Ex. *a*.

b.

c.

d.

Before we proceed to the Example of the Fugue in three Parts it will be necessary to shew how to Compose a fundamental Part to two Parts in a descending Progression by 7. 6. and 2. 3. whereby the Progression of the different Parts will be made easier. see Ex. 1 & 2. From which it appears that a 5. & 6.

may be taken together and that the 7th resolves into the 6. and the 2^d into the 3^d. The same is to be understood of the 4th & 5th when they lay ready beforehand.

Ex. 1. Ex. 2.

Here follows the Example of a **FUGUE** in **THREE PARTS** on the usual Subject

Explanation of the Example

In the Composition of this Fugue the same Method has been observed as in that of two Parts till the Introduction of the third Part which the two upper Parts accompany by a proper Harmony during the continuance of the Subject. Whereupon the Tenor resumes the Subject, yet in an Interval different from that at the beginning, whilst the lowermost Part accompanys the same. Meantime the Treble rests and prepares itself to be introduced again by another Interval different from that at the beginning, so as to indicate the approach of the Subject by means of a strong Discord, after which the Close is made by means of a lesser Sixth. Now the Tenor rests three Bars, partly because the upper and lower Part meet so close together so as not to leave convenient Room for the Tenor and partly because the Tenor itself is soon after to resume the Subject. Further it must be noticed, that the Tenor may also be brought in by a 5th & 6th which has much Effect in Composition. Lastly the manner of bringing in the Counter Tenor and its Contra Harmony built upon it, deserves particularly to be noticed.

Of Fugues in four Parts

Concerning the additional fourth Part we must refer to the Counterpoint in 4 Parts where every thing necessary to be observed has been sufficiently treated of already. It therefore remains only to be shewn, after which of the 3 Parts the 4th is to follow. Though it is generally left to the Discretion of the Composer yet it is the common Rule, established by Custom, that the Counter Tenor is to follow the Treble and the Bass the Tenor; and we further must observe, that as the number of Parts encreases, proper Care must be taken not to crowd them in such a manner that there should not sufficient Room be left for the other Parts to proceed properly, but if inadvertently the Parts should happen to be thus situated, the Composer must either alter his Design, or one Part must rest till such time as it may conveniently be brought in again to be united with the Subject. Yet it always will be more expedient to order and regulate the Parts thus at the Beginning without being put afterwards under a Necessity of altering a Plan once laid out. The following Rules, if well observed, will greatly prevent any mistake of this kind, which are 1st that by Composing one Part, One must at the same time keep in view the other Parts. 2^d To leave sufficient Room for a free Progression and a good Melody between the several Parts see the following Example.

The image displays two systems of musical notation, each consisting of four staves. The top system shows the first system of notation, and the bottom system shows the second. Each system includes a Treble staff, a Counter Tenor staff, a Bass staff, and a Tenor staff. The notation features various notes, rests, and accidentals, illustrating the composition of a four-part fugue.

Note. It is not requisite in Composition of four Parts that a continued Harmony of 4 Parts should be kept on throughout the Piece as it is sufficient if some of the Parts do proceed whilst one or the other rests, in order to resume afterwards the Subject; and if towards the Conclusion some additional notes are introduced, when all 4 Parts meet together to fill up the Harmony.

Before we proceed to Fugues of more than one Subject, it will be necessary first to treat of the Double Counterpoint, as one of the most material Articles in Composition in general, and especially in Composition of Fugues where more Subjects are introduced.

Of Double Counterpoint in General

This is a kind of artfull Composition where the Parts are inverted in such a manner that the uppermost becomes the lowermost, and vice versa. so that without any other alteration in this Case a double Melody arises different from the other both in respect to Gravity as Accuteness. Some Authors mention different Species, such as the Double Counterpoint in the Third, Fourth, Fifth, Sixth, Eighth, Tenth and Twelfth, which however we will pass over, partly as their Use is immaterial on account of their being confined to narrow limits, and partly as they differ but little from the other; and treat only of such as are more significant and usefull in Composition, as for Instance the **Double Counterpoint** in the **Eighth** the **Tenth** and **Twelfth**.

The following general Rules relating thereto are to be noticed

- 1st. In order to distinguish the Subjects more properly from one another a Diversity ought to subsist in the Progression of the Subjects that is it ought to be contrived so that one Part may consist of Longer and the other of shorter notes by that means the Difference in the Parts will be made perspicuous and all manner of Confusion avoided.
- 2^d. The Subjects must be regulated thus that one Part is to follow the other after some rest, but never to begin together at one Time.
- 3^d. One must not exceed the Limits prescribed in every kind of Double Counterpoint.

Of the Counterpoint in the Eighth

This is a kind of Composition where by the Inversion of one Part into the Eighth above or below a different Harmony must arise, but such as is consistent with Rules. The chief Rules to be observed in this part of Composition are as follows:

- 1st. The Fifth must be avoided as by Inversion it becomes a Fourth.
- 2^d. It is not allowed of to pass into the Eighth by a Skip, as by Inversion it becomes a Unison. Ex. 1. for the same reason the Eighth cannot be used on the accented part of the Measure, but only in Syncopation.
- 3^d. One must not exceed the Limits of the Eighth, as otherwise the same Intervals would be produced and consequently the same Harmony. For by exceeding the Eighth the simple Intervals are thereby changed only into compound ones, which are one and the same thing with the other as to their nature and differ only in point of Place or Situation. Ex. 2.

The image contains musical notation for two examples, Ex 1 and Ex 2, illustrating counterpoint in the eighth. Each example consists of two staves. The first staff of each example shows a melody, and the second staff shows its inverted version. In Ex 1, the first staff has a treble clef and a common time signature, and the second staff has a bass clef. The word 'Inverted' is written above the second staff. In Ex 2, the first staff has a treble clef and a common time signature, and the second staff has a bass clef. The word 'Inversion' is written above the second staff.

