

CHAPTER 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 you 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 you 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 shown 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, until 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 join 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 skillful.

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 3d. 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 musical notation for three examples of cadences. The top staff is divided into three sections: Ex. a, Ex. b, and Ex. c. Ex. a shows a formal cadence with a sharp third interval. Ex. b shows fictitious cadences with a flat third interval. Ex. c shows a formal cadence with a sharp third interval. The bottom staff shows the bass line for Ex. c, illustrating a different concord instead of the eighth.

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 show, 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 show us a Cadence which will appear on the second note of the Subject.

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

Having shown how Cadences are to be interwove with the Subjects of a Fugue we will subjoin another Example which is to show how Cadences thus intermix with the Subject are to be avoided in the fundamental Part by means of a sharp Third, we will choose for that purpose the usual Subject. Ex. 1. 2.

Here it will be proper to show 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 3d. 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.

Before we proceed to the Example of the Fugue in three Parts it will be necessary to show 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 2d. into the 3d. 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 tho 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 everything necessary to be observed has been sufficiently treated of already. It therefore remains only to be shown, 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 increases, 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 can 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. **2d.** To leave sufficient Room for a free Progression and a good Melody between the several Parts. see the following Example.

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 passover, 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 useful 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.
- 2nd.** The Subjects must be regulated thus that one Part is to follow the other after some rest, but never to being together at one Time.
- 3d.** One must not exceed the Limits prescribed in every kind of Double Counterpoint.

Of 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.

2d. 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.

3d. 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.

Ex. 1 Ex. 2 Inversion

The following rows of Figures placed opposite to one another, will show at one View, into what Concorde 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 Inversion the Unison becomes an Eighth, the Second a Seventh, the Third a Sixth, and the Fourth a Fifth, and so on. Of the Inversion in the Eighth above it. see Ex. 1. and of that in the Eighth below it, Ex. 2. And the following Ex. 3. will show that Inversion may also have place in Syncopation.

Ex. 1 Ex. 2 Ex. 3 Inversion

We proceed now to the Examples relating to this part of Composition, in the first whereof the usual Subject or Canto fermo will be chosen.

Inversio in Octavam inferior:

Inversio

If the counterpoint is composed in that manner that the contrary or oblique motion is observed on every accented part of the Bar, then the same may be turned into a Trio by transcribing only the Counterpoint and transposing the same into the Tenth below it, as in the following Example.

Transpose in Decimam inferior:

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

A Double Fugue

The musical score is written in 4/2 time and consists of four staves. The first system shows the initial entry of the main subject in the bass and the contra subject in the soprano. The second system contains annotations 1 through 4, showing the contra subject's response in various parts. The third system contains annotations 5 and 6, illustrating 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 No. 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 Contrivence[sic] where the three Upper parts imitate the Contra Subject at No. 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 Transition 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 show 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

Tricinium

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 shown in the last Examples. To explain it more fully, we will subjoin 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 showing 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 shown 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.

Transpositio in 3a superior:

Transpositio in 8va inferior:

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 show the proper Use of this Counterpoint in Composition, see Ex. 1. Here the Contra Subject seems to belong to the Counterpoint in the Eighth,

Remarks to the foregoing Fugue

The Examples at No. 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 founded 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 No. 1. in the Fugue, the Counter-Tenor, and at No. 2. the Tenor would have been deficient in Harmony, so for that reason Thirds below it have been taken instead of it. At No. 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 these Notes at No. 6. At No. 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.

The image shows three musical examples, labeled 'Ex. a.', 'b.', and 'c.', arranged in three rows. Each row contains a treble clef staff and a bass clef staff. The time signature is 2/4. Example 'a.' shows a subject in the treble clef and its inversion in the bass clef. Example 'b.' shows a subject in the treble clef and its inversion in the bass clef. Example 'c.' shows a subject in the treble clef and its inversion in the bass clef.

Of the Double Counterpoint in the Duodecime 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 show 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.

The image shows a musical example of double counterpoint in duodecime for two parts. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is common time (C). The top staff contains a melodic line with various intervals, and the bottom staff contains a corresponding line of notes.

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 it's Place.

A musical score with two staves. The top staff is in treble clef and contains a Canto fermo consisting of ten half notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4. The bottom staff is in bass clef and contains a counterpoint consisting of ten eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4. The counterpoint is inverted relative to the Canto fermo.

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.

A musical score with two staves. The top staff is in treble clef and contains a Canto fermo consisting of ten half notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4. The bottom staff is in bass clef and contains a counterpoint consisting of ten eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4. The counterpoint is placed in the eighth below the Canto fermo.

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, abut 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.

