

Friedrich Wilhelm Marpurg

Treatise on Fugue

Original title: *Abhandlung von der Fuge*

Translation: **Jane Hines**

Edition and introduction: **Derek Remeš**

Proofreading: **John Comber**

The Fryderyk Chopin Institute

Warsaw 2022

The translation of the treatise was carried out as part of the project

*Between Chopin and Tellefsen. European Music Treatises –
Universality and National Identity.*

The project was realised by the Fryderyk Chopin Institute in collaboration with the Centre for Grieg Research at University of Bergen thanks to funds from the EEA and Norway grants and financial support provided by Polish Ministry of Culture and National Heritage.

Publication on-line available on the portal: www.musicstudies.nifc.pl

<https://doi.org/10.56693/mt.2022.01.03>

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Introduction to English translation

Derek Remeš

I. The Significance of F. W. Marpurg's *Abhandlung von der Fuge* (1753–1754)

Friedrich Wilhelm Marpurg (1718–1795), a prolific critic, theorist, journalist and sometime composer, is remembered today – somewhat ironically – both as an advocate for J. S. Bach's music and as the self-proclaimed champion of Jean-Philippe Rameau in Germany. Recent research, however, has revealed how Marpurg's theories may in fact be more indebted to his bitter adversary, G. A. Sorge, than to Rameau.¹ In any case, Marpurg certainly misrepresented many of Rameau's theories while also blending them with his own 'eclectic' system of harmony.² As a result, Marpurg's equally hostile feuds with that other (mis)representative of Bach's 'true' legacy, J. P. Kirnberger, ended up being a bizarre clash of Marpurg's bungled transmission of Rameau on the one hand against Kirnberger's supposedly 'anti-Rameauian' theories on the other – the latter of which turned out to have quite a bit in common with Rameau after all.³ It is not the aim of this introduction to rehash these issues, however, all of which postdate the source at hand. Instead, we should like to focus on Marpurg's role as a theorist and pedagogue of counterpoint as exemplified by his first major treatise, the monumental *Abhandlung von der Fuge* [Treatise on fugue], published in Berlin in two volumes between 1753 and 1754.

Marpurg's *Abhandlung* has rightfully been dubbed a 'classic' work of contrapuntal theory. Yet if this is indeed true, then why has it taken over two and a half centuries for it to be translated in its entirety into English? This question is even more pressing if one considers that Marpurg had personal connections to J. S. Bach and his sons, which led to an invitation to write the preface to the second edition of *The Art of Fugue* in 1752.⁴ To be sure, French translations of the *Abhandlung* appeared in 1756 and 1801 (the former albeit by Marpurg himself), and subsequent German editions were published in 1806, 1843 and 1858, all of which underscore the work's significance in the century after its initial publication. Nevertheless, since the English language began to emerge as the lingua franca of international scientific research in the second half of the twentieth century, Marpurg's *Abhandlung* has not stood particularly high on the list of eighteenth-century treatises to be translated into English. After all, before it came works by Niedt, Fux, Gasparini, Saint-Lambert, Campion, Rameau, Mattheson, Heinichen,

¹ See Ludwig Holtmeier, *Rameau's Langer Schatten. Studien zur deutschen Musiktheorie des 18. Jahrhunderts* (Hildesheim: Olms, 2017), 147ff; Jonathan W. Bernard, 'The Marpurg–Sorge Controversy', *Music Theory Spectrum* 11/2 (Autumn, 1989), 164–186. For an overview, see Thomas Christensen's review of Holtmeier's above-cited work in *Music Theory Spectrum* 41 (2019), 369–376.

² See Markus Waldura, *Von Rameau und Riepel zu Koch. Zum Zusammenhang zwischen theoretischem Ansatz, Kadenzlehre und Periodenbegriff in der Musiktheorie des 18. Jahrhunderts* (Hildesheim: Olms, 2002) and Joel Lester, *Compositional Theory in the Eighteenth-Century* (Cambridge, MA: Harvard University Press, 1992), 232–257.

³ See Joyce McKeel, 'The Harmonic Theories of Kirnberger and Marpurg', *Journal of Music Theory* 4/2 (1960), 169–193. On Rameau's influence on Kirnberger, see Walter Heimann, *Der Generalbaß-Satz und seine Rolle in Bachs Choral-Satz* (Munich: Emil Katzschler, 1973), 7–19. For a critique of Kirnberger's status as a Bach pupil, see Derek Remeš, 'Thoroughbass, Chorale, and Fugue: Teaching the Craft of Composition in J. S. Bach's Circle', PhD dissertation, Hochschule für Musik Freiburg, 2020, 191–193.

⁴ For a translation of Marpurg's preface, see Christoph Wolff (ed.), *The New Bach Reader* (New York: Norton, 1998), 375–377. In 1760 Marpurg recalled speaking with Bach about fugal theory in Leipzig. See *ibid.*, 363–364.

David Kellner, Sorge, Adlung, C. P. E. Bach, Quantz, Kirnberger, Türk and Albrechtsberger, to name some of the most important figures. Even Marpurg's three-volume *Handbuch bey dem Generalbasse und der Composition* (Berlin, 1755–1758) and his *Anleitung zum Clavierspielen* (Berlin, 1755) have already been translated into English.⁵ This prompts us to ask whether Marpurg's *Abhandlung* truly meets a minimum threshold of significance to justify a modern edition and English translation.

In attempting to answer this question, one should not overlook the fact that the eminent scholar Alfred Mann already translated sections of Part One of the *Abhandlung* into English in 1958.⁶ Yet in the fifty-some years since, one cannot say that Marpurg's fugal theories have continued to be cited with great frequency in scientific or pedagogical contexts, despite how the *Abhandlung* achieved a number of 'firsts' in fugal theory. For example, Marpurg's treatise was the first work devoted entirely to fugue; the first to deal primarily and exhaustively with fugue; the first to recognise the significance of the episode in the overall structure of a fugue; the first to insist that the subject must cohere as a single organic unit; and the first to discuss the countersubject in detail.⁷ That Marpurg's *Abhandlung* has nonetheless faded somewhat from view may be the result of various factors. On the one hand, fugue is a perennially favourite topic of research, such that Marpurg's treatise may simply have been overshadowed by the sheer amount of scholarship addressing fugue in the time since its publication. On the other hand, Marpurg's other voluminous writings addressing all manner of topics related to music – including harmonic theory, composition, keyboard playing, singing, tuning and music criticism – have perhaps distracted from the *Abhandlung*'s significance when judging Marpurg's output as a whole.⁸ More than once, no doubt, have the *Abhandlung*'s enormous scope and complexity dissuaded the less-than-fully-determined reader from engaging with it, as has its occasionally caustic, pedantic and even tedious prose. Yet these detriments should not distract from Marpurg's singular accomplishment: since Johannes Tinctoris's *Liber de arte contrapuncti* (Naples, 1477) – which some consider the first 'modern' counterpoint text – Marpurg's *Abhandlung* stands apart as the first comprehensive study, not only of fugue, but of counterpoint as a whole. That is, the *Abhandlung*'s significance lies not in its originality per se (for it was heavily influenced by J. A. Scheibe and Johann Mattheson, among many others), but rather in Marpurg's ability to compile and codify a vast amount of information from an enormous number of sources into a coherent whole.⁹ In his own words, Marpurg's goal was 'to summarise all the information that could be potentially necessary or useful, in order to make the path easier for those who succeed me' (Part One, p. V). As a result, Marpurg's treatise may have simply been eclipsed by its own success: many concepts outlined therein were seemingly met with near

⁵ David A. Sheldon, *Marpurg's Thoroughbass and Composition Handbook: A Narrative Translation and Critical Study* (Hillsdale, NY: Pendragon, 1989). Elizabeth Hays, 'F. W. Marpurg's *Anleitung zum Clavierspielen*... Translation and Commentary', PhD dissertation, Stanford University, 1977.

⁶ Alfred Mann, *The Study of Fugue* (New Brunswick: Rutgers University Press, 1958), 142–212. Mann translated only selected portions of Chapters 1–6 in Part One.

⁷ Gerald Antone Krumbholz, 'Friedrich Wilhelm Marpurg's *Abhandlung von der Fuge* (1753–4)', PhD dissertation, University of Rochester, 1995, 1, 18, 61, 172.

⁸ On Marpurg's role as a critic, see Howard J. Serwer, 'Friedrich Wilhelm Marpurg (1718–1795): Music Critic in a Galant Age', PhD dissertation, Yale University, 1969.

⁹ In fact, the title of Marpurg's *Abhandlung* is likely borrowed from Scheibe's Freye *Abhandlung von der Fuge*, in J. A. Scheibe, *Der critische Musicus*, 2nd edn (Leipzig: Bernhard Christoph Breitkopf, 1745), 448–485. Mattheson is also cited eight times in Marpurg's *Abhandlung* – more than any other author (Fux six times; Scheibe and Kuhnau three times; Heinichen twice). On page VI of Part One, Marpurg provides a list of sources he consulted in the *Abhandlung*. Notably absent are Zarlino's *Le istituzioni harmoniche* (Venice, 1558) and the two manuscript treatises *Compendium musices*, by Scheibe (c.1730), and *Praecepta der musicalischen Composition*, by Walther (1708), all three of which Marpurg had access to. See Krumbholz, 'Friedrich Wilhelm Marpurg's *Abhandlung*', 14. On p. 16 Krumbholz provides a list of musical sources cited in Part One of the *Abhandlung*.

universal acceptance, such that there was little need to cite the *Abhandlung* anymore, despite how nearly every subsequent counterpoint treatise is indebted to Marpurg in some regard. Indeed, Mann rightly considers the *Abhandlung* to be ‘the first modern frame of reference for the principles and terminology of fugue.’¹⁰ Thus this unabridged translation of both volumes of Marpurg’s *Abhandlung* is well justified, not only because this work is a milestone in the history of music theory, but also because of its resulting value for historically informed analysis, pedagogy and composition today, particularly as related to the music of J. S. Bach.

II. Setting the Stage for Marpurg’s *Abhandlung*: Modal Answer via Hexachordal Solmisation

Despite Marpurg’s generally progressive outlook in his subsequent writings, the *Abhandlung* is at once an atavistically and teleologically biased project: *atavistic* because, in privileging the ‘antiquated’ techniques of fugue and canon over the ‘lighter’ galant style, Marpurg was engaging in a kind of reactionary nostalgia for a bygone era; *teleological* (even Whiggish) because, for Marpurg, the history of counterpoint was a process of continual forward progress that culminated in the works of J. S. Bach.¹¹ As such, I contend that the overarching aim of the *Abhandlung* was to establish a rational and technical basis for memorialising Bach’s works as the apex of contrapuntal art. As curator of this new canon of masterworks, Marpurg simultaneously elevated himself as a privileged expositor of the Great Cantor’s musical legacy.¹²

Given the centrality of Bach’s works to Marpurg’s project, coupled with their continued popularity today, the reader approaching the *Abhandlung* for the first time today may feel a degree of security born of familiarity with Bach’s music. Yet matters of music theory in early eighteenth-century Germany were in constant flux, such that modern assumptions regarding seemingly obvious prerequisites of music analysis were not as well established then as they perhaps are now. For instance, in 1713 Mattheson’s *Das neu-eröffnete Orchestre* initiated a violent break from tradition by claiming that the new major–minor system rendered hexachordal solmisation and the modes irrelevant. This prompted a controversy that would lay bare tectonic shifts to the way musical space had been conceptualised for centuries – shifts that ultimately laid the foundation for the present-day understanding of major–minor pitch space. The goal of what follows is to contextualise Marpurg’s *Abhandlung* in the wake of this rupture by examining what many would consider the crux of fugal theory, namely, the answer, particularly as it pertains to the modal system.

¹⁰ Mann, *The Study of Fugue*, 141. On the other hand, the following authors claim this honour belongs to Samber: Donald R. Boomgard & Richard B. Nelson, ‘Johann Baptist Samber’s (1654–1717) *Manuductio ad organum*: The First Modern Discussion of Fugue in German’, *Journal of Musicological Research* 11 (1991), 93–126. Paul Walker has also noted that Mattheson was in fact the first to describe the episode. See Paul Mark Walker, *Theories of Fugue from the Age of Josquin to the Age of Bach* (Rochester: University of Rochester Press, 2000), 354. Mattheson did not discuss the episode in as much detail as Marpurg did, however.

¹¹ In this regard, Marpurg unfortunately commits what Claude Palisca considers to be the ‘two principal errors that have plagued the literature on the fugue: that of viewing it as an abstract form of which there are many embryonic adumbrations, many approximations but only few realizations; and the tendency to see Bach’s work as the culmination and the touchstone by which all fugal compositions should be judged.’ See Palisca’s review of Alfred Mann’s *The Study of Fugue* in *Journal of the American Musicological Society* 12/1 (1959), 78–80, here 78.

¹² Thus, like C. P. E. Bach and J. F. Agricola, Marpurg’s efforts to commemorate Johann Sebastian Bach’s achievements began immediately after 1750, and thus predate similar efforts by J. N. Forkel and J. P. Kirnberger in later decades.

In his foreword to Charles Nalden's 1970 monograph *Fugal Answer*, Alfred Mann characterised the issue of fugal answer as 'the conflict and reconciliation of melody and harmony.'¹³ Of course that was not the first time the horizontal and vertical dimensions of music had been seen as oppositional: the debate as to the primacy of harmony vs melody raged in the eighteenth century, with Rameau championing the former and Mattheson the latter.¹⁴ To the extent that Mann's assertion is true, the history of fugue is the story of harmony's continual advance over melodic considerations. According to Paul Walker, 'As the sixteenth century gave way to the seventeenth, the preoccupation with the literalness of imitation inherited from Tinctoris and Zarlino gave way to an overriding concern for the relationship between imitation and the modes.'¹⁵ That is, the Renaissance era's default assumption of exact melodic imitation ('real' answer in the context of fugue) ceded ever more exceptions in the seventeenth and eighteenth centuries in order to project a *unified harmonic field* at the start of a composition via a so-called 'tonal' answer.¹⁶ The study of fugue – whether in a modal or a tonal context – involves in large part the systematisation of these exceptions. While Marpurg proved himself capable of adequately describing the factors involved in determining the answer in the tonal system, his efforts to describe modal answer remained woefully under-theorised.¹⁷ That is, he essentially explains modal answer as an extension of tonal answer, even though this does not appear to have been the case for many of his predecessors and contemporaries. The following section aims to remedy this oversight by sketching the basic principles of modal answer as presented in seventeenth- and eighteenth-century German sources.

One common means of ensuring exact melodic imitation in the modal system was to require that subject (*dux*) and answer (*comes*) shared the same solmisation syllables. For instance, the Viennese theorist J. J. Prinner wrote in 1677 that musicians 'continue to disagree whether it is better to preserve the mode or the solmisation' in imitation.¹⁸ Other German authors who understood imitation as the retention of hexachordal syllables were J. J. Fux, Meinrad Spieß, J. B. Samber, J. C. Pepusch and especially J. H. Buttstedt, the last of whom will play a central role in the following discussion.¹⁹

¹³ Charles Nalden, *Fugal Answer* (London: Lowe and Brydone, 1970), vii.

¹⁴ Regarding Mattheson's views on melody, see Lester, *Compositional Theory*, 158–176.

¹⁵ Walker, *Theories of Fugue*, 26.

¹⁶ Note that the modifier 'tonal' in this context should not be confused for reference to tonality (i.e. the major–minor system); modal music may also employ a 'tonal' answer.

¹⁷ Marpurg discusses modal fugue subjects in Section Nine of Part One (pp. 56–73).

¹⁸ 'Dahero Disputiren die meisten perfecten musici noch auf den heutigen tag, welches besser sey ob man nemlich mehr den tonum [Modus] als die solmisation beobachten solle.' J. J. Prinner, 'Musicalischer Schlissl' (MS, Washington DC, Library of Congress, Music Division, ML 95.P79), section on *fuga* [unpaginated p. 5]. Cited in Walker, *Theories of Fugue*, 194.

¹⁹ J. J. Fux, *Gradus ad Parnassum*, tr. and ed. Lorenz Mizler (Leipzig: Author, 1742), 124–25 and Tab. XXII, figures 16–18. Spieß writes: 'Although the tenor in this following bar imitates the bass, yet not perfectly (according to the solmisation)' ('[A]llwo der Tenor durch diesen und folgenden Tact den Bass nur imitirt, und nicht vollkommen demselben, der Solmisation nach, respondirt'), *Tractatus musicus compositorio-practicus* (Augsburg: Lotters, 1745), 179. J. B. Samber writes: 'When the subject ascends or descends by step, and the other voice follows with the same intervals, one must observe where a Mi and Fa occurs in the subject, so that this also comes out in the other voices' ('Wan das Subjectum per gradus auf- oder absteigt, und die andere Stim mit dergleichen Intervallen folgt, ist darbey gar wol zu observiren, wo ein Mi und Fa in dem Subjecto ist, damit es auch in der andern Stimm herauß kome'), *Continuatio ad Manaductionem organicam* (Salzburg: Mayr, 1707), 237. Johann Christoph Pepusch writes: 'In order to make the several Parts of a Fugue to proceed by the same Species of Intervals, 'tis necessary that they be taken in the corresponding Parts of *Similar Scales of Notes*. This cannot with *Certainty* be attain'd, but by the means of the *Hexachords*; from whence it becomes a necessary *Rule*, That the Parts in Fugue must have the same Syllables in their Solmisation', *A Treatise on Harmony* (London: J. Watts, 1731), 79 (italics original). See below regarding Buttstedt.

To understand the details of imitation via hexachordal solmisation, the reader may require a brief overview of the medieval diatonic system. This system essentially spans the ‘white notes’ (plus B flat) from G2 to E5 and was known as the *gamut*, or Greater Perfect System. The gamut defines *musica recta* or *vera*, as opposed to *musica ficta*, which refers to foreign ‘accidental’ notes (F sharp, G sharp, C sharp and others). Beginning in the thirteenth century, the letters A-B-C-D-E-F-G (*claves, litterae*) in this gamut were increasingly divided into hexachordal segments using the syllables *ut-re-mi-fa-sol-la* (*voces*), with *mi-fa* always on a half-step.²⁰ The gamut contains seven such segments: two ‘natural’ hexachords (originally called *propriates*) on C; three ‘hard’ hexachords on G (named for the ‘hard’ edges of the natural sign); and two ‘soft’ hexachords on F (named for the ‘soft’ curves of the flat sign). In German sources, if there is no B flat in a work’s key signature, the composition is understood to be in *cantus durus*, which has primary hexachords on C and G (and an auxiliary hexachord on F to cover the note B flat, which is still considered *recta*). In contrast, the transposed system with B flat in the key signature (*cantus mollis*) shifts all this down a fifth or up a fourth (with E flat still being considered *recta*), although by the seventeenth century many other transpositions of the modal system were common, especially in an instrumental context.²¹

Those who may doubt whether hexachordal syllables were in fact assumed to remain the same during modal imitation will recall that the practice of *inganno* depends on this assumption. As defined by G. M. Artusi in 1603, *inganno* (‘deceit’) ‘takes place whenever one part begins a theme and another voice follows it without using the same intervals but still retaining the same names of the hexachord syllables.’²² That is, *inganno* involves the same syllable but in the ‘wrong’ hexachord. For instance, *ut-re-mi* in the C hexachord (c-d-e) could be imitated as g-a-e using *inganno*; instead of the expected g-a-b (*ut-re-mi* in the G hexachord), the final note ‘e’ is taken from the ‘wrong’ C hexachord, even though the syllable *mi* remains the same. Without a shared expectation between composer and audience that a theme’s syllables should generally remain the same during imitation, no such ‘deception’ could take place. This assumption underscores how, even before Prinner’s 1673 treatise, imitation in the Renaissance generally involved the retention of syllables.²³

²⁰ Stefano Mengozzi has shown that there is little evidence that hexachords were central to European music-making between c.1030 (when Guido first introduced the syllables) and 1250. *The Renaissance Reform of Medieval Music Theory* (Cambridge: Cambridge University Press), 13–14. As Mengozzi also points out (p. 4), the terms *propriates* (portions of the gamut spanning a major sixth) and *deductiones* (six syllables superimposed onto this segment) are more precise than ‘hexachord.’

²¹ Note, however, that the terms *cantus durus* and *cantus mollis* do not appear in Italian Renaissance sources. Instead, they appear to be later additions particularly common in German theory.

²² G. M. Artusi, *Seconda parte dell’Artusi overo Delli imperfettioni della moderna musica* (Venice: Giacomo Vincenti, 1603), 45–46. Translated in John Harper, ‘Inganno’, *Grove Music Online* (2001), accessed 9 February 2022, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013793>. As Peter Schubert has shown, Zarlino was actually the first to describe the process of *inganno*, but without calling it that. See ‘Recombinant Melody: Ten Things to Love about Willaert’s Music’, *Current Musicology* 75 (2003), 91–113, esp. 92–94.

²³ Tinctoris defined *fuga* (i.e. canonic imitation) in his musical dictionary of c.1473 as follows, where ‘nomen’ may possibly refer to hexachordal syllables, but may also refer merely to note names (*claves, litterae*): ‘Fuga est identitas partium cantus quo ad valorem, nomen, formam, et interdum quo ad locum notarum et pausarum suarum’. Johannes Tinctoris, *Terminorum musicae diffinitorium*, ed. and tr. Carl Parrish (London: Free Press of Glencoe, 1963), 32–33. Quoted in Paul Walker, ‘Modality, Tonality, and Theories of Fugal Answer in the Late Renaissance and Baroque’, in Paul Walker (ed.), *Church, Stage, and Studio: Music and its Contexts in Seventeenth-Century Germany* (Ann Arbor: UMI Research Press, 1990), 361–388, at 364. Since the fourteenth century, *fuga* had referred to canonic imitation. See James Haar, ‘Zarlino’s Definition of Fugue and Imitation’, *Journal of the American Musicological Society* 24/2 (1971), 226–254.

Thus, when Mattheson criticised solmisation and the modes as superfluous to ‘modern’ music, he was breaking with over a century of music-theoretical doctrine regarding imitation. The first rejoinder in defence of traditional teachings came from Buttstedt – organist in Erfurt, pupil of Johann Pachelbel, and teacher to Johann Walther – in his *Ut, Mi, Sol, Re, Fa, La, Tota Musica et Harmonia Aeterna, oder Neu-eröffnetes, altes, wahres, einziges und ewiges Fundamentum Musices* [Ut, mi, sol, re, fa, la, the totality of music and eternal harmony, or the ancient, true, singular and eternal fundament of music, newly presented] (Leipzig, c.1715–1716), the title of which makes the author’s position eminently clear. Mattheson’s scathing riposte followed swiftly after with his *Das beschützte Orchestre* (Hamburg, 1717). Mattheson sent copies of his rejoinder to many important musicians in order to bolster his cause, among them Fux, J. P. Telemann, Johann Krieger, Johann Kuhnau, J. C. Schmidt, Johann Theile, J. D. Heinichen and G. F. Handel, and published their replies in Part Two of his *Critica musica*.²⁴ With the notable exception of Fux, Kapellmeister to Charles VI in Vienna, nearly all sided with Mattheson.²⁵ Had Mattheson surveyed more musicians from Catholic regions, however, the balance of opinions would probably not have been so skewed against Buttstedt. For instance, works by Samber (Salzburg, 1704 and 1707), Murschhauser (Nuremberg, 1721) and Spieß (Augsburg, 1745) all continued to endorse traditional views regarding hexachordal solmisation and the modes.²⁶ Note too that Buttstedt’s treatise probably reflects to some degree the views of his *Lehrmeister* (‘teaching master’), Pachelbel.²⁷ By examining some of Buttstedt’s examples, we can better understand how solmisation and the modes became a battleground in the early eighteenth-century conception of fugue.

Example 1 shows a subject from a keyboard fantasia by J. J. Froberger that Buttstedt cites in his treatise.²⁸ This subject is particularly relevant to the present discussion, because Marpurg also mentions it in his *Abhandlung*, yet fails to explain how to determine the proper answer.²⁹ Both Buttstedt and Marpurg concur that the mode is E Phrygian, although Buttstedt also sees it in *cantus durus* with primary hexachords on C and G. For Buttstedt, the syllables of the *dux* within the G hexachord are then transferred to the C hexachord a fifth lower in the *comes*, resulting in a ‘real’ answer, because the intervallic pattern of the *dux* is preserved exactly. As mentioned already, the technique of *inganno* suggests that real answer was the default assumption in the sixteenth and seventeenth centuries, although a tonal answer was an increasingly common exception by the end of the sixteenth century.³⁰ Indeed, Froberger

²⁴ See Johann Mattheson, ‘Die Orchester-Kanzeley, in *Critica Musica* (Hamburg: Author, 1722–1725), ii:179–288.

²⁵ See Joel Lester, ‘The Fux-Mattheson correspondence: An annotated translation’, *Current Musicology* 24 (1977), 37–62.

²⁶ Johann Baptist Samber, *Manuductio ad organum. Das ist: Gründlich- und sichere Handleitung Durch die höchst-nothwendige SOLMISATION, zu der Edlen Schlag-Kunst* (Salzburg: Mayr, 1704); Samber, *Continuatio ad Manaductionem organicam*; Franz Xaver Murschhauser, *Academia Music-Poetica Bipartita. Oder: Hohe Schül der Musicalischen Composition* (Nuremberg: Endter, 1721); R. P. Meinrad Spieß, *Tractatus musicus compositorio-practicus* (Augsburg: Johann Jacob Lotters, 1745). To this list we can also add the north-German J. C. Pepusch’s *A Treatise on Harmony* (London: J. Watts, 1731). Mattheson embarked on a blistering critique of Murschhauser’s treatise in ‘Die melopoetische Licht-Scheere’, in Mattheson, *Critica Musica*, i:5–88. This may be the reason why Murschhauser never followed through with the second volume of his treatise. Regarding the role of Augsburg in south-German publishing, see Thomas Christensen, ‘Fundamenta Partiturae: Thorough Bass and Foundations of Eighteenth-Century Composition Pedagogy’, in Thomas Forest Kelly and Sean Gallagher (eds), *The Century of Bach and Mozart: Perspectives on Historiography, Composition, Theory, and Performance in Honor of Christoph Wolff* (Cambridge, MA: Harvard University Press, 2008), 17–40.

²⁷ Buttstedt, *Ut, Mi, Sol, Re, Fa, La*, 135.

²⁸ Examples 1 and 2 are also discussed in Remeš, ‘Thoroughbass, Chorale, and Fugue’, 326–327.

²⁹ Marpurg, *Abhandlung*, Part One, 67 (Tab. XX, Fig. 4).

³⁰ Naturally the proportions of real vs tonal answers differ by composer. For instance, Nalden’s survey of Palestrina’s entire vocal output revealed ‘a substantial numerical superiority of real over tonal answers’,

answered his subject with a real answer, just as Buttstedt describes. Thus, whereas fugal answer in the major–minor system as presented in Marpurg’s *Abhandlung* is conceived as a transposition of the subject a fifth higher into the *dominant key*, modal imitation in eighteenth-century German theory was generally understood as an *alternation of hexachords* (assuming the imitation was not at the unison or the octave).³¹ The repetition of syllables in the other hexachord ensures the preservation of the exact same intervallic pattern in the answer, with tonal adjustments where necessary to avoid emphasising a species of fifth or fourth foreign to the mode.³² As a result, the answer could very well be transposed *down* rather than *up* a fifth, as it is in Example 1, depending on how the two hexachords are distributed between the *dux* and *comes*. Naturally, however, this assumes that the subject’s range remains within the span of a single hexachord, for if the subject were to exceed those bounds, necessitating a ‘mutation’ (i.e. changing hexachords), the logic of the system would not always remain valid. This limitation undoubtedly explains in part how the retention of hexachordal syllables came to be seen as inadequate for ‘modern’ instrumental styles, where fugue subjects often exceeded the range of a sixth.



Example 1: Buttstedt’s illustration of how solmisation and the modes facilitate the proper answer in a fugue subject by Froberger (Buttstedt, *Ut, Mi, Sol, Re, Fa, La*, 134).

A second example from Buttstedt illustrates two additional points that received a different rationale in Marpurg’s *Abhandlung* when compared to the modal system of his German contemporaries: (1) when to employ a tonal answer and (2) how the proper *comes* varies depending on the subject’s mode. Regarding this second point, when would one ever compose

whereas the sixteenth-century English School shows a marked preference for tonal over real answer. Nalden, *Fugal Answer*, 18.

³¹ Marpurg writes on p. 31 of Part One: ‘Since the tones that constitute the subject and the answer in an ordinary fugue amount to nothing other than those tones drawn from the tonic or the dominant, two octaves or scales are required: one for the *dux*, and the other for the *comes*’ (‘Da bey der ordentlichen Fuge diejenigen Intervallen, woraus der Vor- und Nachsatz besteht, nichts anders als soche Intervallen ausmachen, die sich entweder auf den Hauptton oder die Dominante beziehen, und man also zwey Octaven oder Tonleitern dazu vornöthen hat, davon eine den Führer, die andere den Gefährten enthält’). And later on p. 32: ‘The *comes* is, of course, nothing other than a similar repetition of the *dux* in a transposed key’ (‘Der Gefährte ist, wie bekannt, nichts anders als eine ähnliche Wiederholung des Führers in einer veretzten Tonart’).

³² Authentic modes place the fifth below the fourth, with the final on the bottom; plagal modes place the fourth below the fifth, with the final in the middle. It is worth noting, however, that the preservation of solmisation syllables is probably best understood merely as a heuristic for ensuring exact imitation (‘real’ answer), given the pattern of whole tones and semitones in a particular mode’s octave species.

a subject without already knowing its mode? The issue of determining a subject's mode would in fact arise, for example, during an organist's examination where the applicant was required to improvise on a given theme.³³ Organ music is relevant to the present context, because the subject in Example 2 is taken from an organ fugue by Buttstedt's teacher Pachelbel. Since there is no B flat in the key signature, Buttstedt identifies the mode as G Mixolydian in *cantus durus* with primary hexachords in C and G. Like Froberger's subject in Example 1, the *dux* at Example 2(a) does not exceed the bounds of the G hexachord, so its syllables can be directly transferred to the C hexachord in the *comes*. (Note that by the eighteenth century, the syllable 'do' often replaced the traditional 'ut', as in Buttstedt's original solmisation in Example 2.³⁴) As in Example 1, the result is a real answer at the *lower* fifth, not the upper fifth, as Marpurg gives as an overarching rule for tonal and modal answers. However, Buttstedt writes that if there were an F sharp in the key signature, then the mode of Pachelbel's subject would be understood as transposed G Ionian with primary hexachords on G and D. This would mean that, while the *dux* remains in the G hexachord, as before, the answer must now transfer these solmisation syllables into the D hexachord (a fifth upwards) rather than the C hexachord (a fifth downwards), as before. However, this would result in the first note being A, which contradicts the G Ionian mode, necessitating a tonal answer beginning on G, as shown at Example 2(b). Yet now the syllables of the *dux* and *comes* do not fully correspond. This discrepancy caused hesitation to some authors, since the basic assumption was that the syllables should remain the same in the answer, as witnessed by Prinner's remarks cited above. Nevertheless, this is how Pachelbel chose to answer this subject in his *Fuga in G* – that is, with a tonal answer in G Ionian with F sharp in the key signature.³⁵

³³ Regarding organ examinations in Marpurg's day, see Michael Maul, "'Alte" und "neue" Materialien zu barocken Organistenproben in Mittel- und Norddeutschland', *Basler Jahrbuch für Historische Musikpraxis* 31 (2007), 217–244. In the *Regulae Compositionis* ascribed to Giacomo Carissimi, one reads that 'When the theme is proposed, one must first consider in which mode the fugue could be made most naturally' ('Wenn das Thema aufgegeben wird, muss man erstlich consideriren in was vor [*sic*] einem Tono die Fuga auff das Natürlichste könnte gemacht werden', cited and translated in Walker, *Theories of Fugue*, 166ff, esp. 173. 'Aufgegeben' does indeed suggest that the subject is being presented to the composer.