The following Rows of Figures placed opposite to one another, will shew at one View, into what Concords and Discords Notes are changed by way of Inversion.

1.	2.	3.	4.	5.	6.	7.	8.
8.	7.	6.	5.	4.	3.	2.	1.

From hence it appears that by Inverfion the Unifon becomes an Eighth, the Second a Seventh, the Third a Sixth, and the Fourth a Fifth, and fo on. Of the Inverfion in the Eighth above it. fee Ex. 1. and of that in the Eighth below it. Ex. 2. And the following Ex. 3. will fhew that Inverfion may alfo have place in Syncopation.

Ex. 1. Ex. 2. Ex. 3. Inverfion

This block contains four musical staves. The first three staves are grouped under the labels 'Ex. 1.', 'Ex. 2.', and 'Ex. 3.' respectively. Each example shows a single melodic line on a five-line staff. The fourth staff is labeled 'Inverfion' and shows the same melodic line as Ex. 3, but with a different rhythmic and pitch structure, illustrating the concept of inversion.

We proceed now to the Examples relating to this Part of Compofition, in the first whereof the ufual Subject or Canto fermo will be chofen.

Inverfio in Octavam inferior:
Inverfio

This block contains two sets of musical notation. The first set is labeled 'Inverfio in Octavam inferior:' and consists of three staves. The top staff shows a melodic line with various intervals and rests. The middle and bottom staves show a corresponding accompaniment. The second set is labeled 'Inverfio' and also consists of three staves, showing a similar melodic and accompaniment structure to the first set, but with different intervals and rests.

If the Counterpoint is compofed in that manner that the contrary or oblique Motion is obferved on every accented part of the Bar, then the fame may be turned into a Trio by tranfcribing only the Counterpoint and tranfposing the fame into the Tenth below it, as in the following Example.

Transpof: in Decimam inferior:

This block contains three musical staves. The top two staves show a melodic line and its accompaniment. The bottom staff is labeled 'Transpof: in Decimam inferior:' and shows the same melodic line as the top staff, but transposed down an octave, illustrating the concept of transposition.

The following Example will be a convincing Proof of the great Ufe the Double Counterpoint is of in Compofition, which will be exemplified in a Fugue, where the manner how to infert a Contra Subject, and how it is to be carried on through the whole Fugue, will be fully fhewn.

A Double Fugue

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The first system of musical notation consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music is in common time (C) and G major. It begins with a rest in the first measure, followed by a series of notes in the upper parts and a more active line in the lower parts.

The second system of musical notation continues the piece. It features several measures with numerical annotations: '1' and '2' are placed below the bottom staff, '3' is above the top staff, and '4' is above the second staff. The notation shows the interaction between the main subject and the contra subject.

The third system of musical notation concludes the piece. It includes numerical annotations '5' and '6' below the staves. The system ends with a double bar line. The music shows the three upper parts imitating the contra subject.

Explanation

The Contra Subject begins after a Rest, and becomes changed into an Eighth by the Inversion of the Parts, as may be seen at N^o 1. 2. 3. 4. 5. where the Contra Subject always answers the main Subject (now in the extreme and now in the middle parts) by the Eighth, from which Diversity always a different Harmony arises.

Take notice also of the artful Contrivance where the three Upper parts imitate the Contra Subject at N^o 6. in order to contract the same after the Main Subject is dropped.

The same might have been done with both Subjects, and the final Cadence made afterwards by altering only the Value of some note or other, as in Ex. 1. And it is further to be observed, that the Contra Subject need not always be introduced on the first Bar of the Main Subject, but that for Variety's sake it may also be brought in, either in the second or third Bar, according as the nature of the Main Subject will admit of. see Ex. 2.

Of the Double Counterpoint

and its Transposition into the Decime

This is a kind of Composition where one of either Parts may be Transposed into the Decime above or below it, by leaving out some Concords and Discords, the Subject remaining in its Place. The following Row of Figures, placed against one another, will shew what Intervals are to be avoided.

1.	2.	3.	4.	5.	6.	7.	8.	9.	10.
10.	9.	8.	7.	6.	5.	4.	3.	2.	1.

From hence it is evident that two Thirds and two Tenths cannot follow one another in a regular motion, as the former would become Eighths and the latter Unisons by Inversion; nor two Sixes, as by the Inversion to the Tenth, two Fifths would arise. Further the Fourth cannot be used in the upper Part in Syncopation, as by Inversion it becomes a Seventh, Lastly the limits of a Tenth must not be exceeded. see Ex. 1. and the same Example transposed into the Decime whilst Canto Fermo remains in its Place. Ex. 2.