A musical score with three staves. The top staff is in treble clef and contains a Canto fermo consisting of ten half notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4. The middle staff is in bass clef and contains a counterpoint consisting of ten eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4. The bottom staff is in bass clef and contains a counterpoint consisting of ten eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4. The counterpoints are placed in the decima and the duodecima below the Canto fermo.

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

A musical score with two staves. The top staff is in treble clef and contains a Canto fermo consisting of ten half notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4. The bottom staff is in bass clef and contains a counterpoint consisting of ten eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4. The counterpoint is placed in the decima below the Canto fermo.

Now we will transpose the Counterpoint in the Doudecime below it, whilst Cato fermo remains in tis 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.
- 2d. The Progression must be either in the contrary or oblique motion.
- 3d. Discords used by Syncopation are fordid.[sic]

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 separately, we will subjoin the following Examples in order to show how all those different kinds, if joined together in 2 and 3 parts, may produce an agreeable Variety in Harmony.

System 1: Treble clef (4/4, 3/4, 4/4), Bass clef (4/4, 3/4, 4/4), Tenor clef (4/4, 3/4, 4/4). The system shows a complex counterpoint with frequent changes in time signature and key signature.

System 2: Treble clef (4/4, 3/4, 4/4), Bass clef (4/4, 3/4, 4/4), Tenor clef (4/4, 3/4, 4/4). The system continues the counterpoint with further variations in time signature and key signature.

System 3: Treble clef (4/4, 3/4, 4/4), Bass clef (4/4, 3/4, 4/4), Tenor clef (4/4, 3/4, 4/4). The system continues the counterpoint with further variations in time signature and key signature.

System 4: Treble clef (4/4, 3/4, 4/4), Bass clef (4/4, 3/4, 4/4), Tenor clef (4/4, 3/4, 4/4). The system concludes the counterpoint with further variations in time signature and key signature.

This great Variety produced from one and the same Example plainly shows 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 complete 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 show 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 Roverscio. or in the strict Contrary Motion. *Ital:* Al Contrario Riverso.

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 show 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

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

against

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, left 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 first system of musical notation consists of four staves. The top staff is in treble clef, and the bottom three staves are in bass clef. The time signature is 4/2. The music features a complex counterpoint with various rhythmic patterns and melodic lines.

The second system of musical notation continues the composition with four staves. It shows further development of the counterpoint, with intricate melodic and rhythmic interplay between the voices.

The third system of musical notation concludes the piece with four staves. The music ends with a final cadence, marked by a double bar line and repeat signs.

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 show the manner of Composing a Fugue upon a Canto fermo and how it is to be carried on.

Canto fermo

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.

Subjects in the Chromatic Style 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

The image displays a musical score for a fugue with three subjects. The score is written in a single system with four staves, each containing a different voice part. The key signature is one flat (B-flat) and the time signature is common time (C). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The first subject is introduced in the first staff, the second subject in the second staff, and the third subject in the third staff. The fourth staff provides a counterpoint for the other parts. The score concludes with a double bar line.

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 other wise 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 shows 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 Variation, 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 image displays ten musical examples (Ex. 1 to Ex. 10) arranged in three rows. Each example consists of two staves: a treble clef staff and a bass clef staff. The examples illustrate various rhythmic and melodic variations, including changes in note values, rests, and melodic leaps. Ex. 1 shows a simple progression of notes. Ex. 2-4 show variations with skips and different note values. Ex. 5-10 show more complex variations, including changes in meter and note values.

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 Music and is used with good effect. Yea many Irregularities may be amended by it.

The image displays three musical examples (Ex. 1, Ex. 2, and Ex. 3) arranged in a single row. Each example consists of two staves: a treble clef staff and a bass clef staff. The examples illustrate the concept of anticipation, where the second half of a note's value is taken from the preceding note and applied to the succeeding note. Ex. 1 shows a simple progression of notes. Ex. 2 and 3 show variations with anticipation.

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.
- 2d. A true Modulation or an exact Conformity to the Key must be observed.
- 3d. The Key note and Fifth must answer one another on the first and last note of the Guide 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.

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. Eb. in imitation of A. Bb. in the Guide would have preceded as in Ex. *a.* or in the second Case the Skip would be preceded by the 3d. D. F. Ex. *b.*

The following Ex. will show 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 Style 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 Style. 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 Ex. 2

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

- 1st. In Common Time or Binary Measure, on the first or accented part only. see Ex. 1.
- 2d. In quick Measure or Presto, where a Bar is divided into 4 Crotchets, on the First and Third only. Ex. 2.
- 3d. In slow Measure or Adagio, on every Crotchet. see Ex. 3.

Ex. 1 Ex. 2 Ex. 3

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