³⁴ See Georg Lang, 'Zur Geschichte der Solmisation', *Sammelbände der Internationalen Musikgesellschaft* 1/4 (1900), 535–622; also Eberhard Preußner, 'Solmisationsmethoden im Schulunterricht des 16. und 17. Jahrhunderts', in Hans Hoffmann and Franz Rühlmann (eds), *Festschrift Fritz Stein zum 60. Geburtstag: überreicht von Fachgenossen, Freunden und Schülern* (Braunschweig: Henry Litolf, 1939), 112–128.

³⁵ *Johann Pachelbel: Complete Works for Keyboard Instruments*, ed. Michael Belotti (Colfax, NC: Wayne Leupold), ii:50–55.

G Mixolydian

Dux (G hexachord)

sol mi la re sol do fa mi re do

(a) *Comes* (C hexachord): real answer

sol mi la re sol do fa mi re do

G Ionian

Dux (G hexachord)

sol mi la re sol do fa mi re do

(b) *Comes* (D hexachord): tonal answer

fa mi la re sol do fa mi re do

Example 2: Buttstedt's illustration of how solmisation and the modes facilitate the proper answer in a fugue subject by Pachelbel (Buttstedt, *Ut, Mi, Sol, Re, Fa, La*, 135–136).

III. From *Modulatio* to 'Modulation' and from *Ficta* to *Recta*

The alternation of two hexachords in the opening of a modal piece does not constitute a 'modulation' in the modern sense. *Modulation*, a cognate in English and German, is a term that underwent significant changes in the Baroque era. Originally one modulated *in* a mode or key – what I suggest we call by the Latin *modulatio*; subsequently one modulated *between* keys – 'modulation' as used today. Marpurg recognised this duality when he wrote: 'The change from one key into the other is called a key change or a modulation, although the latter word is subject to multiple meanings, as it quite often indicates the way in which a melody is led within the same mode and key.'³⁶ The Berlin-born J. C. Pepusch (1667–1752), whose *A Treatise on Harmony* was published in London in 1731, also writes that 'tho' the *Modulation* in one Key, without going into any other, affords great Variety, still 'tis not so agreeable as the *Modulation*

³⁶ 'Die Ausweichung aus einem Ton in den andern heißt eine Tonwechselung oder eine Modulation, wiewohl dieses letztere Wort mehrern Bedeutungen zugleich unterworfen ist, indem es öfters die Art, wie eine Melodie in ebendemselben Ton und ebenderselben Tonart geführt wird, bezeichnen muß.' Marpurg, *Abhandlung*, Part One, 99. This is reminiscent of Mattheson's definition of *modulatio*, which also appears in Walther's *Lexicon* (with attribution) and Spieß's *Tractatus* (without attribution), as 'The way or manner in which a singer or instrumentalist brings out the melody' ('Die Art und Weise, oder die Manier, womit ein Sänger oder Instrumentalist die *Melodiam* herausbringt'). However, Mattheson's definition has more to do with performance. Mattheson, *Critica Musica*, Part One, 261 (footnote *). See also J. G. Walther, *Musicalisches Lexicon* (Leipzig: Wolfgang Deer, 1732), 409, and Spieß, *Tractatus, Anhang*, 6.

that goes into *other* Keys from it.³⁷ This dual meaning was still recognised as late as H. C. Koch's *Lexikon* (1802).³⁸

In the realm of composition, one would say that good *modulatio* is that which clearly defines the mode or key. This, I believe, can be done primarily by two main means: (1) either by emphasising the tones of the mode's or key's *trias harmonica* (scale degrees I, III and V), which amounts to an emphasis of its species of fifth and fourth; (2) or by highlighting the so-called *subsemitonium modi*, or semitone below the first scale degree, which requires *ficta* in the Dorian, Mixolydian and Aeolian modes, as well as in minor keys. (We do not usually think of the accidental required to make a leading tone in minor keys as *ficta*, but it is precisely that.) Interestingly, the first manner appears to have played a role in J. S. Bach's conception of composition, because B. C. Kayser, Bach's long-time pupil and close associate, analysed the C minor Fugue from the *Well-Tempered Clavier I* (BWV 847) not only by identifying the bass scale degrees and thoroughbass figures, but also by marking with a horizontal line every instance of a voice's stepwise approach to scale degrees I, III and V.³⁹ This suggests that such a perspective might be productively applied to Bach's music and, by extension, to Marpurg's *Abhandlung*. And as Joel Lester has noted, several treatises in Bach's day actually explored such an attitude.⁴⁰ Such means of attaining good *modulatio* are of course particularly relevant to the construction of a fugue's subject, since this melodic line should clearly define the mode or key at the start of the work.

If we apply the older conception of *modulatio* to a fugue's initial *dux*–*comes* pair, we would say that, taken together, they represent the dual projection of a *single* mode or key, rather than a modulation to the dominant key in the modern sense of the word, as Marpurg states. This claim is supported by the fact that the order of the *dux* and *comes* can usually be reversed.⁴¹ For a non-modulating *dux*, modern textbooks on fugue (Marpurg's *Abhandlung* included) would view its corresponding *comes*, when placed first, as a modulating *dux*, which would necessitate a *comes* that returns to the tonic key. Yet in the absence of the modern concept of modulation, we would be forced to see any *ficta* tones occurring during the initial two statements of the fugue subject as superficial, momentary inflections of degree V.

Let us examine a fascinating instance of such a reversal from Johann Krieger's *Anmuthige Clavier-Übung* (Nuremberg, 1699). The reader will recall that Krieger was one of the above-named authors whom Mattheson surveyed during his dispute with Buttstedt. Krieger's reply reveals the profound changes that took place in early eighteenth-century German music theory – changes with direct impact on the way imitation was conceptualised in the decades before Marpurg's *Abhandlung*:

³⁷ J. C. Pepusch, *A Treatise on Harmony*, 58.

³⁸ H. C. Koch, *Musikalisches Lexikon* (Frankfurt am Main: Hermmann, 1802), 972ff.

³⁹ See Lester, *Compositional Theory*, 83 for a partial transcription of this source. A full transcription is given in Remes, 'Thoroughbass, Chorale, and Fugue', ii:26–27; i:120–121.

⁴⁰ See Lester, *Compositional Theory*, 87.

⁴¹ In a reply to Marpurg amidst the Marpurg–Kirnberger controversy, Mattheson noted that he could think of no rule forbidding the reversal of the *dux* and *comes*. See Howard Serwer, 'Marpurg versus Kirnberger: Theories of fugal composition', *Journal of Music Theory* 14/2 (1970), 209–236, esp. 231. Marpurg also gives examples where *dux* and *comes* may be reversed (Part One, p. 69, Tab. XXI, Fig. 2; p. 86, Tab. XXVI, Fig. 3; p. 87, Tab. XXVI, Fig. 10; p. 92, Tab. XXVIII, Figs. 9 and 10). See also p. 93 of Part One, where he writes: 'It does not matter whether one begins a fugue in the soprano, alto, tenor or bass, just as in many fugue subjects (especially those based on the modes) it does not matter whether one starts with the *dux* or the *comes*.' The claim is dubious, however, since, if the two are truly reversible, then there is no basis for distinguishing between them and thus claiming that the work begins with the *comes*.

The items which [Buttstedt's] *Ut, Mi, Sol* requires for a fugue are correct; however, it is by no means self-evident, as is pretended there, that imitation as such depends on solmisation. Acknowledging that some people take solmisation as an aid and succeed well with it, there are yet others who proceed with letter names [*claves, litterae*] and do still better. I wrote my fugues in the *Clavier-Übung*, even the one with four themes, without any thought of solmisation, although I learned the latter while still a youth with Schwemmer in Nuremberg. Nevertheless, I hope that they will be thought of relatively highly. The location of the half-steps in [melodic] motion is expressed just as well with letter names as with [solmisation] syllables.⁴²

Thus, although Krieger learned solmisation in his youth (he was baptised in 1652 in Nuremberg and died in 1735 in Zittau), the first subject of his quadruple fugue, given in Example 3, was apparently written without regard to solmisation syllables. What is particularly interesting regarding the present topic is that Krieger later reversed the order of the initial *dux* and *comes*, first presenting them as at (a) and then later in the same piece as at (b). Thus, while it is certainly possible to see the *dux* as modulating to G major (the modern concept of modulation), it is also possible to see both *dux* and *comes* as a dual expression of C Ionian, with the F sharp as mere *ficta* (the older concept of *modulatio*).

An interesting by-product of the ability to reverse the *dux* and *comes* in this case is that there is nothing to prevent the *dux* at (a) from being answered as shown at (c), if the mode were G Ionian. This harks back to Buttstedt's point that the answer depends entirely on the mode in which the subject is understood. Yet given Krieger's aforementioned remarks, it would seem that solmisation as described by Buttstedt is a *sufficient* but not *necessary* condition for determining the proper answer in a modal context. According to Krieger, one presumably can find the proper answer simply through knowledge of the mode's octave species (i.e. its unique pattern of whole tones and semitones). By essentially endorsing Krieger's view, Marpurg's *Abhandlung*, 'the first modern frame of reference for the principles and terminology of fugue', thus represents a clear break from such traditional procedures, a break that helped usher in our modern conception of major–minor pitch space and of fugal answer as a change of key.

⁴² 'Die Stücke, so das *Ut* zu einer *Fuga* erfordert [sic], sind es wohl; alleine, dass *Imitatio à solmisatione qua tali dependire*, ist keine so ausgemachte Sache, als dort ausgegeben wird. Gesetzt, es nehmen einige die *Solmisation* zu Hülffe, und kommen gut damit fort, so giebet es doch andere, die mit ihrem *a b c* eben die *Progressus*, und noch wohl bessere machen. Meine Fugen in der *Clavier-Uebung*, auch die à 4. *Them.* habe ich hingesetzt ohne an die *Solmisation* zu gedencken, ob ich solche gleich in meiner Jugend bey Schwemmern in Nuremberg ebenfalls gelernet habe, hoffe aber doch, dass sie ziemlich werden gerathen seyn. Das *mi* und *fa* in dem *Motu*, ist mit Buchstaben so gut *exprimiret*, als mit Sylben.' Johann Krieger, in an undated letter to Mattheson published in Mattheson, *Critica Musica*, ii:222. Cited in Walker, *Theories of Fugue*, 300. Translation based on Walker's.

Thema I

Dux

(a)

a 4. Themati.

Dux

(b)

Hypothetical Answer

(c)

Example 3: The first theme in Johann Krieger’s four-subject fugue from his *Clavier-Übung* (Nuremberg, 1699), showing the reversal of *dux* and *comes* at (a) and (b), and a hypothetical answer at (c).

In closing, it bears mentioning that there are precedents for modulation in the modern sense of ‘change of mode’, even in modal theory. As early as Marchetto of Padua (1318), a chant’s ambitus, or range, could be classified in various ways, among them ‘mixed’ or ‘commixed’.⁴³ The former refers to the mixing of an authentic–plagal pair, while the latter refers to the mixing of modes with different final tones. Zarlino also mentions the same distinction, but uses different terminology.⁴⁴ Yet the context of both Marchetto’s and Zarlino’s terms is plainchant, not polyphony. Thus it is doubtful whether such concepts could be productively compared with Marpurge’s treatise. And besides, it is unclear whether mixed and commixed chants were understood to transition from one mode to the other (akin to modulation in the modern sense), or whether the terms described the chant’s modal state as a whole. In rare cases, however, authors like Glarean did speak about a change of mode in a polyphonic work.⁴⁵

⁴³ See Frans Wiering, *The Language of the Modes: Studies in the History of Polyphonic Music* (New York: Routledge, 2001), 8.

⁴⁴ For Zarlino, the mixing of authentic–plagal pairs is called ‘common’, while the mixing of modes with different finals is called ‘mixed’. Gioseffo Zarlino, *On the Modes: Part Four of ‘Le Istitutioni Harmoniche’, 1558*, tr. Vered Cohen, ed. Claude V. Palisca (New Haven, CT: Yale University Press, 1983), 45–46. See also *ibid.*, 50–52.

⁴⁵ For instance, Glarean analyses Josquin’s ‘De Profundis’ psalm as changing from Dorian to Phrygian. See Helen Olive Rogers, ‘The Development of a Concept of Modulation in Theory from the 16th to the Early 18th Century’, PhD Dissertation, Indiana University, 1955, 263ff.

More germane to Marpurg and the Baroque fugue are Christoph Bernhard's concepts of *consociatio modorum* and *aequatio modorum*.⁴⁶ As Zarlino noted, adjacent voice parts in a polyphonic work are generally arranged in authentic–plagal pairs.⁴⁷ For instance, if soprano and tenor were in the Dorian, then alto and bass were understood to be in the Hypodorian, and vice versa. Bernhard's *consociatio modorum*, or 'association of modes', says that the reason for a tonal answer is that the adjacent voice part essentially 'completes' the mode's octave ambitus (a leap of a fifth being answered by a fourth, and vice versa). This is the reason why the vertical distribution of *dux* and *comes* generally alternates between adjacent voice parts, even if their temporal presentation does not alternate *dux–comes–dux–comes*.⁴⁸ In contrast, *aequatio modorum* ('equalisation of modes') refers to a real answer, where the *comes* in the adjacent voice is understood to be in the mode a fifth above or below the mode of the *dux*'s voice. For instance, if the *dux* were in the Dorian, then the *comes* would be in the Aeolian (a fifth above) or the Mixolydian (a fifth below).⁴⁹ Hence this procedure, which Bernhard says is particularly appropriate for subjects that move primarily in stepwise motion, does indeed reveal that the *comes* could be understood to modulate in the sense of changing mode, representing a clear precursor to our modern concept of modulation as change of key.

Yet given the overwhelming number of Renaissance and Baroque sources which insist that a work's mode should be clearly projected at the outset, my impression is that Bernhard's 'equalisation of modes' is better understood as an *a posteriori* justification for exact imitation, rather than a theory of modulation in the modern sense.⁵⁰ Besides, there is scant evidence that Renaissance and early Baroque authors viewed non-final cadences as literal shifts of mode. Nevertheless, Bernhard's writings do suggest an evolution within the modal system towards a more sensitive recognition of small-scale inflections of other modal centres. By the time of the *Abhandlung*, Marpurg and many of his contemporaries fully embraced the idea that internal cadences in modal music represented changes of mode, rather than momentary inflections of non-final degrees.⁵¹ That is, the chromatic tones necessary to make such internal cadences had come to be seen as diatonic to a neighbouring mode, marking a full acceptance of the modern conception of 'modulation' as a shift of tonal centre. *Musica ficta* in this context had been normalised as *musica recta* in the neighbouring key, a shift that is emblematic of the new age of major–minor tonality. Marpurg's *Abhandlung* represents an impressive attempt to reconcile this new system with traditional contrapuntal teachings that originated in a modal context. As such, his accomplishment is well worthy of remembrance.

⁴⁶ *Die Kompositionslehre Heinrich Schützens in der Fassung seines Schülers Christoph Bernhard*, ed. Josef Müller-Blattau (Kassel: Bärenreiter, 1963), 98–106; 'The Treatises of Christoph Bernhard', tr. Walther Hilse, in William J. Mitchell and Felix Salzer (eds), *The Music Forum*, iii (New York: Columbia University Press, 1973), 133–144.

⁴⁷ Zarlino, *On the Modes*, 92.

⁴⁸ See Randolph G. Eichert, *Kontrapunktische Satztechniken im 18. Jahrhundert* (Wilhelmshaven: Florian Noetzel, 2002), 238ff. for a listing of *dux–comes* dispositions in Bach's fugal works. The vast majority place the *dux* in the soprano and tenor, and the *comes* in the alto and bass (or vice versa). This disposition is the reason for 'irregular' expositions of *dux–comes–comes–dux*, as in the C major Fugue (BWV 846) of Bach's *Well-Tempered Clavier I*.

⁴⁹ Again we see how, in modal imitation, there was no preference for the *comes* to appear a fifth *higher* than the *dux*, as is the case in tonal imitation.

⁵⁰ For instance, Nicola Vicentino writes: 'To make fugues by contrary motion at the octave in such a way that the beginning of one part leaps up a fifth is bad technique, because it will seem that the composition has been forced to leave its mode.' Nicola Vicentino, *Ancient Music Adapted to Modern Practice*, tr. Maria Rika Maniates (New Haven: Yale University Press, 1996), 280.

⁵¹ Marpurg, *Abhandlung*, Part One, 104.

Editorial Principles

This edition of Marpurg's *Abhandlung* is based on the original publication from 1753–1754. An effort was made to remain faithful to the original text while also ensuring a minimum standard of intelligibility in idiomatic English. This fidelity to the original German meant, for instance, that original phrasing was preserved whenever possible. Certain terms, however, lack exact English equivalents and thus must be translated differently based on context. These include, but are not limited to:

- *Clausel* – cadence, theme, passage, section or fragment
- *Durchführung* – exposition, development, restatement, presentation
- *Gegenharmonie* – countersubject or accompanying harmony/voice/lines
- *Gesang* – song, melody, melodic line or contour
- *Modulation* – modulation (i.e. change of key) or melodic motion in a key or mode (see above)
- *nach Proportion* – same specific interval size (in the context of exact or real transposition)
- *Satz* – theme, setting, section or movement
- *Wiederschlag* – repercussion, exposition, or subsequent subject entries
- *Zusatz* – cadential extension, deferral
- *Zwischenharmonie* or *Zwischensatz* – episode or interlude (non-thematic section)

Editorial comments in the main text are contained in square brackets. Round brackets are original. Bold formatting in the original is reproduced as underlined text. Most foreign terms are reproduced in italics. Simultaneous thoroughbass figures are separated by a slash (i.e. 6/5), while consecutive figures are separated by a dash (i.e. 6–5). Pitch references use the following system starting with low cello C: C, c, c', c'', c'''. Most numbers, whether Arabic or spelled out, are reproduced as in the original text. Marpurg's few errata are incorporated without comment. Latin typography is reproduced as in the original (i.e. u, v, j, i).

Acknowledgements

I wish to express my gratitude to Jane Hines, whose professionalism and unerring exactitude contributed greatly to this project. My thanks also go to Johannes Menke, Stefano Mengozzi, Florian Vogt, Peter Schubert, Scott Murphy, Paul Walker, and Jane Hines, all of whom reviewed early drafts of this introduction. Finally, I wish to thank Javier Canseco for reviewing volume one of the translation.

Treatise on Fugue

**According to the Principles and Examples
of the Best German and Foreign
Masters**

**prepared
by
Friedrich Wilhelm Marpurg**

[Volume I]

with Sixty-Two Copperplates

Berlin: A. Haude and J. C. Spener, Royal Academy of Sciences Booksellers. 1753.

To the most nobly born

Kapellmeister Telemann:

Most Nobly Born

and Venerable Kapellmeister,

I would not dare to present these pages to Your Honour if not for this reason: that I can justifiably present them to no one so easily as to You. One knows without me saying so that you alone are best able to judge a work of this kind. The masterworks from Your pen have long since refuted the misguided view that the so-called galant style is incompatible with certain aspects of counterpoint. The perfect models which You have drafted to such universal acclaim lay before us not only in Germany, but also in the incomparable country of France, where Your name has brought acclaim to Germany. Through the fingers of Boucon, Blavet, Forqueray and Guignon,⁵² Your works echo still on the banks of the Seine. The world knows all of this, but not, perhaps, that I also once had the great fortune to be known to Your Honour. You have regarded my previous endeavours as not wholly undeserving of Your benevolent approval; I hereby consider myself obliged to make my gratitude known. How pleasant it would be to me if, in the course of time, I should learn that You have also graciously accepted this new endeavour of my humble muse. I have the privilege to be, with the most heartfelt esteem, Your Honour's

most loyal servant,

the Author.

Berlin

on the 24th of May 1753

⁵² The harpsichordist and patron of the arts Anne-Jeanne Cassanéa de Mondonville, née Boucon (1708–1780); the flautist and composer Michel Blavet (1700–1768); the gambist and composer Antoine Forqueray (1671–1745); the violinist and composer Jean-Pierre Guignon (1702–1774).

Preface

Do I not perhaps have reason to revoke my promise and to withhold the present Treatise on Fugue? Here I have a fiery opponent to contend with, who will contradict me merely for putting pen to paper.⁵³ He possesses sufficient ability himself to produce tomes, but wants nothing other than to make a name for himself as a writer by playing the contrarian. Yet he means no harm in the end – he merely enjoys taunting. He can at once be friend and foe. It is a pleasure to have such a worthy opponent.

One shears and is shorn;

Since Noah's ship bore us a new folk. Günther.⁵⁴

I am not such a hypochondriac that I take things so easily to heart. I listen and laugh.

Next I see a poetaster⁵⁵ who is enamoured of operatic counterpoint sharpening his pen against me. When he hears the word fugue, he makes the sign of the cross and views its composition as a mechanical craft – as if one had no need for rules in other kinds of composition. His alpha and omega [*drittes Wort*] are melody and taste. Who does not take him at his word that he is the greatest melodist and that he has a monopoly on taste? Speak to him of canon, and a cold shiver will overtake him. He considers the century that especially practised this aspect of composition to be barbaric, and the sacred compositions in this style – those of Fux, Palestrina, Lotti, Scacchi and many others – to be the fruits of folly.⁵⁶ This person has now and then seized upon the words showpiece [*Spielwerk*], school-exercise [*Schulzwang*] and the like. He does not understand them, however, because such terms are borrowed from those critics who first made use of them and railed against them. He confuses the true use of a thing with its misuse, and he cannot imagine that a majestic, canonic masterpiece will always be of an incomparably higher order in a temple than a pantomimed Advent motet.⁵⁷ It is known that many of the older generation have abused the contrapuntal and canonic style. But does this abuse nullify its true

⁵³ It is unclear who Marpurg's opponents are (later he mentions a second one). Gerald Krumbholz believes the first may be Georg Andreas Sorge (1703–1778), but according to Jonathan Bernard, the Marpurg–Sorge controversy did not start until 1759. See Gerald Antone Krumbholz, 'Friedrich Wilhelm Marpurg's *Abhandlung von der Fuge* (1753–4)', PhD dissertation, University of Rochester, 1995, 13n.28; Jonathan W. Bernard, 'The Marpurg–Sorge Controversy', *Music Theory Spectrum* 11/2 (1989), 164.

⁵⁴ 'Man schiert und word geschoren, / Seit dem uns Noah Schiff ein neues Volk gebohren.' Johann Christian Günther (1695–1723), from *Satyren oder Straff-Gedichte in Sammlung von Johann Christian Günthers, aus Schlesien, bis anhero edirten deutschen und lateinischen Gedichten* (Breslau & Leipzig: Michael Hubert, 1739), 469. The excerpt comes from the poem 'XXIII. An einen Officier, der sich auf einer Gondel nach Gölitz mit einem Frauenzimmer verlobte' [XXIII. To an officer who fell in love with a woman on a gondola to Gölitz].

⁵⁵ *Philomusch*, or a person who writes inferior poetry.

⁵⁶ Johann Joseph Fux (c.1660–1741); Giovanni Pierluigi da Palestrina (c.1525–1594); Antonio Lotti (1667–1740); Marco Scacchi (c.1600–1662). If we exclude Palestrina, then Marpurg must be referring to the seventeenth century, rather than the sixteenth.

⁵⁷ '...das ein majestätisches canonisches Meisterstück allezeit von ungleich besserer Folge in einem Tempel seyn wird, als eine Pantomimische Adventsmotette.' The meaning of this phrase is unclear.

use? The advantages of the canonic and contrapuntal compositional style can only be denied by those who do not know them. Let us see what ‘showpiece’ amounts to, what one means by ‘pedantry’ and ‘school-exercise’. Are they those types of compositions where one is obliged to omit first this interval and then that one, for example, a third, a fifth, a sixth, and so on; or where one banishes one of the seven principal tones of the scale, for instance, first a C, then a D, and an E, etc., like those people who would write a speech first without an R, then without some other letter? Are they those sleights of hand where one writes a voice differently than it should be performed, namely, because one must choose a different clef or a different type of melodic motion?⁵⁸ Is it that manner of composing where, according to Printz’s description, one of the upper voices first ascends, then remains static, then descends, and even goes backwards, and which is therefore called a musical labyrinth?⁵⁹ Is it counterpoint with and without pauses, that is, where all the voices both begin and proceed simultaneously, because they can enter after one another via certain pauses? Is it the canons on the vowels of various words – that is, the acrostic manner of composing? Is it those works where the *fa* to *mi* and, vice versa, the *mi* to *fa* can be changed without doing violence to the harmony?⁶⁰ Is it that variable type of counterpoint, because with four or more voices one can omit this or that one and can consequently make a duo, then a trio? Are these tricks the so-called deceptive fugues [*betriegerische Fugen*], which take their origin from solmisation, and where the *comes* follows the *dux* not in a similar progression but rather with a similar designation of notes?⁶¹

Finally, is it that bound counterpoint [i.e. with suspensions] with an unchangeable cantus firmus, where the voices guiding the counterpoint remain unaltered at all times, while the cantus firmus can enter against them in different ways, but with steadily maintained note values: either straightaway from the beginning or via some rests, and so on?

Every reasonable composer likewise considers these to be trifles and tricks. [Yet] Only a shallow mind from our poetaster’s rabble can consider the sublime masterpieces erected upon double counterpoint to be tricks. He is right to loathe that which takes some effort. His own fancies he either cranks out offhand or plagiarises from the scores of others. Yet does not the free style of composition also require effort? Have those exceptional men who enrich the world every day with tasteful, galant pieces tossed off their works while standing on one leg?

⁵⁸ This description fits Angelo Berardi’s definition of a *fuga ingegnosa* and *fuga artificiosa* as found in his *Documenti armonici* (Bologna: Giacomo Monti, 1687), 52–56, tr. Arved Martin Larsen III in ‘Angelo Berardi (1636–1694) as Theorist: A Seventeenth-Century View of Counterpoint’, PhD dissertation, Catholic University of America, Washington DC, 1979, 58–62. Claude Palisca corrected Alfred Mann’s erroneous description of Berardi’s terms in his review of Mann’s *The Study of Fugue*, found in the *Journal of the American Musicological Society* 12/1 (1959), 79.

⁵⁹ Wolfgang Caspar Printz (1641–1717). Marpur is alluding to a passage (which he partially quotes) from Printz’s *Phrynis Mitileneus, oder Satyrischer Componist*, Part 3 (Dresden and Leipzig: Johann Christoph Mieth und Johann Christoph Zimmermann, 1696), 218 (Chapter XXIV, ‘beschreibt einen musicalischen Labyinthum’).

⁶⁰ Presumably this refers to the transposition of the modal system up or down a fifth, for instance, through the addition of B flat. It may also have to do with Christoph Bernhard’s classification of types of invertible counterpoint according to whether the syllables *fa* and *mi* retain their position (in which case it is inversion at the octave), or do not (in which case it is inversion at the tenth or twelfth). See *Die Kompositionslehre Heinrich Schützens in der Fassung seines Schülers Christoph Bernhard*, ed. Josef Müller-Blattau (Kassel: Bärenreiter, 1963), 123 and 126; tr. Walther Hilse as ‘The Treatises of Christoph Bernhard’, in William J. Mitchell and Felix Salzer (eds), *The Music Forum*, iii (New York: Columbia University Press, 1973), 168 and 173.

⁶¹ Marpur’s *betriegerisch* (‘deceptive’) is likely a translation of the Italian *inganno* (‘deception’), a technique Giovanni Maria Artusi defines as ‘whenever one part begins a theme and another voice follows it without using the same intervals but still retaining the same names of the hexachord syllables.’ *Seconda parte dell’Artusi overo Delli imperfettioni della moderna musica* (Venice: Giacomo Vincenti, 1603), 45–46, tr. John Harper, ‘Inganno’, *Grove Music Online* (2001), accessed 2 July 2021, <https://doi.org/10.1093/gmo/9781561592630.article.13793>.

But I return to my opponent. There I behold a man who very much wanted to become a figure in the musical world, if it (to cite Günther)⁶² could only be persuaded that the demure Apollo was accustomed to presenting himself under the likeness of an oaf [*Trampelthier*]. Upon opening my book, this person, being a very timid individual, will immediately look up all the authors on counterpoint known to him. He will see from all of these men that the word *dux* is known in German as a leader. I have also done this. Consequently, I have drawn from all of their works.⁶³ Now I could easily compare myself with these men if he would listen; I would like to say to him that I have summarised the works of others. I could add, for the corroboration of my cause, that everyone who has written before me has also done so; and moreover that, perhaps in several hundred years, my turn will come, and I too will be copied in the works of others. I wanted to entreat him, to restore to foreign men that which belongs to them, while expressing my utmost gratitude. Should I invent everything on my own? I could have omitted many things; my intention was not, in fact, to write a work that is overlong, but rather to summarise all the information that could be potentially necessary or useful, in order to make the path easier for those who succeed me and who wish to write, if not more thoroughly, then more extensively. I have every now and again compared opinions, rectified prejudices, refuted errors, shed more light on many things, classified things more precisely, and given more accurate explanations and descriptions. One will have me to thank for this organisation. Moreover, I could say to my opponent that it would have been easier for me if I had merely synthesised the works of others. My readers who do not wish to acquire various books on this material would have profited by this. At the same time, however, I would ask my opponent to take special note, not of that which has been drawn from other sources, but of that which is based on my own enterprise. Still, that would not satisfy him: he must be in the right.

As often as he feuds must he delight in winning,

For what lacks in reason, lacks not in shouting. Müller⁶⁴

There is a difference between shouting and presenting evidence. My consolation is that I know he will not rebut me, although this may happen with a borrowed pen [i.e. plagiarism]. So that he knows, however, which books he has to consult, I would like to name for him: Bendeler,⁶⁵ [Angelo] Berardi [1636–1694], [Christoph] Bernhard [c.1627–1692], [Giovanni Maria] Bononcini [1642–1678], [Sébastien de] Brossard [1655–1730], [Johann Joseph] Fux [1660–1741], [Athanasius] Kircher [1602–1680], [Charles] Masson [1660–1725], [Johann] Mattheson [1681–1764], [Guillaume-Gabriel] Nivers [c.1632–1714], [Jean-Philippe] Rameau [1683–1764], [Johann Adolph] Scheibe [1708–1776], [Meinrad] Spieß [1683–1761], [Johann] Theil [1646–1724], [Johann Gottfried] Walther [1684–1748], and [Andreas] Werckmeister [1645–1706]. Perhaps he would like to know what I have gleaned from those authors whom I have never met; I would like to name these for him too. This can thereby serve to acquaint him with

⁶² It is unclear which work of Günther is being cited.

⁶³ On page VI Marpurg names those authors who influenced him. Krumbholz ('Marpurg's *Abhandlung von der Fuge*', 14–15) gives a more complete list that includes those authors' treatises.