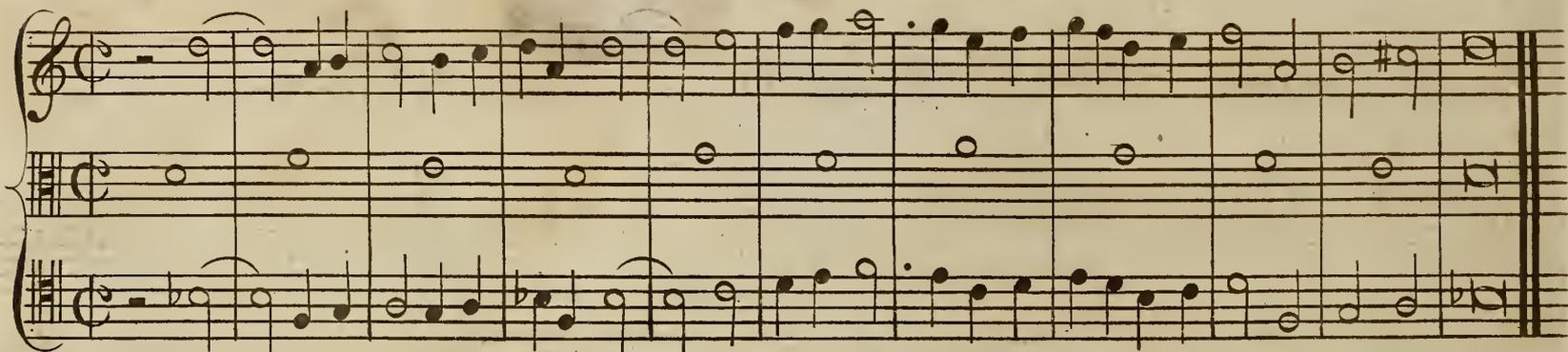
Ex. 1.

Ex. 2.

The same may be effected by raising only the Canto fermo a Third and lowering the Counterpoint an Eighth. The reason of which is, because two notes added to the Eighth become Tenths. The very same Counterpoint may also be performed in three Parts by transcribing only the Canto fermo note by note and transposing the same into the Tenth below it without any alteration in the two Parts. see Example. This likewise may be applied to the first Ex. of this Counterpoint, where the latter is transcribed into the Decime whilst the Parts below remain as they are. see the first Example in the next Page.

Example

In this manner any Composition in two Parts of this kind may be changed into a Trio, especially when the Contrary or Oblique Motion is applied on every accented part of the Bar, in the manner shewn in the last Examples. To explain it more fully, we will subjoyn an Example of a different Subject from the usual, which by Transposition into the Decime becomes a Trio.



Remark. In this Example and the first in the preceding Page the Notes seem neither to begin nor to end in the Key, yet they are such as are related to it; besides it must be noticed, that those Examples are given rather for sake of shewing the nature of Inversion, than for imitation. Nor is it required to apply Inversion at the beginning of a Composition, but after a Subject, conformable to the Key another may be introduced, such as may admit of Inversion into the Decime which the Composer may invert at such a Place as he may judge to be most practicable and convenient, all which will be exemplified hereafter by a Fugue. But in case Inversion should be used at the beginning, then we must begin with the Third or the Unison of the Key, whereby the Part inverted will remain within the Bounds of the Key, as has been shewn already in some of the Examples above.

By the Transposition of the Treble in the following Example into the Eighth below and the Third above will be produced a regular Composition of three Parts.

By the Composition of this Counterpoint in four Parts it must be observed that the additional fourth Part must either rest or the Vacancy must be filled up by extending or lengthening the Melody, or the Subject must be introduced by contrary Motion, or in any other manner as may be consistent with Rules.

The following Example will particularly shew the proper Use of this Counterpoint in Composition. see Ex. 1. Here the Contra Subject seems to belong to the Counterpoint in the Eighth, as it may be inverted to the same; but that it may likewise be inverted to a Decime, and consequently rendered a Trio, will be proved in Ex. 2. from which it is evident; that both Counterpoints may

Remarks to the foregoing FUGUE

The Examples at N^o 1. 2. 3. seem not to correspond with the nature of that Counterpoint, as the Contra Subjects do not proceed by Tenths but by Thirds and Sixes. But we must observe, that nevertheless it is grounded upon it; for undoubtedly if that Example had been Composed in the manner as in Ex. *a. b.* it would exactly have corresponded with it. But as by taking of Tenths as at N^o 1. in the Fugue, the Counter-Tenor, and at N^o 2. the Tenor would have been deficient in Harmony, so for that reason Thirds below it have been taken instead of it. At N^o 3. Sixes have been taken, for sake of connecting the Parts more closely, which properly should appear as in Ex. *c.* The same is to be understood of those Notes at N^o 6. At N^o 4. and 5. after the Rest the Subject has been introduced by way of Inversion, agreeable to the Rule "That after the Rest the Subject must follow either in a regular way or by Inversion."

Of the Double Counterpoint, in the Duodecima or Twelfth

In this part of Composition one of the two or three Parts may be inverted to a Twelfth above or below it. The following Rows of Figures will shew what Intervals are to be used or avoided.

1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.
12.	11.	10.	9.	8.	7.	6.	5.	4.	3.	2.	1.

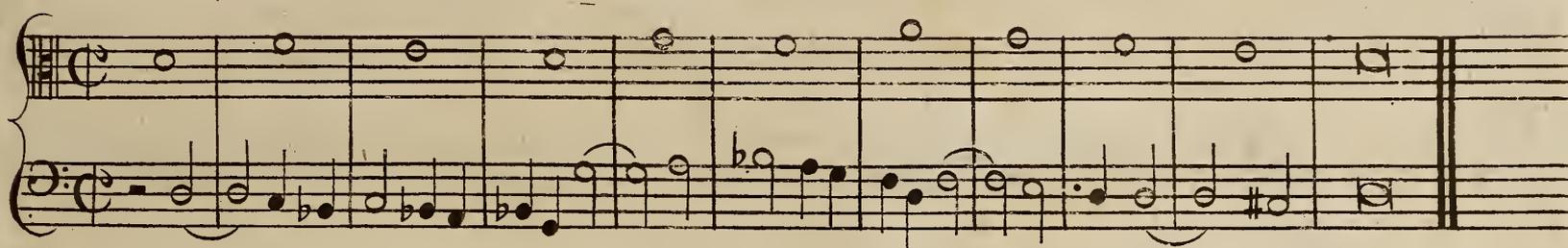
It appears from hence that any Interval but that of the 6 and 7 resolved into the 6 may be used in this Counterpoint. But we must not exceed the Compass of a Twelfth. As this Counterpoint may be applied to Composition of 2. 3 or 4 Parts; it will be proper to draw out particular Examples for that purpose.