⁶⁴ 'So oft er disputirt, muß ihn der Sieg erfreuen; / Denn, fehlts an Gründen gleich, so fehlts doch nicht an Schreyen', Gottfried Ephraim Müller (1712–1752). The quote is taken from 'Der arme Hochmuth' ('Wretched pride'). See Müller, *Gottfried Ephraim Müllers Gedichte* (Leipzig: Teubner, 1736), 162–167, at 164.

⁶⁵ Either Johann Philipp Bendeler (1654–1709) or Johann Jacob Bendeler (?–1720).

the most distinguished authors who, besides those already mentioned, have written about fugue and counterpoint. One finds in Walther the following:⁶⁶ among the Italians, Camillo Angleria [?–1630], [Gioseffo] Zarlino [1517–1590], [Giovanni Maria] Artusi [1540–1613], Pietro Pontio [1532–1596], [Orazio] Tigrini [1535–1591], [Giovanni] d’Avella [dates unknown], Valentini,⁶⁷ [Lodovico] Zacconi [1555–1627], [Lorenzo] Penna [1613–1693], Podio,⁶⁸ Porta,⁶⁹ [Zaccaria] Tevo [1651–c.1709–12], etc.; among the Spanish, [Fernando de Las] Infantas [1534–1609] and [Francisco Correa de] Arauxo [1584–1654]; among the French, [Salomon de] Caus [1576?–1626], [Henry] Madin [1698–1748], [Marin] Mersenne [1588–1648]; among the Dutch, [Johannes] Ockeghem [between 1420–1425 and 1497]; among the Germans, [Lorenz] Erhard [1598–1669], [Johann Andreas] Herbst [1588–1666], [Valentin] Goetting [dates unknown], [Christoph] Demantius [1567–1643], Kauffmann,⁷⁰ Vogt,⁷¹ [Jakob] Paix [1556–1623], [Wolfgang] Schonsleder [1570–1651], Petri,⁷² Trost,⁷³ etc.; among the English, Simpson⁷⁴ and so on. If he is capable of enlightening me on some of these authors, I will owe him a great debt. If any book should also be written in a language which I – to my misfortune – do not understand well, or even at all, then I have good friends who can explain it to me. But if my opponent at present finds it entirely unnecessary that I venture into this sphere, after so many famous men have touched on the matter, may this inform him that perhaps many – and possibly most – of the authors’ works invoked here have become rare, and there is no shame, after all, in having several books on a matter. People’s minds, says Herr von Lambert,⁷⁵ are not all of equal ability, and, consequently, they are not equally adept at imagining exactly the same things from identical images. It is an advantage to have various writings available on the same matter, so that a person can find in one what is lacking in another.

Still, some opponents will not be content with attacking my treatise. I have dared to set my feeble musings alongside the felicitous works of many great men. Patience! Perhaps he will also find his own works there. Is that enough for him? In the meantime, I have always taken care to provide the distinguished authors’ names alongside the borrowed examples.

But is it not audacious of me to speak on the mysteries of a craft that one may normally only speak on after having busied oneself with nothing else for many years? Now, not so fast! There is no rule without exception. The renowned [Angelo] Berardi had barely even left the school of Marco Scacchi when he brought to light his work on counterpoint. That is true. But he held the position of Kapellmeister. That is something else: I must surrender when one sets a man’s title

⁶⁶ Johann Gottfried Walther, *Musicalisches Lexicon* (Leipzig: Wolfgang Deer, 1732).

⁶⁷ Walther lists four composers named ‘Valentini’, such that it is unclear who Marpurg is referring to. However, on p. 71 of Part Two, Marpurg mentions Pier Francesco Valentini [1570–1654], probably referring to the same person.

⁶⁸ Presumably Francesco Del Pomo (1594–?), whose name was Latinised to *Pomius* and misprinted as *Podius* in 1704. Giuseppe Collisani and Paolo Emilio Carapezza, ‘Del Pomo, Francesco’, *MGG Online*, ed. Laurenz Lüticken (Kassel: Bärenreiter, 2016–), accessed 3 July 2021, <https://www.mgg-online.com/mgg/stable/21937>.

⁶⁹ Walther lists Costanzo Porta (1528/29–1601), Ercole Porta (1585–1630), Francesco Della Porta (b. c.1600–1610; d. 1666), and Giovanni Battista Porta (b. c.1580–1590; d. before 1750).

⁷⁰ Presumably Georg Friedrich Kauffmann (1679–1735).

⁷¹ Walther lists both Johann Georg Vogt (dates unknown) and Mauritius Vogt (1669–1730).

⁷² Adrian Petri (dates unknown), author of *Compendium Musices* (Nürnberg, 1552).

⁷³ Walther lists Caspar Trost (1598–1651), Johann Caspar Trost senior (before 1600?–1676) and Johann Caspar Trost junior (dates unknown).

⁷⁴ Walther lists Christopher Simpson (b. 1602–1606; d. 1669) and Thomas Simpson (1582–1628).

⁷⁵ We cannot verify Marpurg’s source, especially since ‘Lambert’ could be a French, German or English surname. We can likely rule out the Swiss mathematician and philosopher Johann Heinrich Lambert, whose earliest published works appear after 1753.

against me. By the way, I insist that his book would have turned out no better or worse if he had been a mere hurdy-gurdy man.

If only those with great titles were allowed to expound the truths of music, then the noble art of composition would soon become a cobbler's trade of which no one wrote at all. For that reason, many a great man writes no books because he has other obligations or because he is unable or too timid. Some fear being criticised. Some are secretive about their limited knowledge. This is often good; he is silent and remains a philosopher. In short, who can recount all of the reasons that prevent some great virtuosos from stooping to write books? After all, one can blame them as little as one can blame others for neglecting to read musical books. These latter individuals are greatly and excellently born. Their lucky star has already graced them in the cradle and, by virtue of a supernatural revelation, they already foresee what the fashion will be several centuries ahead. As soon as a new musical volume appears, they shrug their shoulders: it smells foul to them. Should curiosity compel them to venture a look, then this happens quite surreptitiously. No one must know that they bother themselves with such pedantic things. If only these great souls would deign to share their illuminated insights with the rest of us insignificant people through the press! Provided they do not do a better job than others, there will be people who believe it.⁷⁶

I think that both theoretical and practical musicians very often miss the point in their conduct with one another. An eccentric [*Grillenfänger*] who has turned grey by the compass and ruler and is unable to play the simplest of tunes looks upon the practitioner of art with scornful pride. He does not touch the keyboard before contemplating that the minor sixth is the *proportione supertripartiente Quintas* [i.e. the ratio 8:5]. A mere practitioner, on the other hand, laughs at the theoretician with the countenance of a misguided dilettante [*Petitmaitre*]. He only admits entrance to those with a violin or a wet [newly composed] score in hand.

So rarely does one deal with the other in the courteous musical world. But is not each talent deserving of its merit? He who will be excellent in both [theory and practice] is yet to be born. It suffices if each does his own part as much as his natural powers permit him, provided that the rest of the world benefits somehow. Whoever has greater powers is free to do better. But if these are merely imagined powers, then his ridicule will equal the approbation he would have otherwise received.

However, I still have something to speak of with another opponent.⁷⁷ He will likely accuse me of too many freedoms here and there. As soon as he senses something that is not to his taste or that is contrary only to his rules and not the rules of the rest of the world, he will declare me a musical outlaw. He knows only the harmonic passages that have been shown to him. He would feel guilty departing even the slightest from that which he has been told. Supposing he found what had been forbidden to him in his teachers' writings, he would still not dare to imitate that example or to excuse it in the works of others. Only two or three people are permitted this freedom. However, a passage must be either good or bad. If it is good, anyone can employ it without distinction; if it is not, it remains a mistake even with the greatest man.

Some may object that I have borrowed examples not only from compositional masters of diverse nations but also, quite often, from individuals whose names are not well known in the world of counterpoint. In such cases, I ask for scrutiny of whether the given example accords

⁷⁶ That is, mediocrity will remain unnoticed so long as it does not arouse jealousy in others.

⁷⁷ The identity of Marpurg's second opponent remains elusive. See the first paragraph in the Preface regarding his first opponent.

well with the matter at hand. If this be the case, one can sleep peacefully, irrespective of whether or not one endorses the remaining compositions of these [lesser-known] individuals or whether one agrees with their broader treatment of certain topics. It is known, after all, that some people have sworn allegiance to the taste of only this or that person, or to this or that nation alone. Show them one of the best pieces by one of their favourite composers under the name of another, and they will scorn it. Show them the feeble efforts of a stranger under the name of one of their favourites, and they will extol it. How ashamed such people must be when they learn afterwards of the deception – if they are capable of feeling shame at all. Such people do not trust their own senses. Is it not absurd that the exact same piece can be good or bad? Good if it is by this one, bad if it is by that one.

Your friend does not laugh;

We wish to spare folly with the patience of a judge.

[Johann Christoph] Gottsched [1700–1766], from Horace⁷⁸

Could such a person's judgements be anything other than contemptible? Such a man is still of the belief that only those who have sat with him in a class can be proficient; but it is known that a teacher cannot carve a Mercury out of every piece of wood, and that great people can come as easily as poor sinners from exactly the same lecture hall. Should then all of those who can boast that they sat or slept at the feet of an illustrious master⁷⁹ have gained nothing other than doctor-level insights? One is familiar of course with the various degrees of human ability, and how the one who tends to deal with the creations of other people in the harshest manner is often himself incapable of bringing an original thought to paper. Assuming that he has observed the rules of musical grammar most rigorously, does he recall nothing of melody, its coherence, the spark of ideas, the expression of a passion? In what other person's mind were his ideas born long ago? Nonetheless, he makes an effort; everyone waits impatiently for the masterpieces from his hand. If someone were to prattle on to us every day about his deeds and consider all other people to be inept [lit. music butchers], then one may be finally persuaded. But

⁷⁸ 'Ihr Freunde lachet nicht; / Wir wollen mit Geduld des Richters Thorheit schonen.' This is slightly altered from Gottsched's translation of Horace's *Ars poetica* from the preface to *Versuch einer critischen Dichtkunst für die Deutschen* (Leipzig: Breitkopf, 1730). From the fifth edition of Gottsched from 1751, the text reads: 'Ihr Freunde, lacht doch nicht! / Wir wollen mit Geduld des Malers Thorheit schonen', accompanied by the explanatory note: 'Des Malers. Die alten Maler pflegten ihre neuverfertigte Stücke zur öffentlichen Schau auszustellen, um die Urtheile der Vorbeygehenden darüber zu vernehmen. Die Historie vom Apelles und dem Schuster, ist bekannt. Wer nun so was ungereimtes gemalt hätte, der würde gewiß aller Welt zum Gelächter geworden seyn.' ('Of the painter. The old painters would often put their newly-completed pieces on public display, in order to hear the judgements from passers-by. The story of Apelles [fourth-century BC Greek painter] and the cobbler is known. Those who would have painted something so nonsensical would have certainly been laughed at by the entire world.') Perhaps Marpurg was supplying some of the sense of this explanation to the excerpted quote.

⁷⁹ Literally 'wolf' [*Wolf*], potentially a pun in reference to the philosopher Christian Wolff (1679–1754).

He bites his nails sore, retorts, retracts, blurts out;

An expectant mountain gives birth. What does it bring? A mouse.

Günther.⁸⁰

However, one says he nevertheless puts on graceful airs, which now and then find acclaim.

There is no fool so great that he is not praised even more greatly.

Aphorism from Boileau.⁸¹

Reasonable men approve of all that is truly good, regardless of its origin. Suppose that an imperfect passage beckons ahead – they are no more mistaken than a critic of poetry who by chance discovers a weak strophe in a poem otherwise filled with beautiful thoughts. A lack of knowledge is not always to blame; it can be an oversight, of which only a fool would absolve himself. Are all circumstances the same? But do not think that I hereby spare from the rod the mistakes of a professional bungler.

A man who has shown himself both in the practice of his instrument and in pieces composed for it in the most excellent manner, yet who leaves behind a trace of human fallibility somewhere, cannot in fairness be declared a miserable wretch without further inquiry [Bescheid]. It is unfair to judge the weaknesses of a person in anything but a general manner without also considering their good side. Such a faultfinder may not regard other people according to his own taste. His taste, after all, is not the taste of the world, and by what means has he proved that he has taste anyway? Put the poor devil to the test. Let him undertake a similar task. If he does it just as well, this does not discount the skill of another. If he commits even greater faults, however, then he must refrain from making impudent judgements. Where is he whom one cannot reproach?

Such a man often merely echoes another. He finds it advantageous to be of the same mind, and it is pleasing for the cunning mind to have this bootlicker around at idle moments. What this man praises or rebukes, he also praises and rebukes: perhaps this one, for reasons best known to him alone (and not based on conviction or cause); or that one, because it arouses his interest to repeat it. How unsure of his craft must such a parrot be? How pitiable?

⁸⁰ 'Er beißt die Nägel wund, versetzt, flickt ein, stößt aus; / Es kreißt ein schwanger Berg; was bringt er? eine Maus.' Marpurg reversed these two lines from the original ordering, where it is clear that 'He' refers to the mouse. See Günther, *Sammlung von Johann Christian Günthers*, 710.

⁸¹ 'Ein Narr ist nicht so groß, den nicht noch größere preisen.' Nicolas Boileau-Despréaux (1636–1711), a poet and critic who was especially influential in the seventeenth- and eighteenth-century French reception of classical poetry and poetics. This is quoted from the final line of the first canto in Boileau's *L'Art poétique* (1674), itself modelled on Horace's *Ars poetica*: 'Un sot trouve toujours un plus sot qui l'admire.' Literally: 'A fool always finds a greater fool who admires him.' See Nicolas Boileau-Despréaux, *Les Oeuvres de M. Boileau Despréaux, avec des éclaircissemens historiques*, i (Paris: Barthelemy Alix, 1735), 261 (*L'Art poétique*, Canto 1).

Finally, I must also turn towards my gracious readers. To them I am most indebted for the as-yet gracious reception of my humble endeavours. Precisely this prompted the issue of the present book and will spur me to continue with the next, as many things pertinent to these matters still remain untouched. All that is left to us [in Part Two] is the treatment of the remaining useful and fine genres of double counterpoint in contrary motion, alongside the teaching of triple and quadruple counterpoint, of canon and its use in sacred style, in addition to the teaching of the vocal fugue. If it would please someone to enrich the examples gathered by me with a few specimens from their own pen, then be so kind as to send them to me. The use I will put them to can do nothing but bring fame to their creator, and I am not accustomed to making insincere glosses on the work of deserving people. Notwithstanding all of the efforts applied in both the printing and especially the engraving [of the musical examples], I trust in my readers that, should a few mistakes remain, they will most graciously overlook my errors and improve them as they please. The obligation to fulfil my given promise by the appointed time led to the fact that here and there the accidentals do not always stand precisely before their note, the natural signs often appear upside-down, the notes now and again are not aligned evenly over one another, and there are more such places botched by the burin,⁸² all of which I could not have possibly amended because of the shortage of time. However, these are trivial details that can only trip a petty musical quibbler. If I have otherwise been mistaken about many other people, perhaps because I have been blind to a certain prejudice or because I have not examined everything with equal attention and have not sufficiently compared the practical works of learned men with the available theoretical writings, do inform me of them if you please. To parody the thoughts of a certain scholar: it is pleasing to me if a matter is taught properly and clearly, but still more pleasing if I can teach it so myself; however, it will always be still more pleasing to me if another teaches it, than if it was not taught so at all.

⁸² The burin is the cutting tool used in engraving with which the musical examples would have been made.

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CHAPTER ONE

On the various kinds of imitation and the fugue in general

§. 1

To produce precisely the same subject several times with the same tones and in exactly the same voice is called repetition (Tab. I, Fig. 1); to repeat this subject in the same voice with different tones but in a similar manner is called transposition (Tab. I, Fig. 2); and to produce this subject consecutively between multiple voices via repetition or transposition is called imitation. These three words are often confused and the one taken for the other. How distinct they are from one another, however, will be amply illuminated by the explanations provided and the accompanying elucidating examples.

§. 2

All voices between which an imitation can take place are divided into four primary voices to which all the rest refer, even though a composition may consist of any number of voices. These four primary voices are the bass, tenor, alto and soprano. If the composition exceeds these four voices, the secondary voices are labelled and written according to the main voice with which they agree with regard to their range. One avails oneself of ordinal numbers to differentiate between the concordant voices and – for example, in a piece of two or more sopranos – calls the main or the uppermost soprano the first soprano and the others the second, the third soprano, etc., and so on with the remaining primary voices. Each of the corresponding primary and secondary voices has the same clef or key signature. Often these voices are also differentiated according to choirs; therefore, one says: the soprano of the first choir, the soprano of the second choir, etc.

§. 3

The alternating occurrence of the same subject between different voices can happen not only at the unison, but also at all other intervals. Thus the following eight primary types of imitation result:

- 1) Imitation at the unison, *imitatio homophona* or *in unisono*, when the second voice follows the first with precisely the same tones (Tab. I, Fig. 3).
- 2) Imitation at the second, when the second voice follows the first at an upper or lower second, *imitatio in secunda superiori* or *inferiori* (Tab. I, Figs. 4 and 5).
- 3) Imitation at the third, when the second voice follows the first at an upper or lower third, *imitatio in hyper- or hypoditono* (Tab. I, Figs. 6 and 7).

Instead of the prefix *hyper*, one also makes use of the prefix *epi* (i.e. ‘over’), both with this interval and with the following ones, which is hereby noted in advance. Thus if *hypoditonus* means the lower third, then *hyperditonus* or *epiditonus* means the upper third.

4) Imitation at the fourth, when the second voice follows the first at an upper or lower fourth, in *hyper-* or *hypodiatessaron* (Tab. I, Figs. 8 and 9).

5) Imitation at the fifth, when the second voice follows the first at an upper or lower fifth, in *hyper-* or *hypodiapente* (Tab. I, Figs. 10 and 11).

6) Imitation at the sixth, when the second voice follows the first at an upper or lower sixth, in *hexachordo superiori* or *inferiori* (Tab. I, Figs. 12 and 13).

7) Imitation at the seventh, when the second voice follows the first at an upper or lower seventh, in *heptachordo superiori* or *inferiori* (Tab. I, Figs. 14 and 15).

8) Imitation at the octave, when the second voice follows the first at an upper or lower seventh, in *hyper-* or *hypodiapason* (Tab. I, Fig. 16 and Tab. II, Fig. 1).

1. Note.

If the intervals of the second, third, fourth, etc. appear an octave higher or lower: imitations at the ninth, tenth, eleventh, etc. result.

2. Note.

It will be easy to see from the standard interval inversions that an imitation at the upper second or lower seventh; at the lower second or upper seventh; at the upper third and lower sixth; at the lower third and upper sixth; at the augmented fourth and diminished fifth; at the diminished fourth and augmented fifth, etc. is somewhat equivalent.

§. 4

At whichever interval one voice follows another, it happens in either similar or contrary motion. Since both of these words are subject to different meanings, we must first and foremost distinguish between them. In the teachings of simple counterpoint – that is, in the rudiments of harmonic composition – one deals with three harmonic motions by means of which the progression of consonances and dissonances is determined in two simultaneous voices. These three harmonic motions are, as is known:

α) Similar or direct motion, *motus rectus*, when the voices progress simultaneously by leap or by step upwards or downwards.

β) Dissimilar or opposite motion, especially known as contrary motion, *motus contrarius*, when the voices progress towards or apart from each other.

γ) Oblique motion, *motus obliquus*, when one voice remains stationary and the other continues.

Neither similar nor contrary motion of this kind is the topic of discussion here. The similar and contrary motion that we mean here concerns two or more voices in succession and is called melodic motion. In this sense, an imitation where the second voice answers the first with exactly the same ascending or descending intervallic motion is known as an imitation in similar motion, *imitatio aequalis motus*; but an imitation where the answer occurs in such a way that the ascending notes of the first voice become the descending notes in the second voice, and the descending notes of the first voice become the ascending notes in the second voice, is called an imitation in contrary motion or, shorter, an inverted imitation, *imitatio inaequalis motus*.

This inverted imitation is further divided into the free and strict. It is called free if the second voice imitates the intervals of the first, but not with the same exact whole and semitones (Tab. II, Figs. 2 and 3). It is called strict if the whole and semitones of the first voice are imitated in the second voice in exactly the same sequence (Tab. II, Figs. 4 and 5). This strict contrary motion is called *al contrario riverso* by the Italians (in Latin, *contrarium stricte reuersum*), and the free contrary motion is called simply *al roverscio*, *alla riversa*, *contrarium simplex*, *motu contrario*. In order to know what kind of interval should begin the imitation in strict, contrary motion,

α) one can place in the major keys, for example in C major, the ascending octave of the tonic and the descending octave of the third of the tonic above and against each other in the following way:

c d e f g a b c

e d c b a g f e.

If in the key of C major the first voice begins on g or f, the second voice would have to follow on a or b, and so on.

β) one takes in the minor keys, for example in A minor, the ascending octave of the tonic and the descending octave of the minor seventh of the tonic and sets them above and against each other in the following way:

a b c d e f g a

g f e d c b a g.

If, in the key of A minor, the first voice begins on e or c, the second voice would have to follow with c or e, and so on. Although both of these scales of strict, inverted imitation only attend to C major and A minor, one easily sees that the remaining major and minor keys must be arranged and transposed according to the instruction given in α) and β).

§. 5

The imitation does not always occur in such a way that the second voice repeats the melody of the first voice from the beginning to the end. It can occasionally answer the first voice from the end to the beginning; that is, backwards. This kind of imitation is called retrograde imitation, *imitatio retrograda* or *cancrizans*, as well as *per motum retrogradum* (Tab. II, Fig. 6). If contrary motion is also applied, retrograde imitation in contrary motion or inverted retrograde motion, *imitatio cancrizans motu contrario*, results (Tab. II, Fig. 7). Both of these kinds of imitation belong to the realm of fugue and the canonic style of composition.

Four different kinds of [melodic] motion can therefore take place in imitation: α) similar motion, β) contrary motion, γ) retrograde motion and δ) inverted retrograde motion.

§. 6

The second voice sometimes follows the first with altered note values. This happens with augmented notes, when a note is extended by half, and, for example, a quaver becomes a crotchet, a crotchet becomes a minim, etc. One calls this imitation by augmentation, *imitatio per augmentationem* (Tab. II, Fig. 8). But if it happens with diminished notes, when a note is reduced by half and, for example, a minim becomes a crotchet, a crotchet becomes a quaver, etc., then this is called imitation by diminution, *imitatio per diminutionem* (Tab. II, Fig. 9). Both kinds of imitation belong to fugue and canon.

If the imitation occurs between three or four voices, and each subsequent voice always follows with proportionally augmented or diminished notes, it is called double or triple (and so on) augmented or diminished imitation, *imitatio per augmentationem* or *diminutionem duplicem, triplicem*, etc. For example, when the voices enter one after the other as in Tab. III, Figs. 1 and 2.

§. 7

In whatever motion and note values the imitation occurs, it can be interrupted with rests, thereby delaying the course of the melody. This is called interrupted imitation, *imitatio interrupta* (Tab. III, Fig. 3).

§. 8

If, in a regular imitation, the first voice begins on a strong beat or subdivision and the second follows on a weak beat or subdivision (or vice versa, if the first voice begins on a weak beat or subdivision, and the second follows on a strong beat or subdivision), it is called imitation in different or mixed metrical placement, *imitatio per arsin & thesin* or *in contrario tempore* (Tab. III, Figs. 4, 5, 6 and 7).

Note

α) In a slow 4/4 metre, or common time, the strong beats among the four beat divisions are the first and third crotchets, and the weak beats are the second and fourth crotchets. The subdivisions concern the further division of the beat, and, in this metre, the strong subdivisions are the first, third, fifth and seventh quavers, and the weak subdivisions are the second, fourth, sixth and eighth quavers.

β) In a fast 4/4 metre, or *alla breve*, the strong beat falls on the first half of the bar or the first minim, and consequently on the downbeat or the thesis. The weak beat falls on the second half of the bar or the second minim, and consequently on the offbeat or the arsis. The strong subdivisions fall on the further divisions of both of these beats – the first and the third crotchets – and the weak subdivisions fall on the second and fourth crotchets.

γ) A 2/4 metre is similar to *alla breve*. The strong beat falls on the first crotchet and the weak beat on the second crotchet. The strong subdivisions are consequently the first and third quavers, and the weak subdivisions are the second and fourth quavers.

δ) In an unequal [i.e. compound] metre, the arsis and thesis also take place in imitation. For example, in a 3/4 metre, the second voice may follow the first on the second or third crotchet. This is easy to apply to the remaining metres.

§. 9

If the imitation is created in such a way that the voices themselves can be inverted, that is, that the uppermost can become the lowermost voice, and the lowermost voice can become the uppermost, this is called contrapuntal or invertible imitation, *imitatio inuertibilis* (Tab. III, Fig. 8). Many of the preceding examples can be inverted in exactly this way, which is left to a connoisseur [*Liebhaber*] to attempt. How to approach the creation of such invertible imitation will be shown in the section treating of double counterpoint.

§. 10

All of the above types of imitation are either periodic or canonic:

α) Periodic, *imitatio periodica or partialis*, if the successive voice reproduces only a short phrase from the first in a similar manner. All of the examples given up to now are constituted thus.

β) Canonic, *imitatio canonica*, or *totalis*, if the successive voice replicates the progression of the first voice note-for-note [in its entirety] from beginning to end. One sees an example of this in Tab. III, Fig. 9 and its continuation at the top of Tab. IV. A musical composition based on this kind of canonic imitation is called a canonic fugue, *fuga*

canonica, totalis, universalis, mera, integra, in Italian⁸³ *fuga in conseguenza*, or, in short: a canon, *canon*.

§. 11

Periodic imitation, in all of its types and genres, is practised in two different ways, either:

α) Loosely: here or there in a composition, according to the composer's taste; in all kinds of musical compositions, such as solos, duets, trios, quartets, concertos, sinfonias, cantatas, arias, etc; and for voices and instruments.

β) Or it is restricted to various voices of a composition in certain places, according to the instruction of a certain underlying subject due to particular directions. Such a musical composition, where a certain underlying theme is worked through according to certain directions, without clausulae⁸⁴ and sectional divisions [*Absätze*], and via the periodic imitation between various voices, is called a periodic fugue, *fuga periodica, partialis* or *fracta*.⁸⁵

Because all of the previous examples of imitation have only been in two voices, we still would like to show on this occasion how one can apply both canonic and periodic imitation to a three- or four-voice composition.

α) Three-voice Examples

Tab. IV, Fig. 1. As one can see from the b of the upper voice and the e of the middle voice [in bar 2], the imitation is at the fourth. The bass begins the imitation, but with a shortened version at the beginning of each bar, always a third below each voice. After both upper voices have concluded the first imitation in the first two bars, it begins again via transposition in the third bar and continues in this way until the fourth bar. In the bass, however, the transposition begins already in the second bar.

Tab. IV, Fig. 2. This is an imitation at the unison and the octave. When the bass begins its imitation at the octave in the third bar, part of the upper voice is simultaneously lowered via transposition to a third against the bass, and the bass likewise makes this same transposition when the third voice takes the subject in the fifth bar at the unison.

Tab. IV, Fig. 3. This is a canonic imitation at the upper second and the lower fourth. After the middle voice begins the subject, the upper voice copies it straightaway at the upper second in

⁸³ Up to this point in Chapter Seven, Marpurg described Italian terms as being *italienisch*. From this point on, he describes most of the Italian terms as being *welsch*, which Marpurg uses as a synonym for *italienisch*. Strictly speaking, however, *welsch* may refer to all Romance languages and even 'foreign' languages in general.

⁸⁴ Clausulae are stereotypical melodic formulae used to form polyphonic cadences. Since no fugue lacks clausulae, however, Marpurg probably intends the term to refer here to very clear sectional breaks. That said, many of the works he considers to be a 'periodic fugue' do contain occasional divisions of this sort.

⁸⁵ On p. 16 of Part One, Marpurg writes that the 'periodic fugue' is simply a fugue – that is, the standard type in his understanding.

the second bar, and the bass continues [lit. ‘modulates’⁸⁶] until it produces exactly the same subject at the lower fourth in a similar manner. The two upper voices spar against each other with a new theme over the subject that now appears in the bass. This new section begins in the seventh bar of the middle voice on the note b and is copied in the upper voice – whose range at this moment is exceeded by the middle voice [i.e. voice crossing] – in the following bar from the minim e onwards.

Tab. V, Fig. 1. This imitation is in thesis and arsis.⁸⁷ The upper voice begins on the downbeat, and the middle voice follows on the upbeat. The bass and the first voice make a canonic imitation between themselves on the downbeat. The middle voice, which occurs against them both on the upbeat, imitates them in a free manner. The actual imitation takes place in the first and second bar. In the following bar, the subject is transposed.

Tab. V, Fig. 2. This is an imitation at the unison and the octave.

Tab. V, Fig. 3. The passage that is imitated occurs in the first two bars of the upper voice, and it is first imitated a fifth lower in the middle voice, then a fifth lower than that – which is to say, it is imitated in the bass a second [ninth] lower than the upper voice.

Tab. V, Fig. 4. The first six bars contain an imitation at the unison between the two upper voices, against which the bass continues freely. In the seventh bar, the upper voice begins a new phrase, which is imitated in the following bar by the middle and bass voice in thirds. In the ninth bar, the upper voice transposes the passage [*Clause I*], and the other two voices follow accordingly.⁸⁸

Tab. V, Fig. 5. This is a short canonic imitation at the lower third between the upper and middle voices. The bass here provides only an accompanying voice.

Tab. VI, Fig. 1. The middle voice begins this theme with the note a, and the upper voice imitates it a fourth above in the fourth and following bars, occasionally altering a few tones. In the seventh bar, the middle voice produces a new passage, which the upper voice immediately imitates a fourth higher in the eighth bar. Both voices continue this passage for a time via transposition until the thirteenth bar, where once again a new passage appears in the middle voice, which the upper voice immediately imitates an octave higher in the following bar. The bass provides only a harmonic accompanying voice against the upper voices and has nothing to do with the imitation. Nevertheless, one must be sure to observe the precise transposition of intervals [in the bass], which always occurs regularly.

Tab. VI, Fig. 2. This example contains canonic imitation at the fourth between the highest and middle voices. The bass is merely a harmonic accompanying voice, which sounds a transposed sequence against the upper voices.

⁸⁶ Marpurg discusses the different meanings of ‘modulation’ in Chapter 4 (pp. 99ff of the treatise).

⁸⁷ In poetic verse, *thesis* is an unstressed syllable, whereas *arsis* is a stressed syllable. In music, however, their meanings are reversed, so that *thesis* is stressed and *arsis* is unstressed. These are translated as ‘downbeat’ and ‘upbeat’, respectively. Note that, for Zarlino, ‘arsin et thesin’ meant imitation in melodic inversion, not a metrical shift, as in Marpurg. See James Haar, ‘Zarlino’s Definition of Fugue and Imitation’, *Journal of the American Musicological Society* 24/2 (1971), 226–254, esp. 241 (n.42).

⁸⁸ *nach Proportion nachfolgen*. ‘Proportion’ here refers to the maintenance of generic intervallic relationships under transposition.

Tab. VI, Fig. 3. The second voice imitates the material of the first at the lower fifth, and the imitation is only between these two voices.