Example of Counterpoint in Duodecime for two Parts.

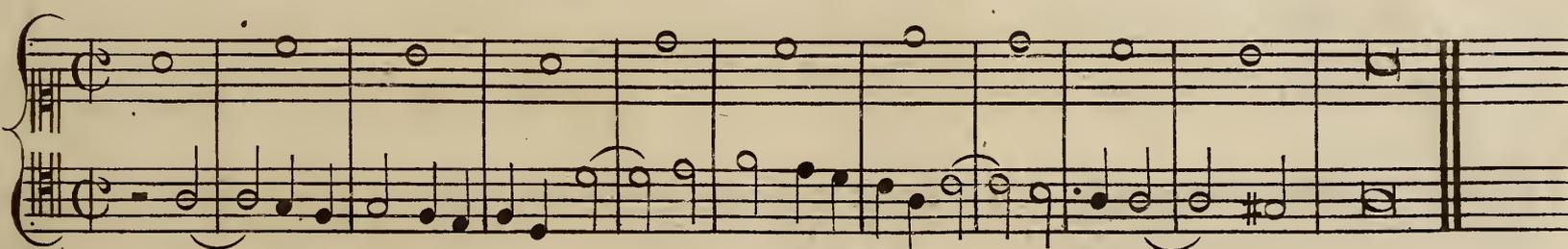
Explanation

The Treble Part ends with a 5th instead of the 8th in order that the Transposition of the Counterpoint might be more conformable to the Key; though it is not contrary to the Rules of this Counterpoint for the transposed part to exceed the Limits of the Key.

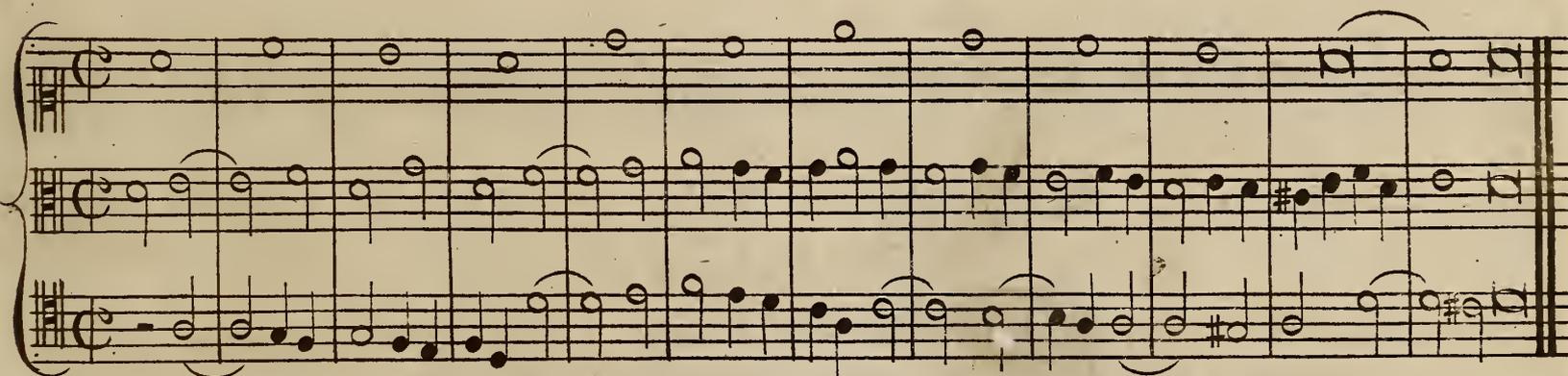
Note. the Counterpoint is to be inverted thus, that the Treble Part may come to be placed in the Duodecime below it, and Canto fermo to remain in its Place.



This also may be practised in a different way, which is, by placing the Counterpoint in the Eighth below it, and the Canto fermo a Fifth above it.



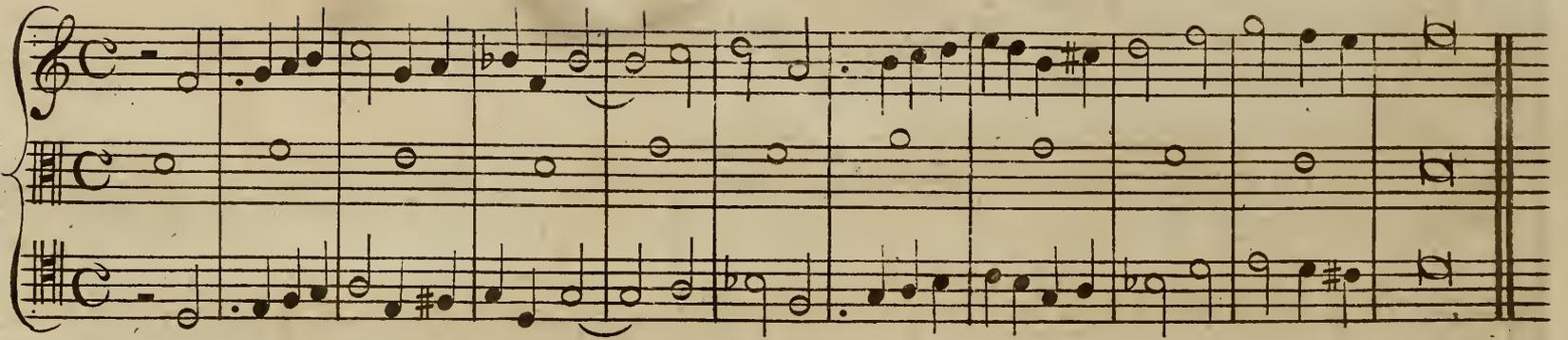
It appears from the Example above as if by Inversion the Composition was changed into a different Key; but it is not only to be considered, that it is into such a one only as stands in Relation to the Principal Key, but also that the same Case will be quite different in Composition of more Parts, where a Formal Cadence may be regulated entirely according to the Key, when after the Close of the Canto fermo some additional part of Melody is subjoined.



Example of a Counterpoint in Duodecima, which by the addition of the Counterpoint in Decima becomes a Trio.



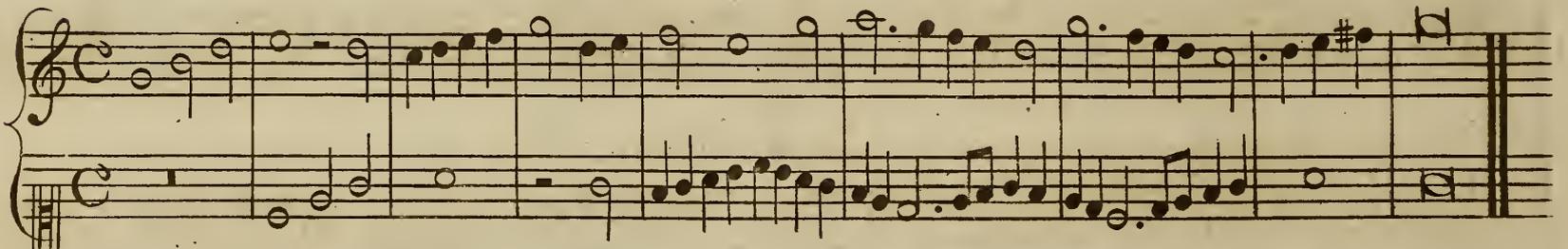
Now we will transpose the Counterpoint in the Duodecime below it, whilst Canto fermo remains in its place, and the same Counterpoint in the Decime above it, whereby a Trio will be formed.



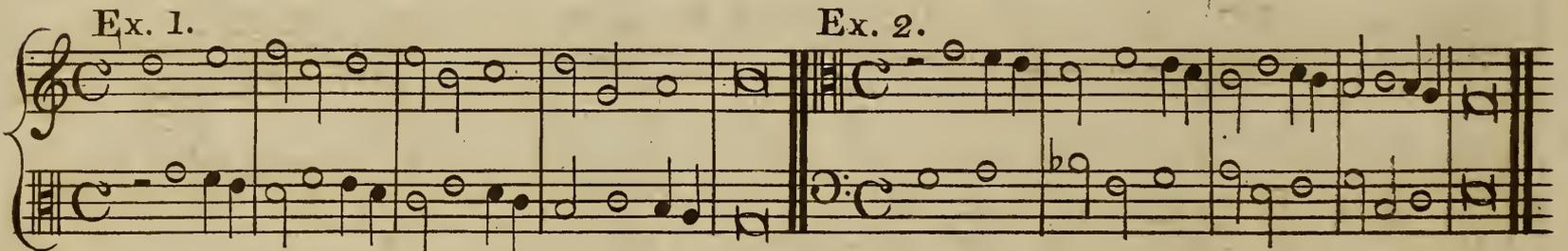
In this Counterpoint, in two Parts, the following additional Rules with regard to the forming of it into a Trio, will be necessary to be observed.

- 1st. That it must begin and end with a Fifth.
- 2^d. The Progression must be either in the contrary or oblique motion.
- 3^d. Discords used by Syncopation are forbid.

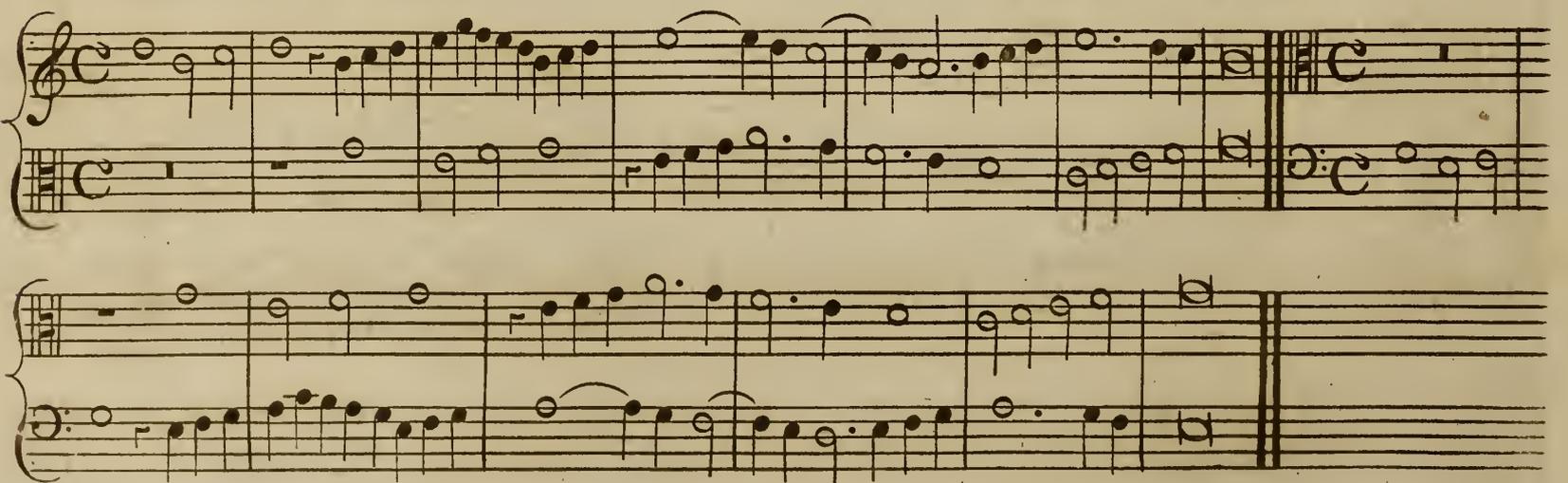
We add another Example of a different Subject, where the Rules, given above, are strictly observed.