Tab. VI, Fig. 4. The bass here begins the subject but abandons it as soon as the second voice enters against it at a fifth, and the third voice afterwards an octave higher. These two upper voices extend the subject by a few notes and work it through between themselves by means of canonic imitation at the fourth. The bass continues in free counterpoint as an accompanying voice.

Tab. VII, Fig. 1. The highest and lowest voices begin the subject with imitation at the fifth.⁸⁹ The middle voice produces the subject a fifth higher than the bass and proceeds with the upper voice in thirds via transposition. Before the piece ends, the bass states the same subject in transposed imitation.

Tab. VII, Fig. 2. The highest and middle voices work through the subject in imitation at the octave, and the bass at the lower fifth. The final four bars are a transposition of the first four bars, which brings about the modulation [*Ausweichung*] to a different key.

Tab. VII, Fig. 3. The highest voice begins the subject. The middle voice produces it in contrary motion a ninth lower, and the bass follows in the second bar via similar motion against the first voice at the lower seventh.

Tab. VII, Fig. 4 is also an example of an inverted imitation, only it is apparent that the entrance of the voices occurs on different tones.

Tab. VII, Fig. 5. In this example, the subject appears in every bar via imitation and transposition. It is found in similar motion in bars one and three to four of the middle voice, and the third bar of the highest voice. It is found in inverted motion in the second bar of the highest voice and in the penultimate bar of the middle voice, as well as in the third and fifth bars of the lowest voice. The abridgements of the subject are not considered here. In the third bar, the highest and lowest voices begin the subject together in contrary motion against one another. Finally, this example gives occasion to note that a close imitation, *imitazione stretta* [stretto], arises when the subject is imitated and transposed directly in succession and – so to say – subject upon subject, regardless of whether it remains whole or is shortened, in similar or in contrary motion, or with changed or identical note values, as is the case here.

β) Four-voice Examples

Tab. VIII, Fig. 1. Here the imitation occurs at the octave and at the unison.

Tab. VIII, Fig. 2 is, as the previous example, at the unison and the octave. But it is noteworthy that when the second soprano takes the subject, the first imitates it simultaneously at the upper third, while in the following bar both lower voices sound the subject simultaneously at the

⁸⁹ Original: ‘octave’ (corrected to ‘fifth’ in the errata). In fact, however, the imitation is at the lowest fourth, since we must exclude the first tone.

unison, and – just as in the previous example – remain in unison until the end. This is allowed in the free compositional style.

Tab. VIII, Fig. 3. Here the first and third voices begin on a downbeat, and the second and fourth on an upbeat. The second follows the first at the lower third, the third follows the second at the lower seventh, and the fourth follows the third at the lower third. The imitation is, for the most part, canonic.

Tab. IX, Fig. 1 is again an example of a stretto imitation with a mix of similar and contrary motion. In the third bar, the subject is in contrary motion in the second and third voices simultaneously against the bass, which remains in similar motion.

Tab. IX, Fig. 2 is also a stretto imitation. In the second half of the second bar, between the bass and the second soprano part, the imitation of the subject is in simultaneous thirds. Whoever fully comprehends the comments about the previous examples will already see what is contained in this one.

Tab. IX, Fig. 3. The subject that gives rise to the imitation here is always present in three of the voices simultaneously in both similar and contrary motion. Paired voices sound the subject by turns in thirds and sixths in parallel motion, and the bass proceeds continuously in contrary motion against the upper voices.

Tab. IX, Fig. 4 is a familiar harmonic passage where the subject that prompts the imitation always begins in two voices together in alternation with the other two.

Tab. IX, Fig. 5 is merely the previous progression, except that the bass produces the subject against the second soprano in contrary motion.

Tab. IX, Fig. 6 contains a short canonic imitation on a chromatic subject.

§. 12

Thus there are two main kinds of fugue: canonic and periodic fugues. This introduction is dedicated to both, but in the treatise itself we will proceed in the common manner and call the periodic fugue simply fugue, and the canonic fugue simply canon.

Notes

1) According to some musical etymologists, the word fugue (which the honourable Mattheson also quite rightly terms alternation [*Wechselgesang*]) is derived from *fugare*, to hunt, because one voice hunts the other, so to speak. According to others, it is derived from *fugere*, to flee, because one voice flees from the other, as it were.

2) Generally a piece of music can be divided into two main sections, and often more. With fugues, such divisions no longer apply, as the piece must continue from the beginning to the end without ceasing. Gigue in a fugal style are no exception. It is true: they consist of two

sections, but each section is worked out in a specific way imitatively, usually one in similar and the other in contrary motion. Thus there are two fugues at hand. The gigue of Graupner and Kuhnau – not to mention others – demonstrate this. Often they are irregular [*uneigentliche*] fugues. Thus it was necessary to mention this fact when defining fugue.

§. 13

Because a fugue can be set with two, three, four or more voices, one can classify them into two-, three-, four- and many-voiced fugues.

§. 14

In all types of fugue, the following five components are to be observed as central characteristics:

- 1) The leader [*Führer*]: otherwise known as the main subject [*Hauptsatz*], lead subject [*Vorsatz*], theme; *Phonagogus* in Greek; *dux*, *thema*, *subiectum*, *vox antecedens* in Latin; *guida* in Italian; and *sujet* in French. This refers to the underlying theme, which commences the fugue.
- 2) The follower [*Gefährte*], otherwise known as the answer [*Nachsatz*]: *comes*, *vox consequens* in Latin; *risposta* or *consequenza* in Italian; and *reponse* in French. This refers to the similar repetition of the *dux* in a different voice with tones transposed higher or lower.
- 3) The exposition [*Wiederschlag*],⁹⁰ in Latin *repercussio*; this refers to the section in which the leader and the follower are sounded alternately in the different voices. This word is often improperly used for the *comes*.
- 4) Countersubject [*Gegenharmonie*]:⁹¹ this refers to the compositional material set against the fugue subject in the other voices.
- 5) The episode [*Zwischenharmonie*]:⁹² this refers to the material that is worked out between different presentations of the theme, where the fugue subject remains silent.

§. 15

A fugue where the characteristic components are established entirely according to their distinctive rules is called a proper fugue [*eigentliche Fuge*], *fuga propria* or *regularis*. When

⁹⁰ As a translation of *repercussio*, *Wiederschlag* (from *wiederschlagen*, ‘to strike again’) also denotes ‘answer’ more narrowly or ‘subsequent thematic entries’ in a general sense. Palisca, who was likely aware of this issue, criticises Mann’s translation of *Wiederschlag* as ‘exposition’. But since Marpurg defines *Wiederschlag* here as a ‘section’, ‘exposition’ is indeed appropriate in this particular instance. See Palisca, *Review of The Study of Fugue*, 80.

⁹¹ Marpurg apparently coined the term *Gegenharmonie*, which, unlike ‘countersubject,’ can be understood to refer to more than one voice. Krumbholz, ‘Marpurg’s *Abhandlung von der Fuge*’, 26–27.

⁹² Marpurg also coined the term *Zwischenharmonie*, but it may be an adaptation of Mattheson’s *Zwischen-Spiel* or Scheibe’s *Zwischensatz*. Ibid., 26.

these components are not established entirely according to the rules, but rather are dealt with loosely, it is called an irregular fugue [*uneigentliche Fuge*], *fuga impropria*, *fuga irregularis*. Since this or that component is more or less observed in an irregular fugue, different types arise. This needs no special instruction [regarding irregular fugues], as it is easier to diverge from the rules than to submit oneself to them. One finds many such irregular fugues for the keyboard under the title caprice, although before this, at the time of Frescobaldi, Froberger, D'Anglebert and others, a proper fugue was also often called a caprice if it was composed on a very lively theme and the entire piece consequently consisted of swift notes, since the fugue in those days was understood to consist exclusively of slow and heavy notes. There is one additional thing, however, which I must note from Kapellmeister Scheibe's *Criticus musicus*: 'in the more recent irregular fugues, the main subject does not have to start with a single voice, but it can also be sounded simultaneously by all the voices in octaves. Furthermore, any of the remaining voices can simultaneously enter with other subjects in a skilful manner while a single voice begins the main subject'.⁹³

§. 16

Regarding the working out of a fugue subject, the proper fugue is twofold: strict or free.

α) A strict fugue, *fuga obligata*, refers to those fugues where only the main subject is used in the entire piece; that is, where the subject emerges after the first exposition – although not always in its entirety, but in parts – and where, consequently, all remaining free counterpoints and episodes are taken from the main subject or the countersubject via partitioning, augmentation, diminution, different motions and the like, which are related to each other via imitation in a concise and well-founded harmony. When such a strict fugue is extensively worked out and contains various other sorts of artifices, such as the various remaining types of imitation (double counterpoint, canon, and modulation [*Tonwechselung*]), one denotes such a piece with an Italian name: *Ricercare* or *Ricercata*, an artful fugue, a master fugue. Most of the fugues by the late Kapellmeister [Johann Sebastian] Bach [1685–1750] are fashioned in this manner.

β) A free fugue, *fuga libera*, *soluta*, *sciolta*, indicates those fugues in which one does not work with the main subject throughout; that is, where the subject does not always appear in succession (but still often enough), and where, if one departs from the subject, a well-chosen short countertheme [*Zwischensatz*], which bears a close resemblance to the subject or the harmony set against the *comes* (although the countertheme might not directly originate from the subject), is implemented via imitation and transposition. Most of the fugues by [George Frideric] Handel [1685–1759] are created in this manner.

⁹³ Paraphrased from Johann Adolf Scheibe's *Der critische Musicus*, 2nd edn (Leipzig: Bernhard Christoph Breitkopf, 1745), 452.

Note

In a proper fugue, if the fugue subject is briefly implemented in all or some of the voices at the middle or at the end in a canonic manner, it tends to be called a *fuga reditta*.⁹⁴

§. 17

Often one is not content with a single subject and may implement several of them in the same piece. One can thus divide the fugue into the single-subject and the multiple-subject fugue.

A fugue that has only one subject is called single-subject. A fugue that has two, three, four and more subjects is called multiple-subject.

Multiple-subject fugues are generally called double fugues,⁹⁵ and we will use this designation henceforth.

Notes

1) In a double fugue, only the first theme is generally called the subject, and one calls the rest countersubjects [*Gegensätze*]⁹⁶ or secondary subjects: *contrathema*, *contrasubiectum* in Latin.

2) In the double fugue, the various fugue subjects must be worked out together. Thus, one theme is placed against the other – first below, then above, then in the middle – according to the number of voices in the fugue. This working-out, however, can no more be achieved without the use of double counterpoint than in the single-subject fugue, where the *dux* and its *comes* can be combined in different ways, first in this voice and then in that one.

§. 18

In light of the different types of imitation, the fugue may be divided into the following six classes.

The first class contains those named after the interval at which the second voice is placed against the first. Thus one has fugues at the unison, at the second, third, fourth, fifth, sixth, seventh and octave.

Note that the intervals are all counted upwards, so that if one speaks, for example, of a fugue at the second, one always understands that as the second above, and so on with the other intervals.

⁹⁴ Mann translates *fuga reditta* as a 'restated fugue'. *The Study of Fugue*, 157.

⁹⁵ Presumably even when they contain more than two subjects.

⁹⁶ Beware of the two meanings of 'countersubject': (1) a voice that accompanies the subject; and (2) a second subject in a double fugue.

The second class contains those fugues that take their name from the type of movement with which the *comes* follows the *dux*.

Thus one has:

- α) fugues in similar motion: *fuga recta* or *aequalis motus*;
- β) fugues in inverted motion: generally called contrary-motion fugues: *fuga contraria*, or *per motum contrarium*; and
- γ) fugues in retrograde and retrograde-inverted motion: *fuga retrograda* and *fuga retrograda per motum contrarium*.

The third class contains those fugues that take their names from the changed note values with which the *comes* follows the *dux*. Thus, one has:

- α) augmented fugues: *fuga per augmentationem*, and
- β) diminished fugues: *fuga per diminutionem*.

The fourth class contains fugues in different metrical placement, *fuga per arsin & thesin*.

The fifth class contains fugues with interrupted imitation, *fuga per imitationem interruptam*.

The sixth class contains those where all of these types are mixed together, *fuga mixta*.

§. 19

Regarding fugues from the first class: only the mixed fourth-, fifth- and octave-fugues or, in brief, the fifth-fugue or ordinary fugue, are chosen as the most natural way to produce a proper fugue. The remaining types of fugue belonging to this class – those at the second, third, sixth and seventh – are considered exceptional and used only to ornament the ordinary fifth-fugue as a variation of the expositions occurring in the middle. If one wants, however, to design a proper fugue at the second, third, sixth or seventh, the same exact rules that one would use properly in the fifth-fugue apply here, except that the rules for the answer's organisation cease to apply, so that the exceptional fugue does not present so many challenges. In Chapter Eight, on double counterpoint, one will find four examples from the pen of [Hinrich Conrad] Kreising [1700–1771] where the *comes* follows the *dux* at the cited intervals and from which one will be able to judge the manner of such fugue subjects and their entrances sufficiently.⁹⁷ Since such subjects remain mostly in the main key or depart only slightly from it, they can – after first being repeated by the second voice at the given interval according to the nature of the fugue's type – be transposed in a similar way to the key of the dominant upon the entrance of the third and fourth voices (assuming the fugue should be in four voices), while the first and second voices make free counterpoint against it.

⁹⁷ See Tab. LIII, Figs. 3, 4, 5, and Tab. LIV, Fig. 1. Kreising was one of J. S. Bach's pupils.

This appears to be the most natural and the best way to work out such fugues, in that they give rise to various harmonies. If combined with double counterpoint, so much the better. Because in this book we are concerned solely with the ordinary fugue, however, we will not treat the exceptional fugue any more and will reserve any further discussion of extraordinary fugues for Part Two of this publication.

(†) If we call the fifth-fugue a mixed fourth-, fifth- and octave-fugue, the reason is that the *comes* should usually follow the *dux* a fifth higher. But since various circumstances often prevent this, and at least some (though not all) of the intervals appear only a fourth higher than the *dux*, the result is that the fifth-fugue is mixed with the fourth-fugue and receives the name of a mixed fourth- and fifth-fugue. When it is said here, however, that the *comes* is always a fifth higher than the *dux* in the fifth-fugue, it is presumed from the inversion of intervals that the fifth above a tone is of course the same as the fourth beneath it. Therefore, it is irrelevant whether the *comes* occurs at the interval of a fifth above or a fourth below the *dux*. This applies to the *comes* at the fourth: if it is derived from the [interval of the] fourth, it is irrelevant whether the *comes* is at the interval of a fourth above or a fifth below the *dux*. Now it begs the question as to why a fifth-fugue is called a mixed fifth- and octave-fugue. The reason is this: because according to the principles of the exposition, the first statement of the subject can be immediately repeated at the octave without first being transposed at the fifth. Moreover, there are certain subjects where both the *dux* and the *comes* remain in the main key, hence the name of the mixed octave-fugue. The principles of organising the *comes* according to the modes will clarify the latter.

(††) That the fifth-fugue is the most natural is evidenced by the two main tones of any major or minor key (namely, the tonic and the dominant, or the fifth above), as those perfect triads⁹⁸ make up the primary harmonies of each key. The *dux* and *comes* of the fifth-fugue refer to these two triads and their keys, as seen in the following.

§. 20

Regarding fugues of the second class: generally only the first type, namely, in similar motion, is practised. But one also finds many examples of fugues in inverted motion. Retrograde and inverted-retrograde fugues, however, only appear in the previous two types now and then in the middle for the sake of variation, just as, in the ordinary fugue in similar motion, the subject also tends to appear now and again in inversion.

§. 21

The same applies to fugue subjects with augmentation and diminution. One only makes use of these in the middle, but there are also examples of fugues that are expressly worked out in this way.

⁹⁸ *vollkommene Dreyklänge*. This harmony consists of a perfect fifth with either major or minor third, whereas imperfect triads (*unvollkommene Dreiklänge*) contain a diminished or augmented fifth. See Gottfried Heinrich Stölzel, *Practischer Beweis* (unknown publisher, 1725), §§. 4 and 5.

§. 22

The fugues in mixed rhythm actually belong to the canonic style, and the metrical placement in an ordinary fugue becomes mixed only when one wants to implement the fugue subject in stretto or canon. Otherwise, one does not find specific examples of a periodic fugue worked out in this way.

§. 23

Interrupted imitation likewise only serves to vary the exposition of a normal fugue [*gewöhnliche Fuge*]. Ultimately, all means of varying the *comes* as regards motion, note values, metre, etc. actually belong to the strict fugue and particularly to the double fugue. But this does not prevent the prudent use of such techniques in free and simple fugues [*einfache Fuge*], of which there are sufficient examples.

§. 24

The mixed [sixth] class encompasses all those types of fugues where, for example, the *comes* responds to the *dux* both in different motion and with changed note values and where the *comes* follows in a different metrical placement, and so on. One can devise as many combinations as desired.

§. 25

Regarding the progression of notes in a fugue subject, now and then the following terms are found:

- 1) *Fuga composita*, or *recta*, if the notes of the fugue subject proceed by step.
- 2) *Fuga incomposita*, if the notes of the fugue subject proceed by leap.
- 3) *Fuga authentica*, if the notes of the fugue subject ascend.
- 4) *Fuga plagalis*, if the notes of the fugue subject descend.

The rationale for these last two categories will become clear after we discuss the modes, even though the connection [to modes] is very tenuous.

One will now be able to judge the contents of the following chapters based on all these things.

CHAPTER TWO

On the nature of the fugue subject or dux

§. 1

Not every subject is suited for making a good fugue, and many a subject is better suited to a fugue for the violin or flute than to a fugue for voice, keyboard, organ, etc., and some are better suited to a two-voice or a three-voice fugue, and so on. In the invention of a subject, one especially has to consider the nature and qualities of the chosen instrument and the number of voices being set; one must above all pay attention to the following two items, regardless of the instrument or number of voices:

- 1) the length and
- 2) the melodic contour.

§. 2

Regarding the length of the fugue subject, this is admittedly arbitrary. In order to proceed with certainty, one must consider the nature of the tempo. The slower the tempo, the fewer bars the subject should encompass; and the livelier the tempo, the more bars the subject may have. A long succession of empty pitches, devoid of harmony and sluggish in tempo, is odious to the ear. The shorter the subjects are, the more often they can be repeated; and the more often they are repeated, the better the fugue. A shorter fugue subject is comprehensible, and easy to retain in one's memory. This makes it easier to comprehend the entire subject, as well as its various repetitions, so that one can better follow the course of the fugue as a whole. And if the subject is brief, the composer is not in danger of wandering from his thoughts when he works out the subject extemporaneously, playing all kinds of scattered and rambling ideas before he finds the subject again. In either case – whether he works extemporaneously or on paper – he will be able to work through the subject more comfortably and more clearly [if the subject is brief]. Just how important is this last point with regard to clarity? In short, just as one cannot judge the beauty of a fugue by its length, neither does the value of a fugue subject depend on its length. Thus one cannot determine exactly how many bars a fugue subject should have, for otherwise variety – the soul of music – would be lost. This much, however, is certain: a fugue subject is long enough when it comprises a clear, complete thought. To that end, one does not always need a half dozen bars. If circumstances allow, a single bar may suffice.

§. 3

Regarding melodic contour, all kinds of colourful figures and passages can indeed occur in so-called caprices. But they do not qualify as fugues according to the present understanding, since the caprice's wide, unnatural leaps, broken fingering and the like do not at all accord with the

voice, the keyboard or the organ – both in the whole and in its parts – and thus such things must especially be excluded from the subject, which forms the basis for the remaining ideas. ‘The natural melodic essence’, says the honourable Mattheson, ‘with its noble and singable simplicity, generally results in the best fugues, whereas contrived and stilted subjects lack melody most of all’.⁹⁹ To be sure, a melody is always present, but it is not always good. If the subject consists of too many colourful, quick notes, it is easy to surmise that, if the fugue is for the organ and therefore the pedal should be used, nothing but a confused and unintelligible rumble can result.

§. 4

Furthermore, the melody should be contained within the range of an octave, so that there is sufficient space for the repetition of the various voices that form the subsequent entries, and so that, in a vocal work, the range of the singer’s voice will suffice when the subject appears transposed in different keys. In instrumental fugues, this rule is not so precisely observed, as some fugues extend [in range] up to a tenth, and to a twelfth. Nevertheless, one always begins more surely if one keeps to the rule [regarding the maximum range of an octave]. One can find good fugues on themes that do not even once exceed the range of a third or fourth.

§. 5

Furthermore, the melodic line of a *dux* must be formed such that all kinds of harmonic figures and syncopations [*Rückungen*]¹⁰⁰ can be applied against it. In this regard, it is advantageous if, while inventing the subject, one also imagines the bass and the remaining contrapuntal voices. The advantage here is that one can perceive right away whether or not the invented subject can be manipulated well. Not all melodies allow for a robust and beautiful harmony; they must be sought out. Forced harmony, the likes of which one makes only against the clumsiest and most vacuous monody (I will not say melody), is not the topic here. Natural beauty is always the goal [lit. ‘wins the prize’].

§. 6

Just as one must never conclude the melody [i.e. subject] on an improper pitch, so too must one avoid accompanying its close with a perfect cadence [*förmlicher Schlußsatz*], so that there are no resting points until the very end of the fugue. If the ideas are formed such that they tend towards a strong cadence and one is unable to avoid it, then the *comes* must either enter immediately at the cadential point, or it must conceal this cadence via melodic devices consisting of the addition of certain notes that quickly displace those partaking in the cadence. Examples of this will appear in the chapter on the *comes*.

⁹⁹ A paraphrase of Johann Mattheson, *Der vollkommene Capellmeister* (Hamburg: Christian Gerold, 1739), 387 (§. 94). Also cited in Krumbholz, ‘Marpurg’s *Abhandlung von der Fuge*’, 62 and n.109.

¹⁰⁰ Mann declines to translate this term, which highlights a significant aspect of the relationship between subject and countersubject. Mann, *The Study of Fugue*, 163.

§. 7

Which beat the *dux* begins on is ultimately irrelevant. It is most natural, however, if it closes on a strong beat. This rule can be overlooked only in sung fugues, where the text ends on an unstressed syllable.

CHAPTER THREE

On the organisation of the comes

§. 1

Since the tones that constitute the *dux* and the *comes* in an ordinary fugue amount to nothing other than those tones drawn from the tonic or the dominant, two octaves or scales are required: one for the *dux* and the other for the *comes*. In order to know which tones must answer each other in these two octaves (the tonic, or the main note; and the dominant), one often makes use of the following method as a guide to determining the *comes*. One takes the octave of the tonic note and sets the tones encompassed within its range against the tones of the octave of the dominant note in such a way that the first degree is aligned with the fourth and the fifth in the middle and at the end.¹⁰¹ For example, if we take C major as our tonic, one first sets down the tones of the octave C in order, and afterwards transcribes the tones of the octave G, the dominant, against each other in diatonic order as follows:¹⁰²

c | d | e | f–g | a | b | c Scale of the tonic.

g | a | b | c | d | e | f–g Scale of the dominant.

From this, one sees that the g answers the c, the a the d, the c the f and g, and so on. One can now translate this table to all remaining keys. So that it would be applicable in all possible cases, one could present its content as follows in numerals in a clearer way that pertains to both keys at the same time:

Scale of the tonic: 1 | 2 | 3 | 4–5 | 6 | 7 | 8

Scale of the dominant: 5 | 6 | 7 | 8 | 2 | 3 | 4–5

The following general rules could be drawn from this:

- 1) that the second and sixth degrees answer each other;
- 2) that the third and seventh degrees answer each other;
- 3) that the fourth and fifth degrees answer the first degree.

¹⁰¹ W. C. Printz seems to have been the first to propose this technique of finding a tonal answer by aligning the two scales with an offset. See Paul Walker, *Theories of Fugue from the Age of Josquin to the Age of Bach* (Rochester: University of Rochester Press, 2000), 261 ff.

¹⁰² Note that the *comes* is based on a scale beginning on the fifth degree, not the scale of the dominant key. This much is clear because the ‘scale of the dominant’ does not contain f sharp and because Marpurg translates these notes into scale degrees and considers the *comes* scale to start on scale degree one of the tonic scale. He contradicts this perspective, however, when he states on p. 32 of Part One that ‘The *comes* is, of course, nothing other than a similar repetition of the *dux* in a transposed key’. See the editor’s introduction regarding the concept of ‘modulation.’

It can come about, however, that very often the sixth is answered with the third, the fifth with the second, etc., as one will soon see. We would like to outline certain principles, according to which one can examine and judge the correctness of the *comes*; and because the *comes* can often take various forms, such principles allow us to show why it is better this way or that way.

§. 2

The *comes* is, of course, nothing other than a similar repetition of the *dux* in a transposed key.¹⁰³ It is not enough to retain this similarity by making the notes of the *comes* the same as the notes of *dux* with regard to their contour and note value; (*) by not changing the mode, for instance, from major to minor; by preserving the same metre in both subjects; and by imitating all pauses and other signs that may appear in it up to the end. The similarity of the repetition pertains primarily to the intervals; those intervals that have been in the *dux* also appear in the *comes* – indeed, in exactly the same proportion [i.e. the same specific intervals]. For example, at that point in the melody where the *dux* proceeds by a third, fourth, fifth, etc., the *comes* must likewise move by a third, fourth, fifth, etc., and if a third in the *dux* has been major, it must likewise be major in the *comes*, and so on. That means: the melodic contour [*Gesang*] of the *comes* must correspond to that of the *dux*. That is the first principle on which the organisation of the answer is based.

(*Footnote) Regarding the note value, it is permissible to diminish or to augment the first note by approximately half of its worth if one deems it necessary in order to enter more unexpectedly, as we will see in the examples to come.

§. 3

Because the octave consists of two unequal halves, if one proceeds by step from the dominant to the tonic and vice versa, one will always find a different number of tones in one or the other. For example:

in the key of C major, one half contains five tones,

ascending: c d e f g

or descending: g f e d c

¹⁰³ See the editor's introduction regarding the difference between a modal vs tonal answer and the issue of whether the *comes* truly modulates in the modern sense of the word or merely 'inflects' another key vs ficta pitches.

whereas in the other half,

ascending: g a b c

or descending: c b a g

there are only four tones. Thus it occurs – partly because of the nature of the main key of the fugue, and partly so that the number of tones in both *dux* and *comes* remain the same – that the melody must suffer a slight change, so long as the bounds of the main key are not exceeded and no foreign or improper keys are introduced. That means one must modulate [*modulieren*] correctly, and that is the second principle on which the organisation of the *comes* is based. Depending on the first interval of the subject, one will either remain in the main key until the close [of the *dux*] or move towards the dominant.

In the first case, if the *dux* remains in the main key and after the appropriate beginning, the subject need only be transposed note-for-note into the key of the dominant in accordance with the subject's melodic contour.

In the second case, if the *dux* modulates to the dominant, then the *comes* must always change to prevent a strange modulation, and the *comes* must return again to the tonic via an exchanged interval. The rule here is as follows: that one always considers what follows rather than what precedes, in order not to err in the choice of intervals in this exchange. This occurs in two different ways:

α) through the overreaching [*Ueberschlagung*] of a step, which occurs in the larger half of the octave;

β) through the repetition [*Verdoppelung*] of a step, that is, by striking a note twice, which occurs in the smaller half of the octave.

The former amounts to expanding the melody, the latter to shortening or contracting it. Through this permutation, it happens that a unison becomes a second, a second a third, a third a fourth, a fourth a fifth, a fifth a sixth, a sixth a seventh, a seventh an octave; and inversely, that an octave becomes a seventh, a seventh a sixth, a sixth a fifth, a fifth a fourth, a fourth a third, a third a second, and a second a unison.

§. 4

To these two principles we add the following rules, which determine the form of the fifth-fugue, namely:

(I) Regarding the first note of the *dux*

α) If the *dux* begins on the first degree of the tonic key, then the *comes* follows on the fifth degree of the same [tonic key].

β) If the *dux* begins on the fifth degree of the tonic key, then the *comes* follows on the first degree of the tonic key.

That is, as a rule: The tonic and the dominant notes must always answer each other in the first note of the subject. These are the ordinary intervals with which a fugue subject begins. How it will be dealt with in irregular cases – if the beginning of the first subject occurs with the third, fourth, fifth, sixth or seventh degrees – will be shown in specific sections.

(II) Regarding the final note of the *dux*

α) If the *dux* closes with the first degree, then the *comes* closes with the fifth degree.

β) If the *dux* closes with the fifth degree, then the *comes* closes with the first degree.

That is, as a rule: The tonic and the dominant notes must answer each other in the final note of the subject.

γ) If the *dux* closes with the third degree of the tonic key, the *comes* closes with the third degree of the dominant key.

δ) If the *dux* closes with the third degree of the dominant key, the *comes* closes with the third degree of the tonic key.

That is, as a rule: The third degree of the tonic and the third degree of the dominant must answer each other in the final note of a fugue subject.

Since these rules, however, can often admit exceptions according to the nature of the circumstances, one is asked to consult the index under the term: Cadence [*Schluß*].

These are the ordinary and convenient tones with which a *dux* can close. If it concludes in an unusual manner on a different degree, such as the second, fourth or sixth of the main key, then the *comes* concludes on the second, fourth or sixth degree of the dominant key, provided that other circumstances do not hinder it, in which case one must consult the two [above-mentioned] principles so as not to err in the choice of interval, since the *comes* can sometimes answer to the *dux* a fifth higher and sometimes a fourth higher. Such unusual cadences will be found now and again in the following examples, which one will also find in the index under the term: Cadence [*Schluß*].¹⁰⁴

Note

1) What has now been said of the correlation between the first and fifth degrees regarding the first and last notes of a fugue subject also pertains to the middle of the subject, if there is a leap from the fifth degree to the first, or vice versa, provided that no other reasons circumvent these

¹⁰⁴ See pp. 92–93 (Tab. XXVII., Fig. 7) regarding subjects that close on the third of the dominant and p. 92 (Tab. XXVIII. Fig. 9) for subjects that close on the third of the tonic.

rules, compelling the *comes* to respond to the first degree with the fourth and to the fifth degree with the second of the main key.

2) The *dux* does not always stop right where the *comes* enters. To determine the length of the *dux*, one must see how far the *comes* extends. In this way, one will easily be able to determine the final note [of the *dux*].

§. 5

Having established these principles and rules, we now want to see how they can be applied in examples, including which exceptions arise now and again and why they may be admitted. In general, we will, where necessary, illustrate these principles and rules with additional explanations. By the way, all of this only concerns the *comes* in a single-subject fugue and the first subject in double fugues, as one is less restrained with regard to the *comes* of the secondary subjects [*Gegensätze*], as will be seen in the chapter on the exposition.

Due to the complexity of the material in this chapter, and in order to proceed more methodically, we will divide what follows into several specific sections.

SECTION ONE

Fugue subjects that begin on the first degree and remain in the tonic key

Tab. X, Fig. 1. The subject concludes on the semiquaver e in the second bar, and consequently on the third degree of the tonic, such that no modulation takes place.¹⁰⁵ Now the rules are that: α) if the *dux* begins on the octave [first degree] of the tonic key, the *comes* should follow on the fifth degree of the same key; and β) if the melodic line remains in the tonic key, the *comes* only needs to be transposed into the dominant key; and γ) if the *dux* closes with the third of the tonic key, the *comes* must end with the third of the dominant. All of this has been taken into consideration in the *comes*. The tonic note c is answered with the fifth g, and all subsequent intervals have been imitated in a similar progression until the cadential note [*Schlußpunctsnote*].