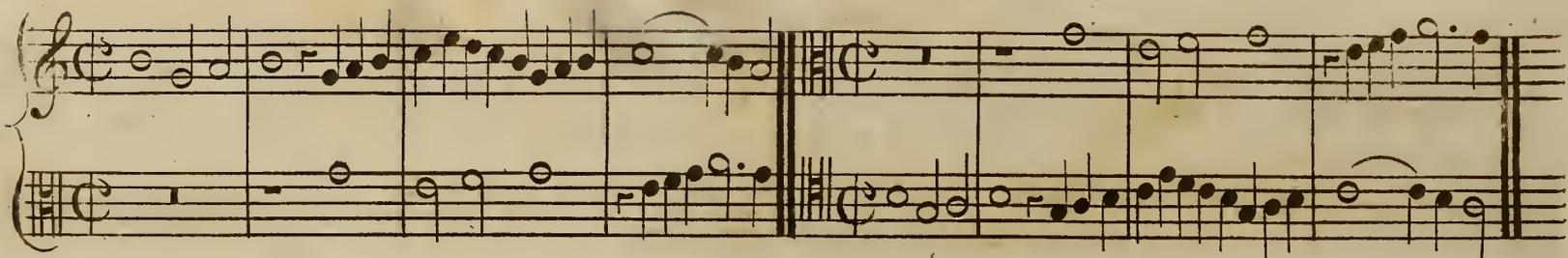
Note. according to the Rules above concerning the Use of the 6 we must give place here to an Exception, which is, that it may be used in Syncopation. See the Ex. 1. together with its Transposition in the Duodecime below it. Ex. 2.



Having treated of the three different kinds of Double Counterpoint seperately, we will subjoyn the following Examples in order to shew how all those different kinds, if joyned together in 2 and 3 Parts, may produce an agreeable Variety in Harmony.



This great Variety produced from one and the same Example plainly shews the Excellency and Importance in the Use of this Counterpoint. Which agreeable Variety is obtained by using chiefly the Fifth and Eighth, and those in the Contrary Motion only; but the Third in the oblique: whereby the Counterpoint in Octava and Decima may be drawn from that of the Duodecima by means of such distinct Variations. see an Example in two Parts in the Eighth above it Ex. 1. and in the Eighth below it. Ex. 2.



If further you make the first Treble proceed with the Counter Tenor, and the second Treble with the Bass by Tenths, you will have a compleat Quatro in this manner.

The same Example digested in a different manner

The Examples above are convincing Proofs of the great Utility of this Counterpoint in Composition, by the means of which a Duetto once regularly composed, may easily be framed into a Trio or Quatro. It now follows to shew in what manner a Composition where no Syncopation of Discords is used, may be inverted in the contrary motion. This Inversion may be practised in two different ways; in the simple Contrary Motion. *Ital:* Al Roverfcio. or in the strict Contrary Motion. *Ital:* Al Contrario Riverfo.

The **Simple Contrary Motion** we speak of, signifies such a Progression where by Inversion of one Part the rising notes are changed into falling ones in the other Part without observing the same Species of whole or half notes. see Ex. 1. But in the **Strict Contrary Motion** the notes are inverted in such a manner as that Mi always must come to be placed against Fa, i.e. the same whole or half notes are to be imitated. Ex. 2.

The following Scale will shew the Intervals used in the strict Inversion in the Contrary Motion.

1 . Ascending Scale of the Eighth

in the Sharp Key - - C. D. E. F. G. A. B. C.

Descending Scale of the Third - - E. D. C. B. A. G. F. E.

If now for Instance one Part was to begin with G. or F. then it will be answered in the strict Inversion of the Contrary Motion by A. or G.

2 . In Flat Keys by placing the

ascending Octave

against

A. B. C. D. E. F. G. A.

The descending Scale of the lesser 7th

G. F. E. D. C. B. A. G.

If therefore one Part was to begin in E. or C. then the other must follow or answer by C. or E. The same Rule holds with respect to the other Keys

In order to render this manner of Inversion more intelligible it will farther be explained by an Example in three Parts, the same that has been used before already .

Though any Composition may be inverted in this manner yet as according to the different nature of a Subject all Inversions might not produce the same good Melody: so it will be necessary to use it with Caution and Judgement, lest under pretence of displaying much Art, the Composition might suffer in point of Melody; which may be said to be the Case in the following Fugue, which is rather given for an Example of the Counterpoint in Duodecima than for a Specimen of agreeable Melody.

see next Page.

Fuga à 4

The image displays a musical score for a four-part fugue, titled "Fuga à 4". The score is organized into three systems, each containing four staves. The top staff of each system is in treble clef, while the bottom three staves are in bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line at the end of the third system.

From what has been said of this Counterpoint it is evident that it is impossible to introduce several Subjects in Composition without the fundamental Knowledge and Practice thereof. and without a Variety of Subjects a Composition, especially in Church Style, is rather insignificant and superficial. Now it follows to shew the manner of Composing a Fugue upon a Canto Fermo and how it is to be carried on.

The image shows a musical score for a piece labeled "Canto fermo". It consists of two systems of four staves each. The top staff of each system is a vocal line in C major, featuring a melodic subject with various note values and rests. The bottom three staves of each system provide a piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The notation includes various note values, rests, and accidentals, all within a common time signature.