Tab. X, Fig. 2. Like the previous example.

Tab. X, Fig. 3. The *dux* begins, continues and closes in the tonic key. The *comes* must therefore begin and end on the dominant e. There is no difficulty with the beginning and ending note. If, however, the melodic line of the *comes* should resemble that of the *dux*, then the intervals in the initial subject must appear in exactly the same proportion¹⁰⁶ in the following subject. Thus

¹⁰⁵ Literally ‘the modulation thereof remains unchanged’ (*die Modulation desselben darinnen [ist] unverrückt geblieben*). See the editorial introduction and Chapter Four regarding the term ‘modulation’.

¹⁰⁶ That is, not only with the same generic intervals (e.g. third), but with the same specific intervals (e.g. major third).

one sees why d and f are changed into d sharp and f sharp in the *comes*, because the melody must be transposed a fifth higher, and the d sharp and f sharp (with which g sharp and b are answered) are not found in the minor key A, and thus are not in the key signature. This had to be achieved through accidentals applied to the scale of the dominant e, in which the *comes* sounds. It has yet to be noted that, since the *dux* in the alto cadences with a complete bass clausula, the *comes* thus responds with a corresponding passage, which serves primarily to come to rest, a fact to be observed in all similar cases.¹⁰⁷

Tab. X, Fig. 4. This example is constructed like the previous one as regards the organisation of the *comes*. Since the initial lower voice ends with a complete soprano clausula, this clausula is consequently disrupted in the *comes* by the change of pitch from d sharp to d in the seventh bar of the upper voice.¹⁰⁸ This occurs in all similar cases.

Tab. X, Fig. 5. This example also concludes with a complete bass clausula. But in order to retain the constant movement necessary in the fugue, the third voice is immediately introduced at the closing note c of the *comes*, a moment already interrupted by the countersubject [*Gegenharmonie*] [in the bass voice].

Tab. XI, Fig. 1. Note in this example how the leap of a fifth f–c (in the *dux* between the final note of the first bar and the first note of the second bar) is transformed into the leap of a fourth c–f in the *comes*. The reason is because the tonic and dominant pitches in a leap must also answer each other in the middle of a subject, if no other reasons prevent it. Since now an f has been taken instead of a g, from the third c–a in the second bar of the *dux*, the stepwise f–e instead of g–e results in the sixth bar of the *comes*. The rest has all been transposed according to the melodic line into the key of the dominant.

Tab. XI, Fig. 2. The *dux* leaps from the tonic note to the dominant [at the start]. The *comes* responds to this with the leap from the dominant to the tonic, and thus transforms the fifth into the fourth, as in the previous example, according to the familiar rule. From the dominant tone, the *dux* ascends one degree, namely, from a to b flat. The *comes* transforms this second into the third d–f. The reason is this: the melody itself is in the tonic key, so the *comes* must imitate it in the key of the dominant, a. If the *dux* descends again by step from the b flat, and there is a semitone between the b flat and a, this must also be expressed in the *comes*. If one would now take e flat–d instead of remaining in the key of a, the answer would turn towards G minor. If one would take e–d, the semitone would not result, causing a cross relation [*unharmonisches Verhältnis*] to arise. B flat and e in particular make a diminished fifth (or an augmented fourth) against one another. If the b flat were to be answered by e, a pair of tones would result in fa and mi (according to the language of solmisation); that is, f and b would occur against each other. Such a cross relation is not generally permitted without need, and subsequently the ancients employed the following adage: ‘mi contra fa is the devil in music’.¹⁰⁹ There is no interval left

¹⁰⁷ The bass clausula corresponds to the degrees ‘five–one’. Here Marpurg is mistaken, however, because the subject in Tab. X, Fig. 3 in fact concludes with an ornamented tenor clausula (degrees ‘two–one’) at the crotchet level. Strictly speaking, he is also mistaken in stating that the *comes* comes to rest, because the suspension in the countersubject serves to defer cadential closure.

¹⁰⁸ Berardi terms this technique where a suspended soprano clausula ends with the lowered seventh degree *motivo di cadenza* (‘cadential motive’) – an odd term, since its purpose is to defer a cadential closure. Berardi, *Documenti armonici*, 151–53.

¹⁰⁹ In terms of the hexachordal system of solmisation, the tones filling the tritone, F G A B, crossed between two mutating hexachords. Thus, in solmisation terms, Mi = F and Fa = B. Marpurg quotes the adage ‘Mi contra fa est Diabolus in Musica’. See Nicholas Baragwanath, *The Solfeggio Tradition: A Forgotten Art of Melody in the Long*

other than f, by which the melody is admittedly somewhat changed, in that the third d–f arises from the second a–b flat. The b flat–a, by contrast, is perfectly imitated by the f–e. One remains in the key of a, and the *comes* maintains its integrity. Had it been permissible to respond to the first two notes of the *dux* d–a with a–e, this exchange of intervals would not have been necessary.

Tab. XI, Fig. 3. Here, the second c–b flat from the last half of the first bar is transformed by the *comes* into the unison f–f, so that the semitone b flat–a can be appropriately imitated by f–e. This repetition of a note occurs, as taught above, because the unequal half of the octave is always the smaller half.

Tab. XI, Fig. 4. This example has been transposed note-for-note from the tonic into the dominant.

Tab. XI, Fig. 5. Since the *dux* reaches the tonic with a complete soprano clausula [*Schlußclausel*], the *comes* thus advantageously enters on the penultimate note, so that no addition needs to be made.¹¹⁰ And so that the motion will be preserved at all times, a melody is set against the end of the *comes*,¹¹¹ such that the contrapuntal texture continues uninterrupted until the entrance of the third voice; the end of the third subject statement employs this exact same strategy as well.¹¹²

Tab. XII, Figs. 1 and 2. The leap that the octave of the tonic [i.e. degree one] makes into the lower fifth [i.e. degree four] was forbidden by the ancients because it makes the key uncertain. But how beautiful such subjects appear can be learned from the workings of the two masters from whom these examples come.¹¹³ ‘It is certain’, says Mattheson, ‘that no rule remains without exception’.¹¹⁴ Were not the rules of the ancients often founded, perhaps, on mere obstinacy or prejudice?

Tab. XII, Fig. 3. Since the fifth c–g and the second g–a flat in the first three notes of the *dux* have been changed into the fourth g–c and the third c–e flat in the *comes*, this has the exact same explanation as with the example located in Tab. XI, Fig. 2. It should be noted, however, how the quaver with which the *dux* begins is changed into a crotchet in the *comes*, so that no improper harmony emerges at the entrance of the second voice and so that the d in the alto makes a passing note rather than striking the note directly.¹¹⁵

Tab. XII, Fig. 4. Here the *dux* has been transposed note-for-note until the cadence, without any changes, as none were necessary.

Eighteenth Century (New York: Oxford University Press, 2020), 61–62 (including Example 5.4, which shows the gamut of the scale).

¹¹⁰ See p. 30, §6.

¹¹¹ *Motivo di cadenza*, as described at Tab. X, Fig. 4.

¹¹² The strategy of cadential evasion is in fact not the same, because unlike the third voice, which enters after the second voice has stated the complete subject (bar 14), the fourth voice enters before the third statement is complete, creating another elision, just as in bar 7.

¹¹³ An alternate interpretation is that, if one were to hear these two examples without looking at the score, they might be understood as modulating subjects, where the opening fifth is understood as degrees five and one, rather than one and four.

¹¹⁴ Marpurg makes a similar statement in the preface (p. VIII – ‘es ist keine Regel ohne Ausnahme’) and later on p. 87, but only here does he attribute it to Mattheson. The source is *Der vollkommene Kapellmeister*, Ch. 20, §. 27, p. 370, in the context of the same leap to the fifth below the tonic and the resulting tonal ambiguity.

¹¹⁵ *anschlagende Note*, referring to an unprepared dissonance.

Tab. XII, Fig. 5. If one recollects the commentary to Tab. XI, Fig. 2, one will easily see why the melodic line of the first three notes has been changed. The cadence here falls on the quaver *a* in the second bar. It has not been copied exactly in the *comes*, because, instead of the *b* in the fourth bar immediately leaping down to the *e*, the *b* is tied and the *e* only sounds afterwards as an intermediary note.¹¹⁶

Tab. XII, Fig. 6. The fifth *d–a* has been changed for known reasons to the fourth¹¹⁷ *a–d*. Thus it follows that the third *a–f* between the first and second bar of the *dux* has been changed to the second *d–c* in the *comes*. It is therefore arranged like Tab. XI, Fig. 1. The *comes* always enters either a fifth or a fourth above the *dux*, which is also to say, a fourth or a fifth below the *dux*. It is never otherwise. It does not work with the fourth [above]. If the *f–e* in the second bar and the following intervals, including *b flat–a*, etc., should be answered at the fourth, then the *dux* would turn towards G minor. The melody, however, should remain within the scale of the dominant *a*. Nothing else remains, other than that one answers the third degree of the tonic key, namely, the *f*, with the third degree of the dominant key, namely, the *c*, and from there the remaining intervals imitate proportionally. The result is merely semitones and whole tones [after the first interval of the *comes*], and the *comes* is organised as it should be. The *dux* concludes on the first crotchet *a* in the fourth bar. Following this, the *comes* should close according to the rule¹¹⁸ either with the *d* or – because it is an imperfect cadence [*unvollkommene Cadenz*], with its attendant freedom – in a corresponding manner with the *e*. But this cadence is deferred, as the penultimate note *f* remains tied, and afterwards the texture is organised so that the third voice can enter in the following bar.¹¹⁹

Tab. XII, Fig. 7. Note here how the crotchet with which the first voice commences is changed into a quaver at the entrance of the second voice in order to make this entrance more effective [*empfindlicher*].

SECTION TWO

Fugue subjects that begin with the fifth degree and remain in the tonic key

Tab. XIII. Fig. 1. The *dux* ascends one step from the dominant note. The *comes* changes this second into a third, after it begins on the first degree according to the rule.¹²⁰ If it had taken an *e flat* instead of the *f*, one would have had to lead the melody of the *comes* towards G minor. The result would have been an ordinary fourth-fugue. Neither can *e* be taken, as this would have

¹¹⁶ *durchgehende Note*. Marpurg does not define this as restrictively as we do, as a ‘passing note’ – hence the non-standard ‘intermediary note’.

¹¹⁷ Original: ‘fifth’ (not in errata).

¹¹⁸ The rule is as follows: ‘β) If the *dux* closes with the fifth degree, then the *comes* closes with the first degree’ (page 35, II, β).

¹¹⁹ Tab. XII, Figs. 5–7 are from Georg Muffat’s *72 Versetl sammt 12 Toccaten* (Vienna: F.A. Dietell, 1726).

¹²⁰ ‘β) If the *dux* begins on the fifth degree of the tonic key, then the *comes* follows on the first degree of the tonic key’ (page 35, I, β).

caused a cross relation.¹²¹ Nothing remains other than the f, and this must be observed in all similar cases.

Tab. XIII, Fig. 2. As the previous example.

Tab. XIII, Fig. 3. Here the third d–b in the *dux* is changed into the second g–f sharp in the *comes*, just as the a–f was changed into d–c in Tab. XII, Fig. 6. See also Tab. XI, Fig. 1. These cases are even more noteworthy because some music teachers give the rule that a third always remains a third and must not be transformed into any other interval.¹²² Just as the third was exchanged with a second in this and the previous examples, so too will we find future examples where it is exchanged with a fourth. In order to evaluate the correctness of the *comes*, take for a moment the second degree of the tonic key – namely, a – instead of the tonic note g [as the first pitch of the *comes*]. In this way, the melody is imitated exactly, since the third d–b [in the *dux*] is thereby transformed into the third a–f sharp [in the *comes*]. But because the a does not occur – since, according to the rule, the *comes* must begin specifically and without exception with the first degree – one sees why the leap of a third in the *dux* has become a leap of a second in the *comes*.

Tab. XIII, Fig. 4. Here, a so-called *fa contra mi* [cross relation] is found between the second note of the *dux*, f, and the second note of the *comes*, b. However, this is unavoidable here, and is not a mistake in the least. If one had wanted to mimic the g–f [in the *dux*], the *comes* would have had to begin with d–c. This, however, would contradict the rule. Only in the middle of a fugue is it permitted to answer beginning with the second degree of the tonic key if the *comes* begins with the dominant key. At the beginning of a fugue, it is simply a fundamental mistake, only permitted by those so-called galant composers who permit themselves to write something for which they can provide no rationale. Neither could the g–f be answered with c–b flat; the modulation would be turned towards the fourth [the key of F major] instead of going towards the fifth [the key of G major]. Responding to the g–f with c–c (that is, with a repetition) is also unsuitable. Here one is forced to choose the lesser of several evils: that is to say, c–b is preferable to d–c, to c–b flat and to c–c.

Tab. XIII, Fig. 5. Once again the third d–b here has been changed into the second g–f sharp. This alteration of the interval originates, as is known, from the unequal halves of the octave: the progression in the smaller half of the octave is always compressed.

Tab. XIII, Fig. 6. The second g–a flat is changed into the third c–e flat, thereby expanding the melodic line, so that the *comes* is able to continue in the key of the dominant.

Tab. XIII, Fig. 7. After the d–g in the *dux* is answered with g–d in the *comes*, according to the rule, the rest is regularly transposed note-for-note into the key of the fifth according to the melodic line of the *dux*.

¹²¹ Presumably between e and b flat, though this could only be the b flat in bar one.

¹²² Krumbholz attributes this adage to Mattheson's *Der vollkommene Capellmeister*, 370 (§. 31). See Krumbholz, 'Marpurg's *Abhandlung von der Fuge*', 89–90.

SECTION THREE

Fugue subjects where the melody moves to the dominant key

Tab. XIV, Fig. 1. As long as the melody [of the *dux*] remains in the tonic key, the *comes* imitates it note-for-note in the dominant key with exactly the same progression. However, as soon as the *dux* begins to turn towards the dominant key, which occurs in the fourth bar after the quaver rest, the progression is changed in the *comes*. The leap of a third f–a (which is interrupted by the quaver rest) becomes a second c–d, and the *comes* returns to the tonic key via this change.

Tab. XIV, Fig. 2. As the previous example.

Tab. XIV, Fig. 3. After the fugue subject has run stepwise through the octave scale of the tonic, it turns towards the dominant key and ends on its third degree [b flat]. As soon as the *comes* has passed through the octave scale of the dominant key in a similar manner, it should indisputably return at once to the tonic key by changing the fourth c–g [in the *dux*] into the fifth g–c, and close with the third of the tonic. The *comes* delays the close, however, and imitates the fourth leap c–g with g–d. The rest is not in exactly the same quality of interval (as the g–a natural is answered with the semitone d–e flat), and the *comes* approaches the tonic note again only in the following bar on the semiquaver c, since then the third voice is easily introduced with the third e flat. Such extensions serve to achieve the correct modulation.

Tab. XIV, Fig. 4. In this subject, the *comes* originates from the fourth [the key of C minor]. If the *comes* were in the fifth [in the key of D minor], it would have been organised as shown at the end of Tab. XIV, Fig. 4, but this did not happen for the following reasons: α) because the interval of a tritone g–c sharp would have been changed into the third d–f sharp, which would have been a more unusual change than the change of the second g–f sharp to the third d–b natural; and β) because alternating scales in this way results in more harmonic variety.

Tab. XIV, Fig. 5. First, the initial note c has been changed from a crotchet into the quaver g for reasons already discussed. Since the *comes* is in the smaller half of the octave, the melodic line is afterwards shortened by a step, such that the second g–a [in the *comes*] results from the third c–e [in the *dux*]. Admittedly, the semitone e–f is not maintained and instead the whole tone a–b answers it, which consequently forms a *mi contra fa*.¹²³ However, this is permitted in all similar cases, when the *dux* ascends in such a way to the fifth. Consequently, the third g–e in the *dux* is transformed into the second c–b, so that *mi contra fa* does not happen again, and the remainder of the melodic line is imitated regularly. Still, it is worth noting here how the two notes e and f sharp, which turn the melody of the *dux* towards the dominant key, are not regularly imitated with a–b, and instead have been disregarded [in the *comes*].¹²⁴

¹²³ Judging by previous cases, Marpurg is referring not to the cross relation on beat two of bar three (bf), but to the one between the third note of the *dux* and the third note of the *comes*.

¹²⁴ Marpurg is mistaken. According to his own rule (p. 37 of the original text), the length of the *dux* is determined by comparing it to the *comes*. Thus the *dux* in Tab. XIV, Fig. 5 concludes on the note c in the middle of bar two, meaning that the modulation to the dominant that follows (e–f sharp–g) does not belong to the subject. As a result, this example does not belong in this section addressing modulating subjects, as the *comes* here is a standard tonal answer.

SECTION FOUR

Fugue subjects that begin with the third degree of the tonic key

The rule is: if the melody of the *dux* remains in the tonic key, the *comes* should commence its entry on the third degree of the dominant key; and by contrast, if the melody of the *dux* tends toward the [key of the] fifth, the *comes* should begin the answer with the second degree of the dominant key. It seems to us that, according to the circumstances, not only can the second degree of the dominant key be used in the former case, but also the third degree of the dominant key can occur in the latter case. Examples will make this matter clearer. Those who attend to these two general principles governing the organisation of the *comes* will not err very easily in the choice between these two options.¹²⁵

Tab. XV, Fig. 1. Here, the third degree of the tonic key is answered with the third degree of the dominant key, and the subject has been transposed note-for-note into the key of the fifth in accordance with the above rule that, if the melody [i.e. subject] remains in the tonic key, the *comes* should commence the exposition on the third of the dominant key.

Tab. XV, Fig. 2. This example closes on the fifth degree of the tonic key.¹²⁶ Despite that, this example violates the aforementioned rule, which states that the [initial] third degree of the tonic key, here f sharp,¹²⁷ should be answered with the [initial] second degree [of the dominant]. It has instead been answered with the third degree of the dominant key, whereby it is also noteworthy how the second a–b at the beginning of the second bar is transformed in the *comes* into a unison by the repetition of the e. However, the *comes* could have been started with the second degree of the dominant key [A major] in the following way:

b–e–a | d–e f sharp–g b a g | f sharp–e–d.¹²⁸

It almost seems as if this would be more natural. And because the key is a little more ambiguous in the subject beginning with f sharp,¹²⁹ this latter subject beginning with b could be regarded as the *dux*, and the former beginning with f sharp could be made into the *comes*. The subject would then begin with the sixth degree [in D major], b.

Tab. XV, Fig. 3. Here, the melody of the subject also moves towards the dominant key. Nevertheless, the *comes* must begin with the third degree of the dominant key if one does not want to change the melody needlessly right at the beginning. In the third bar, the c–e–f sharp was answered with g–a–b according to the second principle.¹³⁰ If one had taken g–b–c sharp, the melody would have been imitated exactly. But since the modulation to D major is foreign

¹²⁵ See §. 2 and §. 3 of this section (pp. 32–33 of the original text).

¹²⁶ A better alternative is to view this subject as modulating to the dominant key of A major. That Marpurg agrees is confirmed by his first remark regarding Tab. XV, Fig. 3.

¹²⁷ The original gives the pitch ‘D’, as if Marpurg accidentally viewed the subject in B minor. No mention is made of this mistake in the errata. The key must be D major, however, because this section addresses subjects that begin on the third degree.

¹²⁸ That Marpurg suggests this alternate *comes*, which modulates back to the main key of D major, confirms that he in fact believes that the subject modulates to the dominant key of A major.

¹²⁹ This ambiguity, which is discussed two footnotes prior to this one, arises because of the descending fifth ‘f sharp–b’, which implies the key of B minor, rather than D major.

¹³⁰ Some might see the subject as ending on the downbeat of the third bar with the pitch ‘e’.

to the key of C major and because the subject closes in the key of the dominant, the *comes* must return to the tonic key: this modulation [to D major] would have been incorrect. Therefore, the passage that brings the *dux* towards G major must be arranged in the *comes* by the change of the progression in such a way that the melody again arrives at the tonic key. This happens when the melody, due to the smaller half of the octave, is shortened, and the third c–e becomes the second g–a, such that the f sharp is answered with the b. More than ever these days, this is disavowed by those who made fugues before they even knew what the *comes* in the fugue meant.

Tab. XV, Fig. 4. The *comes* here follows the *dux* on the third degree of the dominant key. But, contrary to the rule that the tonic degree and the fifth degree must answer each other at the end, here the fifth degree c in the fourth bar is answered with the second degree g in the seventh bar. This exception always takes place, however, when, as here, α) the accompanying voice [*Gegenharmonie*] is fashioned so that it relates to the tonic key;¹³¹ and β) if after this displacement, the melody of the *comes* is immediately led back to the tonic key by a small transition. Had this not happened, the *comes* would have had to be organised in the following way:

e–c | d–g–f | e–c c–d e | f– | f–e | f

Tab. XV, Fig. 5. The *comes*, which begins on the third degree of the dominant key, follows the *dux* note-for-note in a similar melody for as long as the *comes* remains in the tonic key. As soon as the *dux* moves towards the dominant key, however, the *comes* shortens its progression and transforms, by virtue of the second principle, the third b flat–d into the second f–g, in order not to move towards A minor,¹³² but instead lead the melody back to the tonic key [of G minor].

Tab. XV, Fig. 6. As in the previous examples, the *comes* here commences the answer [*Wiederschlag*] with the third degree of the dominant key, despite the *dux* having modulated to the dominant key. The melody of the *comes*, however, has incurred a change in three places with regard to its progression. The fifth c–g is transformed into the fourth g–c; the second b–c into the third e–g; and the fourth d–a into the fifth a–d. The reason is so that one can lead the subject more easily back to the tonic. Since, however, the entire first bar of the *dux* remains in the tonic key, the *comes*, despite the leap between the first and fifth degrees, could also be started in the following way:

b–a–g–d–f sharp–g.

It would, however, be necessary thereafter to interrupt the progression and to begin the remainder of the phrase with g, and to set it in the following way:

g–d e–f–e–d c–b.

Tab. XV, Fig. 7. In this example, the *comes* must certainly respond to the third degree of the tonic key with the second degree of the dominant key.

¹³¹ Presumably via b flat in bar seven.

¹³² Original: G minor.

If one were to do it in the following way,

b | a–b–c–d–g a–b | e–f sharp–g–f sharp,

one sees that the modulation here would go to D major, and consequently to a key incompatible with the tonic key of the subject. Moreover, it is known that, if the *dux* closes on a tone that relates to the dominant key, the *comes* must retreat back into the tonic key. Since the *dux* here closes with the third degree of the dominant key, the *comes* must certainly close with the third degree of the tonic key, namely, with e. If one wanted to begin the *comes* with the third of the dominant, though, it would transpire as follows:

b | a–a–b–c–f g–a | d–e–f–e.

The beginning of the melody, however, would no longer correspond to the original.¹³³

Tab. XV, Fig. 8. Here, the *dux* remains in the tonic key, and accordingly the third degree, with which it commences, cannot be appropriately answered with the third degree of the dominant key, but rather with its second degree. In the *dux*, the phrase proceeds by step to the fifth [approach to bar two] and descends its entire scale [i.e. from g to g, but with f natural]. This must be imitated by the scale of the tonic.¹³⁴ Since what precedes must always be determined by what follows,¹³⁵ the *comes*¹³⁶ could not begin with any other degree than with the second of the dominant key. In the middle of the second bar, however, the phrase is interrupted between g–a, and responded to in the *comes* with the third c–e, so that it could easily be continued into the dominant key.

Tab. XV, Fig. 9. In this example, the beginning third degree has been answered with the second degree of the dominant key, although in fact, according to the structural notes [*Grundnoten*] found in Tab. XV, Fig. 10, the *comes* should be organised in the following way:

f–f g–f–e d | g g–g f sharp–g.¹³⁷

Tab. XV, Fig. 11. Here, the third degree of the tonic key is answered with the leading tone [*Unterhalbenton*; seventh degree]. The reason is because the *dux* closes with the fifth degree, and the tonic key is again reached via this leading tone.

Tab. XV, Fig. 12. Here, the third degree of the tonic key is answered with the second degree of the dominant key, although it could have occurred with c sharp, exactly like in the previous example.

Tab. XV, Fig. 13. The *comes* begins on the third degree of the dominant key and continues in it as long as the *dux* remains in the tonic key. Since the *dux* hereafter moves towards the [key

¹³³ The following *comes*, which also starts on the third degree, would be better: b | g–a–b–c–f g–a | d–e–f–e.

¹³⁴ This is not true, since the g-to-g scale in the *dux* is not in the key of G major, but instead has an f natural. As a result, the *comes* is in no danger of modulating too far to D major. The *comes* could just as well have been b–c–d–e–d–c–b–a–b–c | d–c–b–a–g–f sharp–e–d, continuing as in Marpurg's *comes*.

¹³⁵ This contradicts the normative approach, which is that the *comes* is crafted according to the *dux*.

¹³⁶ Original: *dux* – a curious error, given the previous footnote. Yet the reference to the second degree of the dominant key is a clear reference to the *comes*.

¹³⁷ Alternatively, the structural tones could be those occurring on each half-note, such that the subject is essentially a scale: b flat–c–d.

of the] fifth, the *comes* interrupts the progression between the first and second note in the second bar, transforming the fourth [d–g] into a third [a–c] and thereby returning to D minor.¹³⁸

Tab. XV, Fig. 14. The *dux* closes in the middle of the second bar with the note e on the second degree of the tonic key and with an imperfect cadence.¹³⁹ The *comes*, which begins on the third degree of the dominant key, imitates the melody note-for-note in the transposed key, and closes at the beginning of the fourth¹⁴⁰ bar with the note b natural, and consequently with the second degree of the dominant key. The *comes* imitates the [last two beats] from the penultimate bar [transposed], which allows the third voice to enter more advantageously shortly thereafter.¹⁴¹

SECTION FIVE

Fugue subjects that begin with the fourth degree of the tonic key

This fourth degree is answered regularly at all times with the fourth degree of the dominant key and, as a result, with the tonic note [of the tonic key], as illuminated in the examples from Tab. XVI, Figs. 1, 2 and 3, where the *comes* is transferred note-for-note into the key of the dominant.¹⁴²

SECTION SIX

Fugue subjects that begin with the sixth degree of the tonic key

This sixth degree is answered regularly at all times with the sixth degree of the dominant key, and consequently with the third degree of the tonic key. The melody may remain in the tonic key or it may move towards the dominant key, as seen in the examples from Tab. XVI, Figs. 4,

¹³⁸ Contrary to Marpurg's assertion, the *dux* cannot move towards A minor beginning on the second note of bar two, because of the B flat that occurs afterwards. Moreover, there is no reason the *comes* could not begin on the note D and continue as shown in the example.

¹³⁹ *unvollkommene Cadenz*. Why he does not identify this subject as ending in the dominant key is unclear, since in the next sentence he states that the *comes* begins in the dominant.

¹⁴⁰ Corrected from 'seventh' in the errata.

¹⁴¹ Since the *dux* modulates to the dominant key, it is unclear why the *comes* need not also be adjusted to end in the tonic key. As it stands, the *comes* ends in G major, which is odd. The best solution would be to shift the last five notes of the *comes* as it stands down by step: a–b flat–c–b flat–a.

¹⁴² The subject in Tab. XVI, Fig. 3 begins with an augmented fourth. Why is this cross relation, or mi-against-fa, not prohibited, as before?

5, 6, 7, 8 and 9.¹⁴³ One will find counterexamples, where the sixth degree can be answered with the second degree of the tonic, in the index under the term: Sixth.

SECTION SEVEN

Fugue subjects that begin with the second degree of the tonic key

Depending on the circumstances, this second degree is answered with either the fifth degree itself or the second above it [i.e. the sixth degree].

Tab. XVII, Fig. 1.¹⁴⁴ Here, where the *dux* remains in the tonic key, the *comes* begins on the second degree of the dominant key and is transferred note-for-note according to the melody and the key.

Tab. XVII, Fig. 2. This example is just like the previous one. If one wanted to make the *comes* into the *dux* and vice versa, the subject would commence on the sixth degree of the tonic key [of G major], and this sixth degree would be answered with the second degree of the tonic key, although it also goes with the third degree, according to the previous section.¹⁴⁵

Tab. XVII, Fig. 3. Here the beginning of the *comes* can be arranged in two different ways: through the fifth degree [of the main key] or the second above it [sixth degree of the main key]. In both cases, however, the progression must be changed in the second bar [of the *comes*], so that the melody, which moves towards the dominant key in the *dux*, can return to the tonic key. Moreover, beginning with the second degree [of the dominant key in the *comes*] is preferable to beginning with the fifth degree [of the main key], because the melody is less altered in it. And since the *dux* remains in the tonic key until the second bar, the melody [of the *comes*] is correspondingly transposed by a fifth [in bar three].

Tab. XVII, Fig. 4. In this example, where the *comes* also begins on the second above the dominant [fifth degree], the change of the third f–d [over bars 1–2 in the *dux*] into the second b flat–a [bars 5–6 in the *comes*] is noteworthy, because it is occasioned by the preceding change of the fourth [in the *dux*] into a fifth [in the *comes*].¹⁴⁶

Tab. XVII, Fig. 5. Here the *comes* begins on the second degree of the dominant key and remains in this key as long as the *dux* is in the tonic key. Because the *dux* then goes into the dominant

¹⁴³ Presumably the *comes* in Fig. 4 should have f sharp instead of f natural.

¹⁴⁴ Bar two of the upper stave should begin with a crotchet rest, not a minim rest.

¹⁴⁵ Since the *dux* is in G major, presumably Marpurg understands the *comes* as being in D major. Yet when he says that the *comes* could become the *dux*, he now interprets it in G major, in which case the old *dux* can no longer function as the new *comes*, as he states, because the *comes* would follow a fifth lower than the *dux*.

¹⁴⁶ The first four notes of the subject form a double-neighbour figure, such that the *dux* begins with the structural tones b flat–f (a fourth). This fourth is altered to a fifth in the *comes* (f–b flat), as per standard practice.

key [in bar two], the *comes* turns back to the tonic key through the changed progression: the octave d–d interrupted by a rest [in the *dux*] is made into the seventh a–g [in the *comes*].¹⁴⁷

Tab. XVII, Fig. 6. Here the *comes* can enter in two different ways: on the fifth degree or its second. The first is better, as the melody in it is less changed.¹⁴⁸

Tab. XVII, Fig. 7. Here the *comes* begins on the fifth degree, and it cannot occur on the second degree [of the dominant key] without changing the melody unnecessarily.¹⁴⁹

Tab. XVII, Fig. 8. In this example, where the *comes* begins with the second, it continues in the key of the dominant for as long as the key of the tonic occurs in the *dux*. Since this [the tonic] is hereafter changed into the key of the dominant, the *comes* returns to the tonic after the previously changed progression, where it makes the sixth leap e–g into the seventh b–c.

SECTION EIGHT

Fugue subjects that begin with the seventh degree of the tonic key

This seventh degree, depending on the circumstances of the modulation and the progression, is answered with either the sixth degree or the seventh degree of the dominant key; that is, with the third degree or the fourth degree of the tonic key. Examples will make this matter clearer.

Tab. XVIII, Fig. 1. The *comes*, which here succeeds the *dux* on the raised fourth degree of the tonic key, imitates the melody note-for-note. The manner whereby the melody ascends from the seventh degree to the first degree allows for no other tone in the *comes* than the seventh degree of the dominant key.

Tab. XVIII, Fig. 2. Here the *comes* begins on the third degree of the tonic key. The second and third notes of the *dux*, g–c, which are answered in the *comes* with the inverted c–g, necessitate this third degree e in the *comes*.

Tab. XVIII, Fig. 3. This example has the same explanation as the previous one.

Tab. XVIII, Fig. 4. As long as the *dux* remains in the tonic key, the *comes*, which begins on the leading tone of the dominant key, lingers in the key of the dominant. As soon as the *dux* goes into the dominant key, however, the *comes* returns to the tonic key through an altered progression, turning the second b flat–a into the third f–d.

¹⁴⁷ Or stated differently: if the *dux* modulates to the dominant key, the end of the *comes* will have to be shifted a step down to end in the tonic key.

¹⁴⁸ A third option would be to make the *comes* as follows: e–d–c sharp–d–e–f sharp–d–a–b–c–d–c–b.

¹⁴⁹ Because the subject moves exclusively by step, any alteration of the *comes* would be particularly noticeable. Nevertheless, the following *comes* would also be acceptable: e–f-sharp–g–f-sharp–d–c–b–a–b–c–d–c–b.

Tab. XVIII, Fig. 5. In this example, the *dux* remains entirely in the tonic key, and, consequently, the *comes* remains in the key of the dominant without interrupting its progression.

Tab. XVIII, Fig. 6. This is like the examples from Figs. 2 and 3 of this table, where the first note of the *comes* is determined by the leap that follows it.

Tab. XVIII, Fig. 7. If one had wanted to make the *comes* here in the following way,

–g sharp–g sharp a–b flat–c sharp | d

the melody would have been completely unrecognisable.

This g sharp–a b–c–c sharp | d

would not have been any good either,

and this g sharp–a b–c–d sharp | e

would have led the melody into a foreign key.

There remains no other choice than to begin the answer on the third of the tonic, and to ascend by step to the b flat in order to make the leap of the seventh afterwards.¹⁵⁰

SECTION NINE

Fugue subjects according to the modes

We could have been freed from this topic if certain songs and chants [*Lieder und Gesänge*] set in the modes were not still present in the Church (both the Protestant and the Catholic) and, as a result, must be exercised in this manner; likewise if modal examples could not be found on almost every page in the works of our forebears, where the organisation of the *comes* is not established according to the current manner and, consequently, would appear to contradict our teachings. However, since these modes might not be known to everyone, we will first explain them before we show how the *comes* must be organised according to the modes.

The position of the two semitones, which, in addition to the five whole tones, must be present in the octave of a key (so far as a melodic line can be easily continued and the progression of intervals in it should not be unnatural), was in ancient times not yet limited to their location in the two major and minor keys that one uses today.¹⁵¹ The ancients recognised as many modes as they found different positions of these two semitones in the natural progression of intervals

¹⁵⁰ Even better would have been to begin with f sharp, rather than f natural, such that the *comes* would be an exact transposition of the *dux* a fifth lower, as this would maximise the similarity between the two.

¹⁵¹ Literally ‘large’ (major) and ‘small’ (minor) keys, in reference to the third.

in a mode's octave, assuming that a mode's perfect harmonic triad occurred naturally [i.e. diatonically], which is to say, without the help of accidentals. Since the first six primary tones in music, c, d, e, f, g and a, are capable of this perfect harmonic triad, and since, in the natural progression of the intervals, the two semitones come to be in six different ways within the range of the octave, they therefore recognised six modes:

1) The mode in c,

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

c. d. e. f. g. a. b. c.

where the two semitones lie between the third and fourth, and the seventh and eighth tones.

2) The mode in d,

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

d. e. f. g. a. b. c. d.

where the two semitones lie between the second and third, and the sixth and seventh tones.

3) The mode in e,

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

e. f. g. a. b. c. d. e.

where the two semitones lie between the first and second, and the fifth and sixth tones.

4) The mode in f,

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

f. g. a. b. c. d. e. f.

where the two semitones lie between the fourth and fifth, and the seventh and eighth tones.

5) The mode in g,

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

g. a. b. c. d. e. f. g.

where the two semitones lie between the third and fourth, and the sixth and seventh tones.

6) The mode in a,

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

a. b. c. d. e. f. g. a.

where the two semitones lie between the second and third, and the fifth and sixth tones.

Although in the octave b the two semitones appear in still other places, it was disregarded as a mode incapable of the perfect harmonic triad because of the imperfect fifth [from b to f].

§. 2

Each octave of these modes can now be divided in two ways: harmonically and arithmetically. In the harmonic division of the octave, the dominant always comes to be in the middle and there forms a fifth against the lowest note and a fourth against the highest note. In the arithmetic division, however, the dominant comes to be at the two outer ends, and the final [*Haupttonsnote*] in the middle, and this note forms a fourth against the lowest note and a fifth against the highest note. From this double division of the octave, then, two different octave scales arise and thus two different modal genera. On the one hand, the one arising from the harmonic division, or to put it more clearly, the one where the melody hovers more above than below and does not descend to the fourth beneath the tonic note, is called an authentic or primary mode, *modus authenticus, primarius, principalis, dux, dominus &c.* On the other hand, the mode that arises from the arithmetic division, or to put it more clearly, the one where the melody hovers more below than above and reaches the fourth below the tonic note, is called a borrowed, derivative or plagal mode, *modus plagius* or *plagalis; secundarius, minus principalis, comes* or *seruus, remissus, inuersus &c.* Thus, for example in Tab. XIX, Fig. 5, the *dux* is in the authentic mode and the *comes* is in the plagal mode, whereas, in Fig. 9 of this table, the *dux* is in the plagal mode while the *comes* is in the authentic mode. (*)

(*) All melodies [*cantus*] concluding on the diapason above the position of the final must be referred to as *authentic*. [...] A melody having the octave set out such that it has the fourth below the final or the fifth above the final must be called a *plagal mode*. All of this, however, must be

understood of plainchant rather than of measured polyphony. *Kircher. Musurgia universalis*, vol. I, p. 229.¹⁵²

§. 3

Therefore, six authentic and six plagal modes result, and, after much strife on the matter, it was finally agreed to begin the order of them from the authentic mode d,¹⁵³ and both genera received their names from certain Greek regions, where this or that one had been particularly practised. Thus, the authentic and plagal modes follow after one another and are named in the following order:

α) The six authentic modes:

1) The Dorian, *modus Dorius*, in the octave

D. e. f. g. A. b. c. D.

2) The Phrygian, *modus Phrygius*, in the octave

E. f. g. a. B. c. d. E.

3) The Lydian, *modus Lydius*, in the octave

F. g. a. b. C. d. e. F.

4) The Mixolydian, *modus Mixolydius*, in the octave

G. a. b. c. D. e. f. G.

5) The Aeolian, *modus Aeolius*, in the octave

A. b. c. d. E. f. g. A.

6) The Ionian, *modus Ionicus*, in the octave

C. d. e. f. G. a. b. C.

¹⁵² Latin translation by Isaac Harrison Louth. Athanasius Kircher, *Musurgia universalis*, vol. I, book 5 (Rome: Francesco Corbelletti, 1650), 229.

¹⁵³ That is, Marpurg subscribes to Glarean's ordering of the modes starting on D, rather than Zarlino's revised ordering starting on C. See Gioseffo Zarlino, *On the Modes: Part Four of 'Le Istitutioni Harmoniche'*, 1558, tr. Vered Cohen (New Haven: Yale University Press, 1983), xvi.

β) The six plagal modes:

1) The Hypodorian, *modus sub-* or *Hypodorius*, in the octave derived from the Dorian mode:

A. b. c. D. e. f. g. A.

2) The Hypophrygian, *modus Hypophrygius*, in the octave derived from the Phrygian mode:

B. c. d. E. f. g. a. B.

3) The Hypolydian, *modus Hypolydius*, in the octave derived from the Lydian mode:

C. d. e. F. g. a. b. C.

4) The Hypomixolydian, *modus Hypomixolydius*, in the octave derived from the Mixolydian mode:

D. e. f. G. a. b. c. D.

5) The Hypoaeolian, *modus Hypoaeolius*, in the octave derived from the Aeolian mode:

E. f. g. A. b. c. d. E.

6) The Hypoionian, *modus Hypoionicus*, in the octave derived from the Ionian mode:

G. a. b. C. d. e. f. G.

To memorise the order and names of these modes more easily, one has the following verse:

*Dor. Phryg. cum Lydio, Mix. Aeol. Ionicusque.*¹⁵⁴

Some append to the previously explained modes the following two invalid ones (*spurios*, *nothos* or *illegitimos*[]): the Hyperaeolian mode, *hyperaeolium* and the Hyperphrygian mode, *hyperphrygium*.

¹⁵⁴ This is a mnemonic device based on dactylic hexameter, which would have been well known to Marpurgh's audience as the metre of classical epic poetry. The six feet here are noticeably palindromic (spondee, dactyl, spondee, spondee, dactyl, spondee), which would have made them even more memorable. The line ends with the dactyl and spondee characteristic of epic. With thanks to Isaac Harrison Louth for his expertise in Latin and classical poetry. Dor. Phryg. | cum Ly-di | o, Mix. | Ae-ol. | I-o-ni | cusque — — | — ~ | — — | — — | — ~ | — —

The Hyperaeolian consists of the octave:

b. c. d. e. f. g. a. h.

The Hyperphrygian, as a plagal mode of the previous one, consists of the octave:

f. g. a. b. c. d. e. f.

Both of these modes have been consistently discarded, because the f in the first mode makes a diminished fifth against the final tone, and, consequently, no perfect fifth is prevalent in it, and in the other mode, this imperfect fifth is inverted to an augmented fourth.

There are admittedly some of the persuasion that this would be solved if, in the Hyperaeolian, one should take an f sharp instead of the f, or, with the retention of the f, one should transform the final note b into b flat in the following way: b. c. d. e. f sharp. g. a. b., or b flat. c. d. e. f. g. a. b flat. One easily sees, however, that no new modes emerge as a result. Rather, in the first case, where the semitones are to be found in the first and fifth steps, a transposed Phrygian emerges; and in the second case, where the semitones are to be found in the fourth and seventh steps, a transposed Lydian emerges. The plagal modes of both must consequently be transposed Hypophrygian and Hypolydian.

§. 4

It is not necessary in these modes to pay attention to the difference between authentic and plagal. The melody is often constructed in such a way that one cannot determine whether it belongs to the authentic or to the plagal genus, since it digresses equally in both. Hence arises the name of a mixed mode, or *modus mixtus*. Furthermore, both genera relate to one another as corresponding modes, or *modi correlatiui*, with the same tonic, and they have exactly the same semitones, subsequent entries [*Wiederschlag*], modulations [*Ausweichungen*] and cadences [*Schlußclauseln*].

§. 5

Every mode, whether authentic or plagal, can be reproduced on eleven other tones via [the addition of] accidentals. Hence arises the difference between the proper or natural, and the improper, transposed or fictitious modes (*inter modos naturales* or *proprios* vs *inter modos improprios*, *transpositos* or *fictos*). Just as there are now twelve proper modes – six authentic and six plagal – so too are there consequently one hundred and thirty-two transposed modes: sixty-six authentic and just as many plagal. If the proper modes are added to these one hundred and thirty-two transposed modes, one has altogether one hundred and forty-four modes versus the twenty-four keys of the present time. It is worth noting here that, if a transposed mode is transposed back into its natural mode, it is called a *reductio modi*. Such reversed transposition occurs so that one sees whether the mode is exercised according to its proper rules.

§. 6

Since some modes – for example the Mixolydian and the Hypoionian, the Aeolian and the Hypodorian – appear to be the same (as they have the two semitones on exactly the same steps), in order to determine the mode precisely and differentiate it from the others, one has to look at the melodic motion [*Modulation*], the beginning, the cadences, and especially the principal closing tone, according to the aphorism: *In fine videtur cuius toni* [‘The tone is seen in the end’].¹⁵⁵

§. 7

If a melody exceeds the bounds of the octave, the mode is called an augmented mode, *modus excedens*. However, if it does not reach [the span of] an octave – say, it does not go above the sixth or below the third – the mode is called an incomplete or imperfect mode, *modus neutralis, imperfectus, incompletus*. If the melody has an uncommon ending and does not close on the correct final note, the mode is called a wandering or anomalous mode, *modus peregrinus, irregularis, anomalicus*.

§. 8

The Milanese Bishop Ambrose chose the first four authentic modes (from among those explained at present) – namely, the Dorian, Phrygian, Lydian and Mixolydian – around the year of our Lord 370, in order to organise the so-called plainchant. Thus it is still known generally as Ambrosian Chant, *cantus Ambrosianus*, although these days one especially associates the *Te Deum laudamus* with it.¹⁵⁶ Around the year of our Lord 600, Pope Gregory the Great, who was a great lover and connoisseur of music, not only improved upon the modes, but also added the first four plagal modes: the Hypodorian, the Hypophrygian, the Hypolydian and the Hypomixolydian. For this reason, plainchant in the Roman Church is still often known as Gregorian chant, *cantus Gregorianus*, otherwise known as *cantus firmus, ecclesiasticus, Romanus, planus, choralis, monodicus, &c.*

§. 9

As a result, these first four authentic and plagal modes should now be the guiding principle of the so-called eight church modes. Due to misuse over time, however, changes have been made to some of the modes, as will be seen in the following representation:¹⁵⁷

¹⁵⁵ Writing c.1300, Johannes de Grocheio criticised ‘certain people’ for using this phrase, meaning it was known even before then. Its precise origin is unknown. See ‘Elements of polyphonic modal theory’ in Harold Powers, et al., ‘Mode’, *Grove Music Online* (2001), <https://doi.org/10.1093/gmo/9781561592630.article.43718>, accessed 14 July 2021.

¹⁵⁶ One of the hymns attributed to Ambrose.

¹⁵⁷ *Mißbrauch der Zeit* (lit. ‘misuse of time’) is ambiguous, referring either to a specific moment in the past (‘at that time’), or to a continuous span of time (‘over time’). Moreover, the so-called ‘church modes’ or ‘psalm-tone keys’

The first church mode begins from the D and is entirely of the Dorian mode.

The second church mode is likewise of the Dorian mode, but is generally transposed to G with a minor third.

The third church mode should be on E and consequently of the Phrygian mode, but the Aeolian mode is practised instead, and consequently the [mode of] A with a minor third is used [and with b natural].

The fourth church mode is the proper Phrygian mode in E.

The fifth church mode should be the Lydian mode on F. But it is generally transposed to the mode of C, and therein treated wholly as the Ionian mode.¹⁵⁸

The sixth church mode is the proper Lydian mode in F, although the b flat already crept into it long ago, and this mode is consequently treated as our present-day F major.

The seventh church mode should be in the Mixolydian mode G. However, it is also transposed into the mode D with a major third, and thereby is like our present-day D major.¹⁵⁹

The eighth church mode is the proper Mixolydian mode in G, although now and then it is completely treated as the Ionian mode C, and consequently as our present-day G major.

The organ works of Eberlin, Muffat, Dandrieu, Boivin, Lebègue and many others whose names do not occur to me, are organised according to these eight church modes.¹⁶⁰

We would now like to examine some modal fugue subjects in the order of the modes. All that is necessary to know regarding these modes will be presented in the section on modulation and cadences.¹⁶¹

arose not through 'misuse', but through an attempt to reconcile the traditional eight modes with the psalm tones in order to accommodate singers and instrumentalists (particularly organists). Perhaps the earliest appearance of the church modes is Adriano Banchieri's *L'Organo suonarino* (Venice: Ricciardo Amadino, 1605). See Joel Lester, *Between Modes and Keys: German Theory 1592–1802* (Stuyvesant, NY: Pendragon Press, 1989), 77ff.

¹⁵⁸ Except that transposed Lydian on C would have an f sharp.

¹⁵⁹ Except that the key of D major has f sharp and c sharp, while church mode seven may either have only f sharp, or alternatively f natural and b flat.

¹⁶⁰ Johann Ernst Eberlin (1702–1762), *IX Toccate e fughe per l'organo* (Augsburg: G. G. Lotter, c.1745); Georg Muffat (1653–1704), *Apparatus Musico-Organisticus* (Salzburg: Georg Muffat, 1690) and *72 Verseti Sammt 12 Toccaten* (Vienna: F. A. Dietell, 1726); Jean-François Dandrieu (c.1682–1738), *Premier Livre de pièces d'orgue* (Paris: Corrette, Boivin, Leclerc, 1739); Jacques Boivin (1650–1706), two books of organ works published 1700; Nicolas Lebègue (c.1631–1702), three published volumes and various other organ works survive in manuscript. Regarding Boivin, see Félix Raugel and Theodore Baker, 'The Ancient French Organ School', *The Musical Quarterly* 11/4 (1925), 570.

¹⁶¹ Chapter Four, Section Two, p. 105. See the editorial introduction regarding Marpurg's concept of modal answer, which relies on a false analogy with major–minor tonality.

(1) Fugue subjects in mode D.

The Dorian and Hypodorian mode

This mode is differentiated from both the Aeolian and our present-day D minor with regard to the sixth [over the first degree], as it is minor in the two latter cases, but major in the Dorian mode. This difference appears to be suspended by many sacred composers today, in that they write in the ordinary D minor and bring b flat into the key signature, yet still write *primi toni*. Nevertheless, those who proceed consistently and do not want to sin against the rules of the modes must absolutely observe this difference at least in the main subject of a fugue and its answer. It is something else if a b flat is used in the middle of a piece in order to modulate more easily, or a g sharp because of the modulation to a, or a c sharp as the leading tone of the tonic note, and so on.¹⁶²

Tab. XIX, Fig. 1. All tones in the *dux* here are contained in the natural [diatonic] scale, and they are imitated with a completely similar melody in the *comes* after the properly occurring change of the tonic d to the dominant a.

Tab. XIX, Fig. 2. The *comes* here enters before the *dux* ends (which occurs only at the beginning of the third bar on the tonic note a) and responds to everything note-for-note after the proper beginning note.

Tab. XIX, Fig. 3. Because the *comes* must begin with the tonic note d and e cannot be used, the third a–f is therefore transformed into the second d–c. Noteworthy here is the change of the beginning note with regard to its duration.

Tab. XIX, Fig. 4 is transposed note-for-note into the mode of the fifth.

Tab. XIX, Figs. 5, 6, 7, 8 and 9 are all plainchants. In Fig. 9 it is noteworthy that the *dux* closes in c, which makes here a first degree [*Haupttonsnote*] and not the third degree of the dominant a. It is therefore answered with the fourth degree of the tonic and not with the third degree. If it occurred with the third degree f, the e–f should have been answered with a–b flat, in order to avoid a cross relation. Since, however, the interval [a–]b flat does not belong in fugue subjects of the Dorian mode, this organisation is omitted.¹⁶³ If one had wanted to set the *comes* in the following way,

–d–a–a | b–c–a–g– | f,

there would have been again a *mi contra fa* between the b and the f in the second bar, not to mention how much the melody would have been altered thereby. There remains no other choice than the *comes* as shown in Fig. 9.

¹⁶² Marpurg is mistaken. Although the Dorian scale takes b natural as its primary sixth degree, in practice b flat is very often used to avoid harmonic and melodic tritones, or cross relations, from arising. Even the frequent use of b flat does not negate a work from being in the Dorian.

¹⁶³ That Marpurg excludes the note b flat from the Dorian mode, even as *musica ficta*, illustrates how superficial his understanding of the modes is.

(2) Fugue subjects in Mode E.

The Phrygian and Hypophrygian mode

This mode tends to be confused by many with the plagal Aeolian, not to mention how it is practised by many as today's E minor. Both are incorrect, particularly the latter confusion, as the f sharp and d sharp here are entirely foreign and should only seldom appear in the course of modulation in the middle of a piece. Moreover, the difference between plagal Aeolian and Phrygian is that the beginning of the answer [*Wiederschlag*] in the Phrygian mode must always happen more properly with e and b, since these occur in the [plagal] Aeolian with e and a.¹⁶⁴

Tab. XIX, Fig. 10. The *comes*, which begins on the fifth b, imitates the *dux* exactly and closes with the fifth, as the *dux* ends with the first degree.

Tab. XIX, Figs. 11, 12 and 13. Regarding the *comes*, there is nothing to remark here, as no change with its progression has taken place [compared to the *dux*]. From these fugue subjects, however, one will become acquainted with the manner and character of the Phrygian mode. The last example is in arsis and thesis.¹⁶⁵

Tab. XIX, Fig. 14. Whereas in the other modes the first and the fifth degrees as a rule always have to answer each other, the Phrygian mode is not subject to this rule, as one sees from this example where the leap b–e is answered with e–a instead of e–b.¹⁶⁶ It suffices that the beginning of the exposition occurs with b and e.

Tab. XX, Figs. 1, 2 and 3 are plainchants. Note that Fig. 2 is reckoned by some – the honourable Mattheson among them in particular – to be in the Aeolian mode. The first *comes* here is organised according to the Phrygian mode, and the second according to the Aeolian mode.¹⁶⁷

Tab. XX, Figs. 4 and 5 are examples where the *comes* imitates note-for-note.¹⁶⁸

(3) Fugue subjects in mode F.

The Lydian and Hypolydian mode

Tab. XX, Fig. 6. If the *comes* were to be organised here according to our present-day F major, it would have to be set in the following way:

¹⁶⁴ This is not necessarily true, as the Phrygian mode also tends to emphasise the fourth degree – both in imitation and as a cadential degree – rather than the fifth, because of the diminished fifth between b and f. One must decide each case individually.

¹⁶⁵ That is, the *comes* is shifted metrically, such that the pattern of strong and weak beats is reversed. See §. 8 on p. 8 in the original text.

¹⁶⁶ Marpurg's endorsement of the fourth (e–a) contradicts his previous statement that this interval is used improperly because it emphasises the Aeolian mode.

¹⁶⁷ See Mattheson, *Der vollkommene Capellmeister*, 376–377. In fact, Mattheson says that this chorale, 'Christus der uns selig macht', *could* be understood in the Hypoaeolian, even though it is really in the Phrygian. Mattheson's Phrygian *comes* begins with the pitches b–b–b–a, which is different from Marpurg's b–b–b–b.

¹⁶⁸ Tab. XX, Fig. 4 is discussed in the editorial introduction.

c | a–b flat–g–c | f.

Thus one is able to discern the difference between the present-day key and the Lydian mode.

Tab. XX, Fig. 7. According to our F major, the *comes* would have to respond to the *dux* in the following way:

c–a f | d c–b flat a b flat–c b flat–a f |

(4) Fugue subjects in mode G.

The Mixolydian and Hypomixolydian mode

Tab. XX, Fig. 8. According to our present-day G major, the *comes* would have to be organised in the following way:

g g–f sharp g–b g f sharp–e a g | f sharp.

Just as here the melody turns towards the dominant, in the Mixolydian mode it goes towards the fourth c.

Tab. XX, Fig. 9. Here, the *comes* would have to be set according to our G major in the following way:

g b a–g f sharp e d–g e–a g | f sharp.

Tab. XX, Fig. 10. The subject closes on the dominant D. Because, as a result, the *comes* must now close on the first degree g, the fourth leap [g–d] must be changed to [the fifth] d–g.

(5) Fugue subjects in mode A.

The Aeolian and Hypoaeolian mode

Tab. XX, Fig. 11. According to our present-day A minor, the *comes* would have to be organised in the following way:

–a–a | a g–f sharp g–a f sharp | g | f sharp &c.

Thereafter a small extension [*Zusatz*] would be made with an accompanying harmony [*Gegenharmonie*], such that the main mode would again appear and the third voice could be easily introduced.

Tab. XX, Figs. 12, 13 and 14. Here the *comes* in each case would unfold in A minor in the following way:

Fig. 12. –e f sharp–g–f sharp | e.

Fig. 13. a a a a–a g–f sharp a &c.

Fig. 14. –e–f sharp–g sharp | a.

Tab. XX, Fig. 15. Regarding its duration, the beginning note is shortened by half in the *comes*. The subject, which closes on the e in the third bar of the first voice, is not completely worked through in the following voice according to the melody, but rather is somewhat changed at the cadence so that the third voice can enter unnoticed, which is so slight a mistake that in fact it takes place in all similar cases.

(6) Fugue subjects in mode C.

The Ionian and Hypoionian mode

Tab. XXI, Fig. 1. Both the *comes* and the *dux* remain here in mode C, and so it is not possible to do otherwise, if one wants to see the final note [of the *dux*] as the note g beginning the second bar. But if one extends the subject and sets the cadence at the beginning of the third bar on the note e (as the mediant), the *comes* would have turned out according to the old Ionian mode as follows:¹⁶⁹

–g–c–a b | c– – –c | b.

According to our present-day manner [in C major], it is better in the following way:

–g–c–b c | d– – –c | b.

In this last case, the semitone e–f [in the first bar of the *dux*] has been answered with b–c and thus is more regular than with the whole tone a–b in the example [Fig. 1]. As a result, the note d (as the second degree of the tonic) is answered by the dominant g. It has already been said, however, how this can always occur in the middle of a fugue subject for the sake of melodic similarity.

Tab. XXI, Fig. 2. Here, the fugue commences with the actual *comes*, and the *comes* supplies the *dux* thereafter.¹⁷⁰ In such subjects, it is always irrelevant which of the two begins the fugue.¹⁷¹

¹⁶⁹ In fact, an Ionian *comes* could also look just like Marpurg's C major *comes*.

¹⁷⁰ In the original, Marpurg accidentally misstates that the *dux* subsequently presents the *comes*. This is not noted in the errata.

¹⁷¹ If the *dux* and *comes* are interchangeable, then there is no basis upon which to claim that this fugue starts with the 'actual' *comes*.

Exercises according to the modes¹⁷²

Tab. XXI, Fig. 3. The example found here gives the appearance of being organised entirely according to G major and cannot be in the Mixolydian mode G because the intervals of the *comes* reproduce the intervals of the *dux*¹⁷³ with the help of accidentals. This example should nevertheless represent a mode, and since it is not a proper or natural mode, it must be an improper or transposed mode. This mode must therefore be corrected or transposed back, which begs the question, from which transposed mode (*cuiusnam modi ficti?*)?¹⁷⁴ As is known, the first sharp in any key signature [that uses sharps] falls on the f, and this occurs in G major, which is preceded by no other major key in the sequence of sharps than the key of C, so the f sharp present in this latter example is equivalent to b [in C major]. Thus one sees that, if the said example is transposed back to C, and thus by the fifth (as in Tab. XXI, Fig. 4), all tones become natural [i.e. without accidentals], and the [original] example is consequently in the transposed Ionian mode, *Ionici ficti*. If it had been in the proper Mixolydian mode G, *Mixolydii regularis*, the *comes* would have been organised as in Fig. 5. of this table.

Tab. XXI, Fig. 6. One sees already from the key signature, in which a b flat is situated, that this example cannot be from the Lydian mode F, but from our ordinary F major. If it should also be a mode, it must be corrected. We know that the first flat in any key signature falls on the b, and this occurs in F major, which is preceded by no other major key in the sequence of flats than the key of C, so the b flat found here is equivalent to f. As a result, one sees that, if the said example is in C and is thus transposed back by a fifth (as in Fig. 7 of this table), all tones become natural [i.e. without accidentals], and the [original] example is consequently in the transposed Ionian mode, *Ionici transpositi*, and is irregular according to *modo Lydio*. If it were from the regular Lydian mode, the b flat in the key signature in Fig. 6 would have to be removed, and the *comes* be made into the *dux*, and vice versa. If the *dux* was therefore as follows,

–f e c | d e f,

instead of

–c b g | a b c,

the *comes* could also be set in the following way:

–c a f | a–b–c.

If the example were set in the way found in Fig. 8 of this table, a transposed Mixolydian mode would result, as one can see from its original form in Fig. 9 of this table.

Tab. XXI, Fig. 10. This example begs the question: In which mode is it set? It is not the Dorian, as one immediately sees from the b flat found in the *comes*.¹⁷⁵ Since the scale d is nevertheless present here, and the b flat in it makes the sixth degree and consequently a semitone with the fifth a, one must choose a scale in the original form where such a semitone is to be found between the fifth and sixth degrees. This semitone is found in the Aeolian mode A between e and f. Consequently, this example is a transposed Aeolian mode, *Aeolii ficti*, as seen in

¹⁷² These are not exercises, but merely additional examples.

¹⁷³ Original: *Gefährte* [*comes*], not in errata.

¹⁷⁴ *made of which mode?*

¹⁷⁵ As mentioned already, it is a narrow definition of Dorian to exclude all accidental b flats.

Fig. 11. If it were in the proper Dorian mode, the *comes* would have to be organised as in Fig. 12 of this table.

Tab. XXI, Fig. 13. This example is likewise irregular for the Dorian mode because of the b flat occurring in the *comes*. If one reduces [i.e. transposes] it as before in Fig. 10, one finds that it belongs to the Aeolian mode, as shown in Fig. 14. Had it been in the Dorian mode, the *comes* would have to be organised as in Fig. 15 of this table.

Tab. XXI, Fig. 16. This example is completely correct according to our present-day G major, but it is incorrect according to the Mixolydian mode G, where the *comes* would have to be as in Fig. 18 of this table. Since it is transposed back by a fifth, as in Fig. 17, we see that Fig. 16 is transposed from the Ionian mode, that is, *Ionici ficti* on g.

Tab. XXI, Fig. 19. Both the *comes* and the *dux* here are correct according to our present-day A minor, but not, however, according to the Aeolian mode. If one wanted to organise the *comes* as in Fig. 20, it would be incorrect, because the closing note a must be answered with the fifth e. The *comes* in Fig. 21 is also incorrect: α) because it has made a mi contra fa without cause,¹⁷⁶ and β) because the *dux* in Fig. 19 ends with a perfect cadence [*vollkommene Schlußclausel*]. One must therefore determine in which mode this subject actually belongs, and that is the Dorian mode, as one will see from the representation in Fig. 22 of this table. In Fig. 19, therefore, a transposed Dorian mode occurs and must be continued accordingly in the further working out of this subject. ‘One sees from this’, as Father Spieß¹⁷⁷ said very well, ‘how according to the laws of the ancients, not every theme suits every old musical mode. One must make it appropriate and pleasing to the octave [species] in which it is set’.

Tab. XXI, Fig. 23. In this example, all intervals are natural [i.e. diatonic] according to the key signature (except f and c, which are raised by a sharp [in the key signature]). Consequently, the scale proceeds as follows:

b. c sharp. d. e. f sharp. g. a. b.
1. 2. 3. 4. 5. 6. 7. 8.

One sees that the two semitones lie between the second and third, and the fifth and sixth degrees. Since these semitones lie in this way in no natural scale other than in the Aeolian, as one can see from the reduction of this example in Fig. 24, Fig. 23 thus represents nothing other than a transposed Aeolian mode. But if it were as in Fig. 25, where the scale contains three sharps,

b. c sharp. d. e. f sharp. G sharp. a. b.,

then it would amount to the following natural scale,

d. e. f. g. a. b. c. d.,

¹⁷⁶ Presumably this cross relation refers to b in the *dux* (mi) against f in the *comes* (fa).