Note. Before we write down the Subject that is to be united with the Canto fermo it will be necessary first to consider duly every Bar of the Canto fermo, whether such a Subject introduced either in the simple or strict Contrary Motion will harmonize with it at every Bar: or at least at most of them. The Rules of Counterpoint and good Melody are also to be observed in this respect. Yet there is still another way of choosing a Subject which may be taken from the Canto fermo itself, by altering the Value of Notes as will appear in the following Example.

This musical score illustrates a subject derived from the Canto fermo. It consists of two systems of four staves each. The top staff of each system is a vocal line in C major, featuring a melodic subject with various note values and rests. The bottom three staves of each system provide a piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The notation includes various note values, rests, and accidentals, all within a common time signature.

Subjects in the Chromatic Stile are inverted differently. For if we were to regulate the Inversion of the following Subject in Ex. 1. according to the Rules of the Diatonic Genus it would appear as in the manner following. see Ex. 2. But as this Inversion would be contrary to the Key, so for that reason it is to be regulated thus: see Ex. 3. as both the Beginning and End remain within the Limits of the Key.

Ex. 1. Ex. 2. Ex. 3.

The following Fugue composed after this method of Inversion will sufficiently illustrate it.

A Chromatic Fugue

in the contrary INVERSION.

If a Composition is to be embellished with more Subjects, so that each may be different from the other as to their nature and value of notes, it may be effected by means of the Double Counterpoint as may be seen in the following Example.

Fugue of 3 Subjects.

43

The image displays a musical score for a fugue with three subjects. It is organized into three systems, each containing four staves. The first system shows the initial entry of the first subject in the treble clef, the second subject in the alto clef, and the third subject in the bass clef. The second system continues the development of these subjects, with the first subject in the bass clef, the second in the alto clef, and the third in the treble clef. The third system concludes the piece with a double bar line, showing the first subject in the treble clef, the second in the alto clef, and the third in the bass clef. The notation includes various note values, rests, and dynamic markings, illustrating the complex interplay of the three subjects.

This is the way a Fugue with 3 Subjects is to be regulated. Here the second Subject is grounded upon the Counterpoint in the 8th and the Third upon that in the Twelfth. In the first place it is to be observed that each Subject must be distinguished from the other by a different value of notes, in order to render their different movements the more perspicuous: secondly, Care must be taken that after the Subject has been introduced in the Duodecime, no Six may appear between the Parts as otherwise the Inversion could have no place, thirdly, the reason why the whole Subject has not always been carried on throughout the Fugue is partly for sake of bringing in another Subject, or for sake of Melody. Yet a Composition of 3 Subjects properly requires a 5th part for its Accompaniment, as by that means more Variety could be obtained by giving sufficient room for some parts to proceed, whilst the other rests.

Of Variation and Anticipation of Notes.

This Part of Variation to be treated of differs from the common, where the notes proceed by Thirds as in the Ex. 1. But this Variation, otherwise called Diminution is used in notes that proceed by Skips, Ex. 2. 3. 4. which last Example shews the Variation to deviate from the common Rules of Counterpoint, as in this Case we proceed from a Concord to a Discord or from Discord to Discord by Skips, which in Counterpoint is not allowed of, but only in common Composition. see more Examples of such Variations, where you will find first, the notes in their original Form, and the Variation placed next to them Ex. 5. 6. 7. 8. 9. 10.

The musical score consists of three systems of two staves each. The first system contains examples 1 through 4. The second system contains examples 5 through 8. The third system contains examples 9 and 10. Each example shows a sequence of notes with variations indicated by slurs and stems. The notation includes various note values, rests, and accidentals.

NB The Composer need not to use those Embellishments too profusely, as the Performers generally are apt enough to introduce them plentifully, though alas! often very unseasonably.

Anticipation arises when half of the Value is taken from the preceding note and appropriated to the succeeding note. see Ex. 1. 2. 3. This manner of varying notes is much in Vogue in our modern Musick and is used with good effect Yea many Irregularities may be amended by it.

The musical score consists of two systems of two staves each. The first system contains examples 1 through 3. Each example shows a sequence of notes with anticipation indicated by slurs and stems. The notation includes various note values, rests, and accidentals.

Of some particular Subjects

and concerning the Regulation of the Answer

The following are the general Rules concerning the Answer.

- 1st The Melody of the Answer must exactly correspond with that of the Guide.
- 2^d A true Modulation or an exact Conformity to the Key must be observed.
- 3^d The Key note and Fifth must answer one another on the first and last note of the Guide and Answer.
- 4th In a Skip, whether it be at the Beginning or in the Middle, the Key note and Fifth must answer one another.

In the following Example 1. The Answer may be framed in two different ways. first, by making the last note conformable with the Key. see Ex. 2. secondly, by following the Rules of Solfaing, or making the Melody more similar to that of the Guide. see Ex. 3.

Ex. 1. Guide

Ex. 2. Ex. 3.

Answer or

Both Answers in some respect are right, But the last Ex. 3. seems to be preferable for two reasons first, for being more melodious. second, for being more similar to the melody of the Guide. From hence it may be concluded, that Melody is more to be regarded than the Key.

The same Observation is to be applied to the following Example, for if the Skip A. D. was to be imitated by D. A. according to Rule, it would be contrary to Modulation and Melody: as in the first Case either a Semitone D. \flat E. in imitation of A. \flat B. in the Guide would have preceded as in Ex. a. or in the second Case the Skip would be preceded by the 3^d D. F. Ex. b.

Bad

The following Ex. will shew how the Answer to one and the same Subject may be differently regulated according to the nature of the Key, wherein the Subject is to modulate. In which respect both Imitations are proper.