¹⁷⁷ Marpurg’s quotation, ‘Man sieht aber hieraus, wie sich nicht ein jedes Thema, nach den Gesezen der Alten, auf jede alte musikalische Tonart schickt. Man muß dasselbe der Octave, für die man sezet, gemäß und bequem machen’, is in fact a paraphrase of Spieß’s original: ‘Nicht ein jedes, nächstes bestes *Thema* schickt sich auf jeden *Modum Musicum*, sondern man muß es der *Octaven*-Gattung gleichförmig erfinden’. Meinrad Spieß, *Tractatus musicus compositorio-practicus* (Augsburg: Johann Jacob Lotters, 1745), 56.

and it would belong to the Dorian mode, as one will find in Fig. 26.

So much for fugue subjects according to the modes.

SECTION TEN

Chromatic fugue subjects

§. 1

There are three types of progressions of intervals in a melody: diatonic, chromatic and enharmonic.

Progressions which occur in agreement with the regular ascent and descent of the five whole tones and two semitones in an octave are called diatonic. This octave may consist of the seven so-called natural tones, which may be produced similarly in a different scale via accidentals – that is, using sharps or flats.

If this diatonic progression is interrupted by semitones derived from a foreign key and not belonging to the main scale, it is called a chromatic progression.

The enharmonic differs from both the diatonic and the chromatic progression; in it, one and the same tone is represented by two different letters, and thus the seat¹⁷⁸ of its harmony is changed and shifted into a different key. More will be said of this in the section on modulation.¹⁷⁹

§. 2

Since a fugue subject¹⁸⁰ is called a diatonic fugue subject when the melody is assembled from a diatonic progression of intervals, we thus call it a chromatic fugue subject when the diatonic progression is interrupted by [chromatic] semitones. All previous examples of fugue subjects have been diatonic – now we would like to add a few chromatic examples.

¹⁷⁸ *Sitz seiner Harmonie*. A harmony's 'seat' refers to its location on a given bass scale degree, where 'natural' seats generally refer to the so-called 'rule of the octave'. See Michael J. F. Wiedeburg, *Der sich selbst informirende Clavierspieler*, 3 vols (Halle: Waisenhaus, 1765–1775), iii:8ff.

¹⁷⁹ See Chapter Four, Section One, p. 103, 'The remote modulations'.

¹⁸⁰ The term *Fugensatz* is ambiguous; it can refer to both the subject and the entire composition.

§. 3

The chromatic progression takes place not only in the minor keys, as a certain renowned teacher of music¹⁸¹ wants to claim, but also in the major keys (although it is true that it is mostly used in the minor). Since diatonic fugue subjects will always appear [lit. ‘modulate’] in either the key of the tonic or the dominant, thus it follows that various keys appear one after the other in chromatic fugue subjects. As a result, a chromatic subject is often appropriate when one wants to put one’s knowledge of harmony to the test.

§. 4

In order to find the *comes* to a chromatic subject, one must first transform the *dux* into a diatonic subject by discarding the accidentals.¹⁸² Next one determines the *comes* in a similar diatonic progression according to the previous instruction, and then adds the accidentals to the *dux* again and imitates these accidentals similarly in the scale of the *comes*. For example, we offer the following chromatic subject in A minor:

a | c–c sharp–d–d sharp | e.

Here two semitones are foreign to the scale of A minor: the c sharp instead of c, and the d sharp instead of d. If one discards these two semitones, the following basic phrase is left as a diatonic progression:

a | c–d– | e.

This would now be answered either according to our present-day manner with

e | f sharp–g sharp | a

or more naturally according to the old Aeolian way with

e | f–g– | a.

Now, one sets the two versions over each other in the following way:

a | c–d | e

e | f–g | a.

Because the first chromatic semitone in the *dux* falls on the tone c and the second on the tone d, one similarly imitates these two semitones, which here represent the c and d, on the same

¹⁸¹ It is unclear to whom this refers, and it is not mentioned by Walther, Spieß or Bernhard. See Johann Walther, *Praecepta der Musicalischen Composition* (Ms. D-WRtl, 1708); Spieß, *Tractatus musicus*; Müller-Blattau, *Die Kompositionslehre Heinrich Schützens*.

¹⁸² This approach differs from Mattheson’s, whose *repercussio* tables include all twelve pitches and thus accommodate not only diatonic but also chromatic subjects. See Mattheson, *Der vollkommene Capellmeister*, 374.

steps in the *comes*. These steps are the f and g in the *comes*, and thus the two phrases stand against each other in the following way:

dux a | c–c sharp–d–d sharp | e

comes e | f–f sharp–g–g sharp | a

One begins in this way in the given key with all chromatic fugue subjects, regardless of whether the tones ascend or descend. Notice too in this example that, if the second note c in the *dux*, which makes a third following the beginning note a, were lowered by an octave (thus forming a sixth below the a), then the sixth c–a would be transformed into a seventh, namely, to f–e, by a similar lowering of the second note f in the *comes*, as in Tab. XXIII. Fig. 7, an example by Kapellmeister Handel where the seventh f–e is made into the sixth c–a.

Tab. XXII, Fig. 1. The first thing to note in this example is the change of the third a–c into the fourth d–g, necessitated by the second note d in the *comes*, which answers the dominant a according to the rule. If one had wanted to take an e instead of this d, the progression of the *comes* would have been completely the same as that of the *dux*. The rigour of the rules, however, would have suffered as a result. Indeed it seems that, in the *comes*, an f could have been taken instead of the third note g, yielding the following:

a | d–f–e d–e flat | d.

In this way, the tonic note d would have answered the dominant a that concludes the *dux* according to the rules,¹⁸³ instead of answering this dominant a with the second degree e. However, the melody of the *comes* would have consequently turned towards the key of the fourth degree, namely, G minor. The *dux*, indeed, closes on the dominant a, but with an imperfect cadence derived from the Phrygian mode, and thus refers not to the scale of A minor, but to the tonic d. Since the *comes* should now be transposed into the key of a, this cadence must be imitated by e, referring to A minor, if it is not clear in the accompanying counterpoint. But the character of the key of A minor is present and is discovered straightaway if one imagines the harmony e–g sharp–b– at the final note e in the *comes* (at the beginning of the fourth bar), which must take place there naturally. In all similar cases, one can observe this exception to the rule that the tonic and dominant always have to answer each other on the final note. If one wants to change this fugue subject into the diatonic variety, it appears thus,

dux d | a–c– – b flat | a

comes a | d–g– – f | e,

and it is actually at home in the Aeolian mode, as one can see from the following:

dux a | e–g– – f | e

comes e | a–d– – c | b.

¹⁸³ See Chapter Three, §. 4, page 35 for the rules about the compliance between the first and last notes of the *dux* and *comes*.

Through the addition of chromatic tones there, the subject now appears thus [as seen in the original version in Tab. XXII, Fig. 1],

dux d | a–c–b natural a–b flat | a
comes a | d–g–f sharp e–f natural | e,

and it appears in the Aeolian mode thus,

dux a | e–g–f sharp e–f natural | e
comes e | a–d–c sharp b natural–c | b natural.

Tab. XXII, Fig. 2. The chromaticism here is between the f sharp and the f in the *dux*, and it has been answered with c sharp and c in the *comes* according to the Dorian mode, as one can see from the following, if one omits the chromatic tones and thus changes the theme into the diatonic variety:

dux a–d–a f–g a | f–e–f e–f g | e
comes d–a–d c–d e | c–b–c b–c d | b

Just as the subject in the *dux* now closes on the second degree of the tonic key at the beginning of the third bar, so does the *comes* close with the second degree of the dominant key at the beginning of the fourth bar.

Tab. XXII, Fig. 3. Since the subject here commences with the tonic note and, after its chromatic digressions, again returns to the tonic note and closes in it, the *comes* needed only to be transposed note-for-note into the dominant, as happened here.

Tab. XXII, Fig. 4. This example is like the previous one, except that the interval of a second with which the *dux* begins had to be changed into a third in the *comes*, which begins with the tonic note and not with f sharp. In the diatonic version, the subject has the following fundamental notes:

dux b–c e–d– – – | c– – b– – – | d sharp c–b a–g
comes e–g b–a– – – | g– – f sharp– – – | a sharp g–f sharp e–d.

Tab. XXII, Fig. 5. This example has also been transposed note-for-note into the key of the fifth, except that the note g in the second bar has been answered with the note c instead of d. The diatonic fundamental notes of the chromatic subject are as follows:

dux c–e flat | g–a flat | b–g | f– | e flat– | d–c &c.
comes g–b flat | c–e flat | f sharp–d | c | b flat | a–g &c.

Tab. XXII, Fig. 6. In this example, the diatonic fundamental notes are as follows:

dux g f sharp b flat | a– | g

comes –d c sharp f | e–d.

Thus the chromaticism needed only to be added note-for-note to the *comes* according to the *dux*, as in the original.

Tab. XXIII, Fig. 1. Various necessary changes have been made with the melody here in the *comes*, so that the *ambitus* of the key would not be exceeded. The second c–d in the second bar has been changed into the unison g–g. If the progression had not been shortened here, the modulation of the *comes* would have gone into D major, and consequently into a key foreign to the key of c, as one can see from the following:

c | g–a–b | c–c sharp | d–e–d c sharp | d [etc.]

This would admittedly preserve the exact similarity of the melody, but a significant error – which can occasionally be tolerated only in the middle of a fugue – would have been committed. This change made in the melody is followed by another before the end, namely, where the unison c–c is made from the second g–f in order to bring the melody to the dominant more easily and correctly.

Tab. XXIII, Fig. 2. This example is based on the following diatonic main notes in the Aeolian mode:

dux e–d–c | b

comes a–g–f | e

Since the degrees d–c in the *dux* are made more numerous via semitones, this occurs similarly in the *comes* on the degrees equivalent to d–c: these steps are now g–f.

Tab. XXIII, Fig. 3, like the example in Fig. 1 of this table, is yet again a chromatic fugue subject in a major key. Since it returns after some modulations to the tonic, it needs only – after the proper beginning note – to be transposed note-for-note into the key of the dominant.

Tab. XXIII, Fig. 4. Here, the leap [in the *comes*] from e to a is noteworthy, because the dominant and tonic notes, according to the rule, must usually answer each other. If this rule had been applied here, the *comes* would have had to appear thus:

a–b–c c sharp–d d | a.

As a result, the melody at the end would have been unnecessarily distorted, and since the modulation remains correct with the e, it does not need this change.¹⁸⁴ If the *comes* had been organised in the following way,

a–a–b flat b natural c–d | a,

¹⁸⁴ Contrary to Marpurg's assertion, the e does indeed exceed the octave *ambitus* d–d. It is unclear why Marpurg is willing to make an exception in this case. I have been unable to locate this example in Fux's *Gradus ad Parnassum*.

the melody would have likewise been altered without cause, and the comes would have related more closely to G minor than to A minor. Thus this leap remains without reproach.

Tab. XXIII, Fig. 5. Whatever can be said regarding the change of melody in the first two bars [of the *comes*] is already familiar to us from those sections where exclusively diatonic progressions were present in the *dux*. Since the melody turns towards the dominant shortly before the close via two chromatic tones, the progression is compressed [by the repeated e] in the corresponding place in the *comes*, so that it can proceed back to the tonic via two similar chromatic tones.

Tab. XXIII, Fig. 6 is an example of a close imitation [i.e. stretto]. The chromaticism c sharp–c–b–b flat is not fully imitated in the example but rather broken off, so that the dominant a [in the *dux*] may be more easily answered by the tonic d [in the *comes*]. Admittedly, a cross relation emerges between the b in the fifth bar of the *dux* and the f in the sixth bar of the *comes* as a result.¹⁸⁵ Since, however, the keys are more easily united again in this way, there is subsequently nothing to note here.

Tab. XXIII, Fig. 7. The descending leap of a seventh from the dominant is imitated by the descending leap of a sixth from the tonic. If the *comes* had imitated the leap of the seventh, this would have had to happen with a–b flat, and as a result the melody would have turned towards D minor, whereas it had to be in E minor. Consult what has been said of this at the end of §. 4 in this section [p. 76].

Tab. XXIV, Fig. 1. The chromaticism found here in the *dux* between f sharp and f in the second bar is lost in the *comes* through the change of progression, namely, because the octave c–c answers the seventh g–f, so that the melody of the *comes* can continue according to the dominant key.

Tab. XXIV, Fig. 2, like the previous example, is once again in a major key, and there is nothing particularly noteworthy, since it is transposed note-for-note into the key of the dominant and closes on its third degree.

Tab. XXIV, Fig. 3. For reasons already explained above, the third g–b flat with which the *dux* commences is subsequently transformed into the second d–e flat in the *comes*, and the third e–g at the close is changed into the fourth a–d [in the last full bar of the *comes*], so that the modulation of the dominant can be preserved. Because the melody of the *dux* modulates to the dominant key at the end of the first and beginning of the second bar before making its chromatic motions, the *comes* must initially imitate this melody in the tonic key, which necessitates changing the progression between the first two notes [of the *comes*]. The rest of it may be transposed exactly, save for the aforementioned change at the end.

Tab. XXIV, Fig. 4. In the diatonic, fundamental notes, this subject is as follows,

dux g–a | b flat–c– | d

comes d–d | e flat–f | g,

¹⁸⁵ Again Marpurg seems to define a cross relation exclusively via the tones b (mi) and f (fa), since he neglects to comment on augmented fourths and diminished fifths arising between other tones (e.g. c sharp in the *dux* and g in the *comes* in Tab. XXIII, Fig. 6).

and is a transposed Aeolian mode, *Aeolius fictus*. Since the *comes* is in the smaller half of the octave, its melody must be compressed by the change of the second g–a into the unison d–d, in order to bring forth the appropriate number of tones.¹⁸⁶ The chromaticism was subsequently easy to add.

Tab. XXIV, Fig. 5. This example has exactly the same explanation as the previous one, only reversed. The *dux* begins in the smaller half of the octave, the *comes* follows in the larger. The melody of the latter must be expanded by the change of the second a–b flat into the third d–f, if the dominant is to be reached at the end.

Tab. XXIV, Fig. 6. In the first example, the *dux* is chromatic and the *comes* imitates the melody diatonically; in the second example, by contrast, the *dux* begins with a diatonic progression, which the *comes* transforms into a chromatic progression, although the *comes* could also be organised as in the final example found here.

Tab. XXIV, Fig. 7. The first *comes* of this example better preserves the key, and the second *comes* better preserves the melody. Both are permissible, but the second is better.

Tab. XXV, Fig. 1. In the diatonic species, this fugue subject would be as follows:

dux b–f sharp–f sharp | e b–g–g–g | f sharp c sharp–a–a–f sharp | b &c.

comes f sharp–b–b | b f sharp–d–d–d | c sharp g sharp–e–e–c sharp | f sharp &c.

If, in the *comes*, one imagines a c sharp instead of the second note b, one will find that everything has been imitated note-for-note from beginning to end, in a similar progression and melody. The c sharp could occur for known reasons, because the tonic and dominant notes in leaps must ordinarily answer each other.

Tab. XXV, Fig. 2. The second a–b flat [in the *dux*] had to be changed into the third d–f in the *comes* in order to reach the chromaticism between b flat and b. Afterwards the rest is transposed exactly [*nach Proportion*].

Tab. XXV, Fig. 3 is like the previous example as regards the change in the beginning, whereby it is noteworthy that the two notes d–f at the beginning [of the *comes*] become joined together via the passing note e in order to make the melody smoother. The rest has been transferred note-for-note according to the key of the *comes*. The cadence actually falls on the tonic note d at the beginning of the eighth bar, but a link is made up to the seventh degree c, which the *comes* likewise imitates afterwards, running up to the fourth degree g in response to this [interval of a] seventh.¹⁸⁷

Tab. XXV, Fig. 4. If one had not changed the second g–f sharp in the first bar into the third d–b, but had rather wanted to set the *comes* in the following way, so as to maintain this progression,

¹⁸⁶ Literally: ‘intervals’.

¹⁸⁷ According to Marpurg, one determines the length of the *dux* by comparing it with the *comes*. Thus it is unclear how he determines that the *dux* ends with the d on the downbeat of bar eight if the subsequent scalar segment is imitated exactly in the *comes*.

–b–a f sharp–d c sharp–f sharp e sharp | b a sharp–g f sharp–c sharp b sharp–a f sharp | e sharp
f sharp–d b–c sharp–| b,

then, at the end, the melody would have had to be interrupted by changing the second d–c sharp [in the *dux*] in the second bar into the third a–f sharp [in the *comes*], as shown here with letters. Both kinds of answer correspond to the modulations of the *dux*.

Tab. XXV, Fig. 5. Everything here is imitated precisely in the *comes* – regarding both the key and the melody – except that, because of the motion,¹⁸⁸ the beginning note has been shortened by half.

Tab. XXV, Figs. 6 and 7. In the choice between both answers to this subject, Kapellmeister Fux keeps to the latter in Fig. 7, because its melody is not so changed as it is in the first in Fig. 6, and because the double chromaticism, which is present in the *dux*, has likewise been fully expressed in the *comes*, since it occurs only as a single instance of chromaticism in Fig. 6. All such subjects, be they diatonic or chromatic, where the main subject ends with this kind of an imperfect cadence on the dominant, can be answered – contrary to the rule given above – with the second degree of the tonic instead of the tonic itself, as we have already seen in Tab. XXII, Fig. 1 and elsewhere in these examples.¹⁸⁹

Tab. XXV, Fig. 8 is from the Phrygian mode, where the principal notes in the diatonic species appear as follows (as in the plainchant in Tab. XX, Fig. 2):

dux –e–d– –|c–b

comes –b–g– –|f–e

Because an imperfect cadence is at the end of the *dux*, the *comes* could have been set in the following way according to our E minor:

b | a sharp–a–g sharp–g | f sharp.

¹⁸⁸ *Bewegung*, in the sense of regular forward movement of the metre.

¹⁸⁹ See Chapter Three, §. 4, page 35 for the rules about the compliance between the first and last notes of the *dux* and *comes*. However, both of these examples are in compliance with the rule, so Marpurg is only marking the possible exception.

SECTION ELEVEN

Miscellaneous fugue subjects

Tab. XXVI, Fig. 1. Here, the dominant a in the second bar of the *dux* is answered with the second degree [of the tonic] e in the third bar of the *comes*, which is occasioned by the exact transposition of the fugue subject into the key of the dominant. In the example in Fig. 2, on the contrary, this dominant a is now answered with the tonic note d, because the melody in the *comes* is organised differently. Both examples involve stretto and therefore canonic imitation. In the latter example, note too that the second [d–e in the *dux*] has been changed into a unison [a–a in the *comes*] by the doubling of the two beginning notes.

Tab. XXVI, Fig. 3. Here the fugue subjects are completely organised according to the Ionian mode. According to the present-day C major, one could have also set the *comes* in the following way:

c–e f sharp | g a–f sharp g–a–a | b–g.

If one wants to answer the second degree d with the second of the dominant a (instead of the dominant g) at the close, this would be possible based on the freedoms allowed in an imperfect cadence. In this example, this subject would be best if one made the *comes* into the *dux* and vice versa. This setting corresponds better to the rules of the *dux* because the key is shown more clearly, since in truth, if one begins with the dominant g, it cannot be known for certain in which key [*Haupttone*] the fugue should actually be when the other voice enters. Note also that this fugue subject closes, contrary to the rule, on a weak, unstressed beat.

Tab. XXVI, Fig. 4. Here there are again unstressed endings of the subject on weak beats.

Tab. XXVI, Fig. 5. Because the dominant g in the second bar leaps down to the tonic note c, the *comes* could also begin as in Fig. 6, with the compressed progression. Since the *dux*, however, rises stepwise up to the dominant, this could also be imitated note-for-note as in Fig. 5, because it is in the middle of the piece and in order to make the melody more similar (especially since the key does not suffer). As a result, the dominant could be answered with the second of the tonic. It also seems that the two closing notes b–g could be answered more regularly with e–c. But since the harmony at the answer's f sharp–d is understood as d–f sharp–a–c, and therefore the modulation is not such that one can get stuck in D major, such freedoms are permitted in similar cases, to please taste and the melody.

Tab. XXVI, Fig. 7. Both the first and the second *comes* close correctly; the first because the tonic note of the dominant key answers according to the rule; the second because, in such imperfect cadences, as here, the second of the tonic can answer the dominant in order to alter the melody less. There is no rule without exception.

Tab. XXVI, Figs. 8 and 9. The *comes* here in Fig. 8 is completely correct. The melody of the *dux* remains unaltered in the tonic key. Thus, it needs only to be transposed note-for-note into the key of the dominant. Since there is no leap from the two beginning notes d and a, one may in good conscience imitate the stepwise progression of the *dux* with exactly the same intervals in the transposed key of the *comes*. The answer in Fig. 9 is not as good, because the melody in

it has been completely changed. When transposed identical passages [i.e. sequences] occur in a subject, as here with the a–g f–e and g–f e–d [in the second and third bars of the *dux*], one must be even more careful with the melody if both parts of the fugue, the *dux* and the *comes*, should resemble each other. (*) The subject in Fig. 10 of this table is an entirely different case, where the d leaps upwards to the a, since the rules must certainly be observed in the *comes*. If, in this last example, one makes the *comes* into the *dux* and vice versa (which may happen without harm), then the third leap d–b [in the new *dux*] is transformed into the fourth leap a–e [in the new *comes*].

(*) The rule that the tonic note and dominant must also answer each other in the middle [of a piece] is indeed only given so that one does not exceed the key or make foreign digressions. As soon as these are no longer issues [i.e. in the middle of a piece, after the main key has already been defined], then exceptions to the rule apply at once.

Tab. XXVI, Fig. 11. Here, the dominant g is first answered according to the rule with the tonic note c, but afterwards with the second d, because of the melody. If one had wanted to make this lifeless, the *comes* would have turned out as follows:

g–c–b c–c | g.

Thus notice that the second degree of the tonic can always answer the dominant if it is also leaping, but only in the middle of the subject: α) if no foreign modulation arises; β) if a feeble melody is prevented through it; and γ) if the dominant occurs twice in succession as here in the *dux*.¹⁹⁰

Tab. XXVI, Fig. 12. In the smaller half of the octave, the melody must always be compressed according to the second principle¹⁹¹ if circumstances do not permit the melody to be retained in its entirety. These circumstances are found here. The second g–f is also changed into the unison c–c.

Tab. XXVI, Fig. 13. The third d–f must be changed either into the fourth g–c (as happens here), or one must transform the fifth g–d into the sixth c–a as follows:

–c–a–c | b–a–g.

Tab. XXVI, Figs. 14, 15 and 16. Whoever does not want to answer the g–b with the c–e here will have to take c–f sharp and thereby make a [diminished] fifth from a sixth [Fig. 16], which is not so natural, however, and belongs among the more recent freedoms.

Tab. XXVI, Figs. 17, 18 and 19. Here we find subjects where the *dux* and *comes* can be reversed, and where one can consequently observe the change of thirds into fourths and, vice versa, of fourths into thirds.

¹⁹⁰ Tab. XXVI, Fig. 11 is copied without attribution from Mattheson, *Der vollkommene Capellmeister*, 373, §. 40. Compare Marpurg's three rules with Mattheson's (ibid., 375, §. 47).

¹⁹¹ See p. 34 of the original text.

Tab. XXVII, Fig. 1. The *comes* here is derived from the fourth [transposition] in a kind of strict Mixolydian mode in g [i.e. transposed F Mixolydian], and it should actually be established according to the present-day manner as in Fig. 2 of this table [were it in F major].¹⁹²

Tab. XXVII, Fig. 3. The *comes* here is likewise derived from the fourth [transposition] and, in fact, according to a kind of transposed Mixolydian mode in G [i.e. transposed A Mixolydian, despite the g sharp in the key signature], although it would have to be organised according to our present-day G major, as it stands in the second version.

Tab. XXVII, Fig. 4. Since the *comes* enters here in close imitation [i.e. stretto], it cannot happen differently than it does here, derived from the Aeolian mode in A [i.e. as transposed E Aeolian]. According to our E minor, if the *comes* instead allows the *dux* to end the entire subject [before entering], it must enter as in Fig. 5.

Tab. XXVII, Fig. 6. The close imitation bears the blame, first, that the *comes* does not have the proper intervals (as in the final example), and secondly, that it does not appear in its entirety, but rather is broken off.

Tab. XXVII, Fig. 7. Since the *dux* closes with the fourth degree, the *comes* closes with the first degree.

Tab. XXVII, Fig. 8. The seventh e–d here becomes the octave a–a, and thus the melody is expanded according to the smaller half of the octave.

Tab. XXVII, Fig. 9 is nothing other than an inversion of the previous example, where the *dux* becomes the *comes* and vice versa, and consequently the octave a–a becomes the seventh e–d.

Tab. XXVII, Fig. 10. Despite the fact that the *dux* closes on the dominant e in the third bar, the *comes* does not need to close on the tonic note a. It can take instead the second degree of the tonic, b, because the *dux* does not end with a perfect cadence and does not go into E major, but remains in A major.

Tab. XXVIII, Fig. 1. Both answers are correct. The second adheres to the rule because the dominant and tonic notes answer each other at the end. The first indeed contradicts the rule, but it is still correct, because with imperfect cadences the second degree [of the main mode] can be taken [in the *comes*] instead of the first degree as the answer to the dominant [fifth degree], so that the melody is less altered.

Tab. XXVIII, Fig. 2. The leap a–d would have been very badly imitated here according to the rule with d–a. Either the d–e flat or the d–f found here would have had to precede the d–a, and how much would the melody thereby have suffered?

Tab. XXVIII, Figs. 3 and 4. Both answers are correct: the first, because it is according to our present-day G major; the second, because it bases itself on the Mixolydian mode G. In the first case, which is organised according to G major, Kapellmeister Fux preferred the e [in Fig. 4] to

¹⁹² Fig. 2 is Johann Pachelbel's Fugue in F major (see Krumbholz, 'Marpurg's *Abhandlung von der Fuge*', 241). The second and third notes of the *comes* could also have been g–g.

the third note f sharp [in Fig. 3], because f sharp makes a seventh with the first note g, and therefore sets the *comes* as follows:

–g–d e–d f sharp g–a b a g | f sharp.¹⁹³

But he does not give the reason why the first and third notes cannot make a seventh against each other.¹⁹⁴ Handel, in fact, began a fugue with a seventh leap between the first and second notes, as we saw in Tab. XXIII, Fig. 7.

Tab. XXVIII, Fig. 5. Because the *dux* closes with an imperfect cadence on the second degree, the *comes* imitates this on the second degree of the dominant key. The suffix [bars two and three] is taken from the fugue subject itself and has been imitated through transposition. This occurs so that the melody is directed to a convenient note [or ‘key’; Ton] at the entrance of the third voice. The *comes* to this subject in Fig. 6 is based on the Aeolian mode and is also suitable.

Tab. XXVIII, Fig. 7. This fugue subject also closes on the second degree of the tonic key [on the downbeat of bar four]. Consequently, the *comes* appears to move towards the second degree of the dominant key.¹⁹⁵ Since, however, the third voice enters unexpectedly, the closing tone is broken by a chromatic progression [b–b flat], in order to imitate the free counterpoint from the first voice [f sharp–f].

Tab. XXVIII, Fig. 8. The *dux* begins on the third degree of the tonic key and closes with the sixth degree. Therefore the *comes* must also begin on the third degree of the dominant key and close with the sixth degree of the dominant key. This has happened in the first *comes*. In the second *comes*, where the first half is derived from the fourth of the tonic [i.e. through a transposition up a fourth], it is begun with the second degree of the dominant, namely, b flat, instead of the third degree. Both sound tolerable, but the first kind is better with regard to both the melody and the key in which a *comes* must actually appear in a fifth-fugue. Instead of the d in the [downbeat of the] second bar of the first *comes*, one could also take an e without issue.

Tab. XXVIII, Fig. 9. Since the *dux* closes on the sixth degree of the tonic key, the *comes* closes on the sixth degree of the dominant key, or the third degree of the tonic key. If one wants to make the *dux* into the *comes* and vice versa, this [new *dux*] would end with the third degree of the tonic key, which is afterwards replied to with the second degree of the dominant key in the *comes*.

Tab. XXVIII, Fig. 10. The *dux* closes with the third degree of the dominant key and the *comes* with the third degree of the tonic key. One can also make the *dux* into the *comes* and vice versa here.

Tab. XXVIII, Fig. 11. Since the *dux* closes with the leading tone of the tonic key, the *comes* ends with the leading tone of the dominant key and thus answers seventh degree for seventh degree. This begs the question: how would it have been organised if the *dux* had closed with c,

¹⁹³ Fux considered all three possible answers in his *Gradus ad Parnassum*, 233–34. The third example given here (written out in letters) is Fux’s final example.

¹⁹⁴ One assumes the reason is that, with the exception of the perfect fourth, a melody should not outline a dissonant interval.

¹⁹⁵ Original: tonic key [*Hauptton*].

and consequently with the third of the scale of a? Perhaps [the corresponding *comes* would be] as follows,

a–b natural–c sharp | d–d–| e–e–| f,

so that the third degree would have been answered with the third degree. Because, however, one can view the final tone c as a tonic in itself, perhaps it would have been better answered with the fourth degree in the following way:

a – b natural – c sharp | d – e – | f – f sharp–| g.

The leading tone of the tonic note can otherwise be answered in the middle with the third degree of the tonic in the following way [comparing c sharp with f]:

dux a–c sharp–a | d

comes d–f–d | a.

If reversed, this third degree of the tonic would be answered with the leading tone of the same:

dux d–f–d | a

comes a–c sharp–a | d.

Tab. XXVIII, Fig. 12. Because the note c, with which the *dux* closes, can be viewed simultaneously not only as the third of the dominant a, but also as a tonic of the key of c, it can be answered by both the fourth degree g and the third degree f, as shown here.

Chapter Four

On the exposition and the development of a fugue subject

§. 1

It does not matter whether one begins a fugue in the soprano, alto, tenor or bass, just as in many fugue subjects (especially those based on the modes) it does not matter whether one starts with the *dux* or the *comes*.¹⁹⁶ Since it would bring little variety if the fugue subject was immediately produced again in this voice or at that interval where it had just been heard, one has a few rules to note regarding the way in which this fugue subject should appear in the different voices, regardless of how many voices or subjects there are, and whether the *comes* follows the *dux* in similar or contrary motion, on the same or a different metrical placement, or with augmented or diminished note values. At the very least, one must follow these rules in all voices in the first exposition of the subject in an ordinary fugue, and one cannot depart from them in the course of the fugue until the middle. Regarding the entrances, it is also noteworthy that in a duple metre¹⁹⁷ with more than one strong or weak beat, both the two strong and the two weak beats are equivalent, and that, because of this, one has a certain freedom regarding the entrance of the subject. For example, if the fugue subject commences on the first beat in common time,¹⁹⁸ it can also be repeated on the third beat; and if it begins on the fourth beat, the *comes* can be started on the second. This is easily applied to the strong and weak parts of the bar.

§. 2

In two-voice fugues, whether for equal voices (that is, for two sopranos, etc.) or for unequal voices (that is, for a soprano and a bass, etc.), the two voices must always take the fugue subject in alternation. But this order can be interrupted after the first and second exposition by an interlude [*Zwischensatz*], after which the fugue subject may appear again in the same voice which had it shortly before, but at a different interval – that is, in another octave.

Two-voice fugues for unequal voices appear especially in organ and keyboard fugues. Kapellmeister Bach has composed many such pieces under the title *Inventiones*.¹⁹⁹ In fugues for two flutes, two violins etc., the voices are equal.