The following Subject Ex.1. may likewise differently be imitated, first, by following the Rules of the Key, and secondly, the Rules of Melody. In the first Case the Subject in the Chromatic Stile must be reduced to the Diatonic Ex.2. The Answer to which is easily framed to it Ex.3. This done, the Imitation only need to be made in the Chromatic Stile. Ex.4.

Ex. 1. Ex. 2. Ex. 4.
Ex. 3.

Here the Subject could not be answered by the same Succession of Semitones, as in that Case we should have made use of a note that would have been foreign to the Key, as in Ex.1. the Case would have been different in a Subject of such a nature as in Ex.2. For here the Imitation is entirely conformable both to the Rules of Modulation and Melody. Observe also in the same Example that for sake of a brisker motion, the first note in the Guide, a Minum, is answered by a Crotchet.

Ex. 1. Anfwer bad
Ex. 2. Anfwer

In the second Case by following the Rules of Solfaing the Answer must be regulated as in Ex.1. whereby the Subject is more closely imitated, i.e. by the same succession of half Tones. In the 2^d Ex. which by Inversion becomes similar to the foregoing the Imitation is strictly regulated after the Rules both of the Key and Melody.

Ex 1 2

Before we conclude, it will not be improper to shew in what part of the different Measures, of Time, Syncopation of Discords may be used.

1st In Common Time or Binary Measure, on the first or accented part only. see Ex.1.

2^d In quick Measure or Presto, where a Bar is divided into 4 Crotchets, on the first and Third only. Ex.2.

3^d In slow Measure or Adagio, on every Crotchet. see Ex.3.

Ex 1 2 3

We add by way of Supplement a Specimen of Composition in the Church Stile or as it is properly called in the Stile a Capella from its being performed only by Vocal Parts.

See next Page

Kyrie ex Missa Vicissitudinis

Ky- - ri - e Elei - fon Ky - ri - e Elei - - - fon Ky - - ri e E -
Ky - - ri - e E - lei - - - fon Ky - - ri e E - lei - fon Ky - ri - e Ky -
Ky - - ri e E - lei - fon E - lei - fon Ky - ri - e Ky - ri e E - lei - - - fon Ky -
Ky - ri e Ele - i - - fon Ky - ri e E - le - - - i - fon Ele - - - i - fon Ky - ri -

- lei - - - - - fon Ky - ri - e Elei - - - fon E - lei - fon Ky - - ri e E - lei - fon Ky - ri -
- - ri e E - lei - fon Ky - ri e E - lei - fon Ky - ri e E - lei - - - fon Ky - ri -
- - ri e E - lei - fon Ky - - ri e E - lei - fon Ky - - ri e E - lei - fon Ky - - ri e E - lei - fon Ky - - ri e E -
- e Elei - - - - - fon Ky - ri - e E - lei - fon E - lei - fon Ky - ri - e E - lei - fon Ky - - ri e E -

- e E - lei - fon Ky - ri - e E - lei - fon Ky - - ri e E - lei - - - - - fon.
- e Elei - fon Kyrie E - lei - - - fon Ky - ri - e E - lei - - - fon - - - - -
- lei - fon Ky - - ri e E - lei - fon E - lei - fon Ky - - ri e E - lei - - - - - fon.
- lei - fon Ky - ri - e Elei - fon Ky - ri - e E - lei - fon E - lei - - - - - fon.

Tutti un poco Allegro

Ky-ri-e Ele-i- - fon E-lei-son E-lei-son Ky-ri-e Ele-i-

Ky--rie E-lei-son E-lei--son E-lei-son Ky--rie E-

Ky--rie Ele-i--son E-lei-son Ky-ri-e E-lei-son E-lei--

Ky--rie E-lei-son E-lei-son Ky--rie E-le-i-son

8 7 5 6 5 6 6 6 5 6 6 6 6 6 1 7

-fon E-le- - - - i - - fon Ky--rie E--lei-son E-lei-son

-lei-son E-le- - - i - - fon Ky-ri-e E-le- - - i - - fon E-lei-

- - - fon E-lei - - son Ky--rie E-lei - - - son Kyrie E-lei-son E-lei-

Ky-rie E-lei - - - son Ky--rie E-lei - - son Ky-ri-

6 4 3 6 5 7 6 5 8 6 5 4 b

- Ky-rie E-lei-son E-le- - i - - fon E-le- - - - i - - fon

- - fon E-lei-son Ky--ri-e E-le- - - i - - - fon

- fon E-le- - i - - fon Ky--ri-e E-le- - - i - - fon E-lei- - - fon

- e E-le- - - i - - fon Kyri-e E-lei- - - - - - fon

6 5 7 6 4 2 6 6 4 3 6 5 4 - 3

Tutti Presto moderato

System 1: Five staves of music. The top staff is vocal with lyrics "A - - - - - men Amen A - - - - - men A - - - - - men A - - - -". The bottom staff contains figured bass notation: 6 9 7 6 9 7 6 6 6 3 4/2 7 6 4/2 7 6 4/2 7 6 4/2 6 7 4 7.

System 2: Five staves of music. The top staff is vocal with lyrics "men A - - - - - men A - - - - - men A - - - - - men A - - - - -". The bottom staff contains figured bass notation: 5# 6 5 6 5 6 5 5 7 6 4/2 6 4 3 6 6 6 5 9 8 4 6 4/2 4/2.

System 3: Five staves of music. The top staff is vocal with lyrics "men A - men A - - - - - men A - - - - - men." The bottom staff contains figured bass notation: 4/2 6 4/2 6 4 3 6 4 7 6 5 6 4 3 6 6 9 8.