¹⁹⁶ By definition, the first entry of the subject must be the *dux*. What Marpurg means is that the *dux* and *comes* are interchangeable.

¹⁹⁷ *gerade Tactart*. In a duple metre, the bar is divided into an even number of beats, unlike triple metres, where it is divided into three.

¹⁹⁸ *gemeiner Tact*; presumably 4/4 time.

¹⁹⁹ In the *Notebook for W. F. Bach*, the Inventions appear under the title ‘Prelude’, while the Sinfonias are titled ‘Fantasia’. Neither are referred to as fugues.

§. 3

In three-voice fugues, it does not matter whether the third voice enters at the octave of the first or the second voice, after the second voice repeats the subject of the first in the transposed key. Nevertheless, for the sake of variety, it appears to be better for the third to follow with the octave of the tone in which the first voice began, if no additional circumstances demand otherwise. See Tab. X, Fig. 1²⁰⁰ and Tab. XVIII, Fig. 1. Either this third voice can now enter immediately, or a short interlude can be made, or it can enter before the second voice has brought the theme to an end.

§. 4

In a four-voice fugue, pairs of voices – namely, a middle and an outer voice – always relate to each other: the soprano and tenor, and the alto and bass. Such paired voices always repeat the fugue subject at a similar interval, or, more precisely, two such voices take the *dux* and two take the *comes*.²⁰¹ If a subject is thus presented across the four voices, the *dux* appears in the first and the third voices, and the *comes* in the second and fourth. For example, the *dux* begins in the soprano, so the alto has the *comes*; the tenor then takes the *dux*, and the bass the *comes*. See Tab. XI, Fig. 5.

§. 5

As it is arranged with one subject, so it is with multiple subjects, and, consequently, the double fugue has the rules of the exposition in common with the simple fugue. The various subjects may begin in whatever voice they desire: a soprano, alto, tenor or bass. Those who now understand – as previously defined – that the tenor always imitates the soprano [with the *dux* or *comes*], and the bass always imitates the alto, will find no difficulty in the transposition and continuation of the subjects in the different voices, regardless of how many voices the double fugue consists of.

§. 6

In many-voiced fugues [i.e. more than four voices], where one or more voices are doubled (for example, two soprano voices, two alto voices, etc.), as in the four-voice fugues, the odd-numbered voices always relate to each other and the even-numbered voices relate to each

²⁰⁰ Bach, C major Fugue, *Well-Tempered Clavier* I. It is unclear why Marpurg cites a four-voice fugue in the context of his explanation of three-voice fugues.

²⁰¹ Indeed *dux* and *comes* often alternate in their vertical distribution, but there are frequent exceptions, as Marpurg admits in §. 7 below, thus contradicting his own statement that there are no such exceptions. For instance, of Muffat's 72 *Verseti Sammt 12 Toccaten*, 21 versets have the *dux* or *comes* presented by adjacent voices. Of Johann C. F. Fischer's 48 versets in his *Blumen Strauss* (Augsburg: J. C. Leupold, before 1736), this 'exception' happens 8 times. Randolph G. Eichert provides a similar analysis of Bach's fugue subjects in *Kontrapunktische Satztechniken im 18. Jahrhundert* (Wilhelmshaven: Florian Noetzel, 2002), 238–241.

other. That is, the first, third and fifth voices imitate each other, just like the second, fourth, sixth, etc.

§. 7

Although the voices regularly enter by alternating the *dux* and *comes*, and consequently with different intervals according to the previous instruction, they could also enter irregularly via the imitation at the octave, so that the *dux* or the *comes* appear twice in succession [in adjacent voices], albeit in different voices. See, for example, Tab. XXIX, Figs. 1, 2, 3 and 4.

If we take these irregular examples together with the regular, one can see from the following representation that twenty-four possible permutations occur, since each voice can begin in six different ways with four voices at hand:

Table of Subject Permutations in a four-voice fugue

α) When the fugue begins with the soprano:

- 1) Soprano, alto, tenor, bass.
- 2) Soprano, alto, bass, tenor.
- 3) Soprano, bass, alto, tenor.
- 4) Soprano, bass, tenor, alto.
- 5) Soprano, tenor, alto, bass.
- 6) Soprano, tenor, bass, alto.

β) When the fugue begins with the alto:

- 1) Alto, tenor, bass, soprano.
- 2) Alto, tenor, soprano, bass.
- 3) Alto, soprano, bass, tenor.
- 4) Alto, soprano, tenor, bass.
- 5) Alto, bass, tenor, soprano.
- 6) Alto, bass, soprano, tenor.

γ) When the fugue begins with the tenor:

- 1) Tenor, alto, soprano, bass.
- 2) Tenor, alto, bass, soprano.
- 3) Tenor, bass, soprano, alto.
- 4) Tenor, bass, alto, soprano.
- 5) Tenor, soprano, bass, alto.
- 6) Tenor, soprano, alto, bass.

δ) When the fugue begins with the bass:

- 1) Bass, tenor, alto, soprano.
- 2) Bass, tenor, soprano, alto.
- 3) Bass, soprano, alto, tenor.
- 4) Bass, soprano, tenor, alto.
- 5) Bass, alto, tenor, soprano.
- 6) Bass, alto, soprano, tenor.

The choice among these permutations depends on the circumstances and the good taste of the composer. One ordinarily follows the standard order introduced above only in the first exposition. Generally speaking, it is apparent that the fugue subject appears not only in the outermost voices but also in the middle voices, in both thinner and fuller textures.

§. 8

In all these possible permutations, however, very little variety would arise if they were implemented only between the tonic and dominant. Yet at the same time, one must be sure that the fugue subject also appears in the necessary keys and thus will appear in its full light, such that the subsequent entries are not caught in some kind of gavotte-like metre or always make a perfect cadence after each exposition.²⁰² The transposition of the fugue subject into other keys is to be approached with caution. And because a knowledge of modulation and of cadences is required for this, we should like to address both these topics in the following two sections (even

²⁰² *Durchführung*, referring either to a group of thematic entries ('exposition') or to each individual entry ('thematic presentation').

if we already assume knowledge of them), and in an ensuing third section, demonstrate their use in the course of a fugue.

Section One

On modulation

§. 1

The change from one key into the other is called a key change or a modulation, although the latter word is subject to multiple meanings, as it quite often indicates the way in which a melody is led within the same mode and key. But it is also quite often used for the change from one key to the other, without changing the tonic at the same time: for example, if one goes from C major into C minor. This happens when one alters the expression and wants to change from a cheerful to a sombre, or vice versa, from a sombre to a cheerful melody; the modulation in this sense occurs not in fugues, but rather in other types of musical composition, such as chaconnes and passacaglias, and quite often between two consecutive arias, gavottes, minuets, and the like. If, however, one changes the tonic, one must often simultaneously exchange the key, as will soon be seen.²⁰³

§. 2

All possible modulations can be divided into two main types: the diatonic and the chromatic.²⁰⁴ A modulation is called diatonic when it involves the tones of the main scale. A modulation is called chromatic when it involves tones that are not contained in the main scale.

(I) On diatonic modulations

Because the tones of the perfect triad [of a neighbouring key] can occur naturally (that is, without the help of accidentals) or not (that is, with the help of accidentals), the modulations into keys that are naturally capable of this perfect triad are regular modulations. But the perfect triads that occur on those tones which must first be made possible via accidentals are called irregular modulations.

²⁰³ How could the tonic be changed without changing the key?

²⁰⁴ Literally ‘analogous’ [*analogisch*] and ‘anomalous’ [*anomalisch*].

(α) The regular modulations

of a major key occur at the second, third, fourth, fifth and sixth degrees.

of a minor key occur at the third, fourth, fifth, minor sixth and minor seventh degrees.

The quality of the key is determined by the third of each tonic into the scale of which one modulates. For example, in the key of C major, the keys of the second d, the third e and the sixth a are small or minor; in contrast, the keys of the fourth f and the fifth g are large or major. Moreover, in the key of A minor, the keys of the third c, the sixth f and the seventh g are large or major; and the keys of the fourth d and the fifth e are small or minor.

Notes

(*) Just as one proceeds with the third of the key into which one modulates, so is it with all remaining keys. One adopts the entire scale, whether it be a major or minor key, and thus one must use non-essential accidentals in the changing of keys, as only those accidentals belonging to the main scale according to the directive of the key signature are called essential (assuming they are correct).

(**) If, now and again, only a slight change is made in the key – for example, in a major key, when the fifth degree is harmonised with a minor third – then this belongs to the freedoms of modulation²⁰⁵ in other genres of music, but not in the fugues, if they are to be correct.

(***) Among these regular modulations,²⁰⁶

those to the fifth, sixth and third degrees in a major key are ordinary, and the modulations into the fourth and second degrees are extraordinary.

those to the fifth, third and sixth degrees in a minor key are ordinary, and the modulations into the fourth and seventh degrees are extraordinary.

(****) The similarity present between two keys with regard to their key signature is also to be found with regard to modulation, as one can see comparing C major with A minor.

²⁰⁵ In the sense of melodic motion *within* a key, rather than *between* keys.

²⁰⁶ Marpurg's terms *ordentlich* ['ordinary'] and *ausserordentlich* ['extraordinary'] may be borrowed from Johann David Heinichen, who categorises modulations from a major key in the same way as Marpurg. However, in his 1711 treatise, Heinichen considers degrees 3 and 5 ordinary and degrees 4, 6 and 7 extraordinary, while in his 1728 treatise he promotes modulations to degree 7 to the ordinary class. See J. D. Heinichen, *Neu erfundene und Gründliche Anweisung* (Hamburg: Schiller, 1711), 211–212; and *Der General-Bass in der Composition* (Freiberg: Christoph Matthai, 1728), 760–761.

(β) The irregular modulations

of a major key occur at the seventh, when the [diminished] fifth of this seventh degree is raised by an accidental, and thereby the harmonic triad is made possible; e.g. if one wanted to modulate from C major to B minor: thus the f, as the fifth of b, would have to be made into f sharp.

of a minor key occur at the second, when the [diminished] fifth of this second is raised by an accidental, and thereby the harmonic triad is made possible; e.g. if one wanted to modulate from A minor to B minor: thus the f, as the fifth of b, would have to be made into f sharp.

Such an irregular modulation, however, can only be used occasionally in a non-essential way, and indeed only in interludes, and not in the presentation of the fugue subject.

II) On chromatic modulations

We divide these into the near and the remote: *in proximas* and *in peregrinas*.

α) The near modulations

of a major key occur at the seventh degree, when this is first flattened with an accidental and thereby is made capable of the harmonic triad; e.g. if in C major one transforms the seventh b into a b flat and then modulates into it.

of a minor key occur at the second degree, when this is first flattened with an accidental and thereby is made capable of the harmonic triad; e.g. if in A minor one transforms the second b into a b flat and then modulates into it.

What is said of the irregular diatonic modulations in the previous section also pertains to these nearer chromatic ones regarding their use in fugues.

β) The remote modulations

occur when one and the same chord is represented by two different symbols [accidentals], and thereby the seat [basis] of its harmony changes and belongs to a distinctly different key. Since this dual representation of one and the same chord by two different symbols is based on the so-called enharmonic species, such modulations are commonly called enharmonic modulations. In general, one accomplishes this via the tonic helping chord [*tonischer Hilfsaccorde*] – that is, the chord of the augmented second [i.e. the third inversion of a fully-diminished seventh chord] – and the chords stemming from its inversions. Because it arises from four tones, one gains the opportunity to digress into four quite remote keys through its representation by two different symbols [i.e. its enharmonic reinterpretation]. We would like, for example, to examine the following chord consisting of g sharp–b–d–f. First, one is in A minor here. If one transforms

these notes into a flat–b–d–f, one enters into C minor. If one changes them again into g sharp–b–c double sharp–e sharp, one thus turns towards D sharp minor. Lastly, if one transforms them into g sharp–b–d–e sharp, one comes to be in F sharp minor. One can proceed in this way with all tonic helping chords. Of all these enharmonic modulations, however, not a single one belongs in the [genre of] fugue, and we have explained them only so that someone who does not know them is not astonished when hearing them in fantasias and other genres of music, and because some have made a great secret of it, although they happen quite naturally.²⁰⁷ The remaining types of enharmonic modulations I reserve for myself to lay before connoisseurs on a different occasion, as this technique is of little use in fugues.

§. 3

Since the modulations explained up until now only concern the present-day minor and major keys, we want to add here the modulations common in the modes.

α) in the D Dorian mode, the modulations occur 1) into the A Aeolian mode; 2) into the F Lydian mode; 3) into the transposed B flat Lydian mode; 4) into the transposed G Dorian mode; and 5) into the C Ionian mode.

β) in the E Phrygian mode, the modulations occur 1) into the A Aeolian mode; 2) into the G Mixolydian mode; 3) into the C Ionian mode; 4) into the D Dorian mode; 5) into the transposed B Phrygian mode;

γ) in the F Lydian mode, the modulations occur 1) into the C Ionian mode; 2) into the A Aeolian mode; 3) into the D Dorian mode; 4) into the transposed B flat Ionian mode.

δ) in the G Mixolydian mode, the modulations occur 1) into the transposed D Mixolydian mode; 2) into the E Phrygian mode; 3) into the C Ionian mode; 4) into the A Aeolian mode; 5) into the transposed B Phrygian mode.

ε) in the A Aeolian mode, the modulations occur 1) into the E Phrygian mode; 2) into the C Ionian mode; 3) into the F Lydian mode; 4) into the D Dorian mode; 5) into the G Mixolydian mode.

ζ) in the C Ionian mode, the modulations occur 1) into the G Mixolydian mode; 2) into the E Phrygian mode; 3) into the A Aeolian mode; 4) into the F Lydian mode; 5) into the D Dorian mode.

²⁰⁷ C. P. E. Bach explored the enharmonic reinterpretation of a fully diminished seventh chord systematically in order to modulate from C major to any key in Wq 121/54. As Marpurg says, this technique belongs especially to the improvisation of a free fantasia. See C. P. E. Bach, *The Complete Works*, Series VIII/1: Cadenzas, Embellishments, and Compositional Studies, ed. Peter Wollny (Cambridge: The Packard Humanities Institute, 2019), 117–118; and the concluding section on fantasia in C. P. E. Bach, *Versuch über die wahre Art das Clavier zu spielen*, 2 vols (Berlin: Author, 1753–1762), 325–341.

Section Two

On cadences

§. 1

A close [*Tonschluß*] is otherwise called a cadence, a closing clausula [*Schlußclausel*], a closing formula [*Schlußformel*] or a closing passage [*Schlußsatz*]; *cadence* or *chûte* in French; *clausula* in Latin; and *cadenza* in Italian. It consists of two pitches [lit. ‘intervals’] in succession through which a harmony can be ended. These two pitches are known as essential [*wesentlich*], and the others, which are accompanimental or preparatory, are known as non-essential [*zufällig*] or discretionary [*willkürlich*].

§. 2

Every cadence is either perfect or imperfect.

Cadences are called perfect, *clausula perfecta*, *totalis* or *formalis*, not only when they can divide one part of a piece from another part, but also when they can completely end a piece.

Cadences are called imperfect, *clausula imperfecta* or *partialis*, when they can divide one part of a piece from another, but when they cannot properly conclude a piece, unless it occurs in an extraordinary way.

(I) On the perfect cadence

In the perfect cadence, the fundamental or bass voice moves from the fifth degree to the first, during which time the highest voice either ascends from the seventh degree to the first or descends from the second degree to the first. If one adds the middle voices to these outer voices, one therefore has four types of clausulae with respect to the melody:

- 1) The soprano clausula, or *clausula cantizans*.
- 2) The alto clausula, or *clausula altizans*.
- 3) The tenor clausula, or *clausula tenorizans*,
- 4) The bass clausula, or *clausula bassizans*.

The soprano clausula, as said, goes either from the seventh degree to the first, as in Tab. XXX, Figs. 1 and 2, or downward from the second degree to the first degree, as in Tab. XXX, Fig. 3.²⁰⁸

²⁰⁸ Traditionally the progression from degree two to one forms a tenor clausula, not a soprano clausula.

The alto clausula remains on the fifth degree, as in Tab. XXX, Figs. 1, 2 and 3.

The tenor clausula descends from the fourth degree to the third (Tab. XXX, Figs. 1 and 3) or ascends from the second degree to the third (Tab. XXX, Fig. 2).²⁰⁹

The bass clausula ascends a fourth from the fifth degree, or descends a fifth, which is the same (Tab. XXX, Figs. 1, 2 and 3).

Notes

(*) The four voices do not always conclude with their designated closing intervals [*Schlußintervalle*], however. They often tend to exchange these among themselves, thus resulting in inverted cadences [*umgekehrte Tonschlüsse*]. But, if the cadence should remain perfect under inversion, the bass clausula must either remain [in the bass] or the bass must close with one of the two soprano clausulae [degrees seven–one or two–one]. These two clausulae – namely, the one in the bass and the one in the soprano – give the cadence its actual form, while the clausulae of the two middle voices determine nothing, because they only serve as fillers, which is why many call them *clausulae explementales*.

Without lingering on the many possible permutations, we would like to show in a few examples:

α) how the soprano's cadence can be

made into the alto clausula: Tab. XXX, Figs. 4, 8 and 9.

made into the tenor clausula: Figs. 5, 6 and 10.

made into the bass clausula: Fig. 7.

β) how the alto's cadence can be

made into the soprano clausula: Tab. XXX, Figs. 5 and 6.

made into the tenor clausula: Figs. 4, 7, 8 and 9.

made into the bass clausula: Fig. 10.²¹⁰

γ) how the tenor's cadence can be

made into the soprano clausula: Tab. XXX, Figs. 4 and 9.

²⁰⁹ Traditionally the progression from degree four to three would not be considered a tenor clausula, but rather a type of alto clausula.

²¹⁰ In Fig. 10 the bass clausula in the alto voice is not ideal, as the final chord lacks a third and the alto and soprano voices make a direct octave.

made into the alto clausula: Figs. 5, 7 and 10.

made into the bass clausula: Fig. 8.

δ) how the bass's cadence can be made into the soprano clausula:

Tab. XXX, Figs. 5, 6, 7, 8 and 10.

One often allows the alto to descend from the seventh degree to the fifth, as in Tab. XXX, Fig. 11. This sometimes occurs in the tenor if the voices are exchanged. Such a descent of the voice is termed anomalous, or a *chûte irreguliere* [irregular descent].

(**) To prepare the perfect cadence, one generally uses the 6/5 chord, the 6/4 chord or also the eleventh chord;²¹¹ these latter two must be made on the strong beat with the dominant degree [in the bass], so that afterwards the first degree can also be heard on a strong beat. See Tab. XXX, Figs. 12, 13 and 14.

(***) The ancients also distinguished the perfect cadences as *in primarias, secundarias, tertiarias, affinales* and *peregrinas*. α) A cadence that occurred on the first degree of the piece was called *primaria*, likewise *principalis, praecipua*, etc. Because it was needed at the end, it was also called *finalis*. β) A cadence that occurred on the fifth degree was called *secundaria* or *dominans*, likewise *minus principalis*. γ) A cadence that occurred on the third degree was called *tertiaria* or *medians*. δ) A cadence that occurred on another neighbouring key from the scale was called *affinalis*. ε) A cadence that occurred on a neighbouring key that was not from the scale was called *peregrina, adoptitia* or *assumta*. The old authors are not in agreement on this, however, and one might consider a clausula to be a *peregrinam* that another views as an *affinalem*. All these clausulae from β) onwards are called, in a word, *clausulae intermediae*, because they are used in the middle of a piece when the key changes. Here it is still to note: α) that the Phrygian mode in e has no *clausulam primariam*, as it only permits an imperfect clausula; β) that it has no *clausulam perfectam secundariam*, because of the diminished fifth above b; and γ) that for this same reason, the Mixolydian mode in G has no *clausulam perfectam tertiariam*.

In addition, the ancients spoke of all kinds of *clausulis ordinatis* and *saltuiis; ordinatis ascendentibus* and *descendentibus; ordinatis ascendentibus perfectioribus* and *imperfectioribus*, of *saltuiis perfectioribus* and *imperfectioribus*, of *clausulis formalibus perfectis dissectis* and indeed of 1) *clausulis formalibus perfectis dissectis desiderantibus*, and of 2) *clausulis—formalibus—perfectis—dissectis—acquiescentibus*; (I must draw a breath); of *cadentiis compositis*, and of *cadentiis compositis maioribus* and *minoribus*, and even further of *cadentiis compositis maioribus diminutis* and *cadentiis compositis minoribus diminutis*, etc. In the present day's more accessible and certain way of teaching, one does not need all of these useless classifications and re-classifications of sub-classifications, whereby things are multiplied without need and which have no other purpose than either something incidental regarding the preparation and progression of a clausula or the variety of metres. I myself wonder how writers on music can still be found who have the heart to take up the same dusty contrivances [*staubige Fratzten*] again.

²¹¹ By an eleventh chord, Marpurg is referring to the 4 in the 4–3 suspension in Fig. 13.

(****) Regarding practice, the perfect cadence is further divided into the plain [*schlecht*] and the ornate [*zierlich*]: *in clausulam puram* or *simplicem*, and *ornatum* or *floridam*, *compositam*, etc. The cadences are called plain or common if they are made without the addition of certain melodic or harmonic figures, as are implied by the prescribed pitches [lit. ‘intervals’]. The clausulae are called ornate if they are accompanied by all sorts of melodic and harmonic figures. If this occurs on a prolonged dominant and the final chord is delayed by various figures that correspond to the preceding passages (which, in a fugue, are generally taken from the subjects and countersubjects), one calls this a [pedal point], or *corona* in Latin: a prolonged cadence.²¹² This is ordinarily used at the end of a fugue, where it can be continued on the prolonged final chord. One sees a few examples of this in Tab. XXX, Figs. 15 and 16.

(*****) As an aside, note that resolutions of the [chordal] seventh to the third degree are nothing other than perfect cadences.²¹³

(II) On the imperfect cadence

There are three kinds of imperfect cadence:

- 1) The first kind occurs with respect to the lower voice from the first degree to the fifth and belongs in both major and minor keys (Tab. XXXI, Figs. 1 and 2). The well-known adage it will go out on a Lami originated from this kind of cadential passage in a minor, where it goes from the a to the e or, according to the language of solmisation, from la to mi, because it has something sad about it (although some want to derive it from a composer by the name of Lalemi).²¹⁴ The harmony given to the penultimate note in this cadence is actually the harmonic triad. As in the perfect cadence, the three upper voices can be exchanged with each other.
- 2) The second kind occurs with respect to the lower voice from the fourth degree to the first, and is also used in both major and minor keys, despite it stemming from the Mixolydian mode and consequently from G major. The harmony given to the penultimate note is either the harmonic triad (as in Tab. XXXI, Figs. 3 and 4) or the 6/5 chord (as in Tab. XXXI, Figs. 5 and 6). If one gives the penultimate note the chord of the augmented fourth,²¹⁵ a cadence emerges

²¹² The term *corona* (‘crown’) is related to the fermata symbol that indicates an improvised cadenza over the dominant harmony in the context of a concerto. In a fugue, however, one would not refer to the concluding dominant pedal point as a cadenza.

²¹³ This out-of-place statement may stem from Rameau, who theorised that cadential logic applied not only at phrase endings, but in fact governed all harmonic progressions.

²¹⁴ The expression is translated into English more idiomatically as ‘it will come to a bad end’, which is the sense given to the phrase when it appears in contemporaneous German dictionaries. The definition of ‘Lalemi’ given in Walther’s *Musicalisches Lexicon* is a paraphrase from the Italian author Tommaso Garzoni (1549–1589), who describes the term in his *La piazza universale di tutte le professioni del mondo* [The universal workplace of all the professions of the world]. Garzoni attributes the expression to his contemporary, the Venetian printer Paolo Manuzio (or Paulus Manutius, 1512–1574). Garzoni’s explanation is subsequently paraphrased in musical, literary and lexical texts through the seventeenth, eighteenth and nineteenth centuries. There is no such composer named Lalemi. See Tommaso Garzoni, *La piazza universale di tutte le professioni del mondo*, *nuovamente formata* (Venice: Giovanni Battista Somascho, 1586), 453; Walther, *Musicalisches Lexicon*, 351; and Balázs Mikusi, ‘“Learned Style” in Two Lessing Settings by Haydn’, *Eighteenth-Century Music* 1/1 (2004), 29–46, esp. 44–46.

²¹⁵ In the first example of Fig. 7, the augmented fourth appears in a 6/4/2 chord; in the second example of Fig. 7, it appears in a 6/4/3 chord. Thus Marpurg apparently considered both to be ‘chords of the augmented fourth’.

from it, which can be viewed as nothing other than an inversion of the perfect cadence, as in Tab. XXXI, Fig. 7.²¹⁶

Regarding the 6/5 harmony on the penultimate note, notice that, contrary to the well-known inversion of the root-position seventh chord, not the fifth but the sixth is considered dissonant and, indeed, a kind of primary dissonance. Consequently, one keeps the fifth degree in its place and instead allows the sixth degree to ascend a step in order to resolve the elicited dissonance. This process is called the recoil²¹⁷ (*repercussio*), because the sixth is obliged to retreat after colliding with the fifth, consequently evincing a dissonance; and because this cannot happen downwards, it rises one step. The 6/5 chord is used in this way at the cadence, but, in all other cases, it must comply with the nature and quality of its originating seventh chord. Rameau names this cadence type a *cadence irrégulière*, an irregular cadence.²¹⁸

3) The third kind occurs with respect to the lower voice from the sixth degree to the fifth and only takes place in a minor mode. It originates from the Phrygian mode in E, where it occurs from the second degree to the first, namely, from the f to the e (Tab. XXXI, Fig. 8). The bass here often changes its clausula and goes from the fourth degree to the fifth (as in Tab. XXXI, Fig. 9) or from the second degree to the fifth (as in Tab. XXXI, Fig. 10). As one will see, the harmony given on the penultimate note is generally the 6/3 or the 4/3 chord consisting of the sixth, fourth and third [over the bass], and this latter harmony is made on the weak beat. As a preparation, the chord of the seventh generally precedes on the strong beat and on exactly the same [sixth bass] degree. This imperfect cadential passage [*Schlußgang*] is most common in the sacred style, where it is of particular value in its actual form;²¹⁹ in other styles, however, it is practised in such a way that one gives the chord of the augmented sixth to the penultimate note (Tab. XXXI, Fig. 11).

§. 3

The perfect cadence can be interrupted or evaded in three different ways: α) through a changed progression of the bass voice; β) through a modified harmony on the final note of the bass voice; γ) through the elision of the closing note. Such an interrupted, evaded or, as one otherwise says, fleeing cadence is called by the name of a deceptive cadence: *cadenza finta, fuggita, d'inganno* in Italian; *cadence detournée, évitée, rompuë, feinte, trompeuse* in French; and *clausula* or *cadentia ficta, interrupta, decipiens, euitata*, etc. in Latin. Because these deceptive cadences remove the true interval or the true harmony that should in fact occur, they allow one to extend a passage without making a definitive cadence or close out of it. In fugues, they are of the

²¹⁶ Here 'inversion' [*Umkehrung*] refers not to invertible counterpoint, as before when discussing clausulae, but to chordal inversion. The first chord of the first example in Fig. 7 can be understood as the third inversion of a V7 chord, but not the first chord of the second example in Fig. 7, because this would be the third inversion of a viio7 chord.

²¹⁷ *Zurückprellen*.

²¹⁸ Before 1726, Rameau defined the *Cadence imparfaite* or *irrégulière* as the progression IV–I or I–V. After 1726, however, he restricted it to the progression IV–I. According to Rameau, a sixth may be added to the IV chord in this context, resulting not in a ii6/5 chord, per the usual practice of inversion, but in a IV chord with dissonant *sixte ajoutée*. See Michael Polth, 'Klausel und Kadenz, Nach 1720, Die Kadenz als Klangverbindung', in *MGG Online*, ed. Laurenz Lütken (Kassel: Bärenreiter, 2016–), accessed 18 October 2021, <https://www.mgg-online.com/mgg/stable/15208>.

²¹⁹ Its 'actual form' presumably refers to its use in the Phrygian mode.

utmost necessity for the uninterrupted continuation of a harmonic texture. As proof, we should like to comment upon a few examples of such deceptive cadences.

In Tab. XXXI, Figs. 12 (a) and (c), the bass ascends one tone instead of leaping to the first degree. Regarding the formation of the harmony on the final note, one sees the inversion of these examples in (b), (d), (e) and (f). In (g) and (h), the bass descends a third. The inversions of the latter example can be observed in (i), (k), (l) and (m). In (n) and (o), the bass ascends a fifth, whereby one notes the 4–3 suspensions over the sequence of fourths and fifths in the first example. The inversions of the second example are in (p), (q) and (r). The harmony on the closing note is altered in (s) and (t), the result being the well-known sequence of sevenths over a progression of alternating fourths and fifths. The inversions of the last example are in (u), (v) and (w). At (x), the cadence is already interrupted by the minor third over the penultimate note, namely, the dominant.²²⁰ One will find examples of evaded cadences resulting from the elision of the closing note in Tab. XXXVIII, Fig. 2. One need only refer to the notes on this figure.

Section Three

On the development of a fugue

The first exposition of a fugue subject arguably requires the least effort in general; the difficulty pertains to its continuation. But this will be alleviated if one takes note of the following general rules and comments, which are based on the most common [procedures]. We assume,

α) that one has fashioned a subject that is capable of repetition and of a good complementary counterpoint, according to the nature of the key in which the fugue should be.

β) since the subject entries in the different repetitions do not always have to succeed one another at the same distance, a subject must be organised right from the beginning such that the *comes* can succeed the *dux* in various ways: below, above and in all kinds of kinds and genres of stretto. Regardless of how a subject is organised, it must always be capable of various kinds of stretto. Ultimately it is merely a question of a thorough examination. Each subject contains several versions of itself.²²¹ But where does one learn this manner of examination? In the doctrine of double counterpoint and canon? One cannot do without these aspects of composition in the fugue, be it simple or double, in similar or mixed motion, and so on. Thus, all fugues where the subject is not treated such that several kinds of stretto occur now and again (because one does not need them all at once) bear no favourable testimony to the discernment of their authors. The fugue's subjects could be good, but the composer did not know how to treat them. Such composers can achieve more distinction in a different genre of musical composition. However, because not all subjects are of the sort that one can always bring them in their entirety and at various distances against each other [in stretto], their shortening and parsing is not only

²²⁰ In Fig. 12(x) Spieß uses a common technique of cadential evasion that Angelo Berardi dubs *motivo di cadenza* [cadential motif]. Berardi *Documenti armonici*, 151. See Johannes Menke, 'Die Familie der cadenza doppia', *Zeitschrift der Gesellschaft für Musiktheorie* 8/3 (2011), 398–99.

²²¹ That is, each subject is capable of being treated in canon in various ways.

permitted, but, in fact, this is counted among the beauties of the fugue. The shortening consists in taking only the first part of the subject and using it now and then in stretto between the different voices. We add straightaway the condition of stretto, so as not to excuse those who would take the opportunity to shorten the subject because they do not know how to proceed any further. In shortening, however, one has the freedom to split up, augment and diminish the notes; to tie unbound notes; to transform thesis into arsis and arsis into thesis [i.e. to shift metrically]; to imitate at all intervals without difference; and this can be accomplished in all kinds of motion. The parsing of a subject consists in dividing it into segments and distributing them between the various voices, such that one works through them via imitation and transposition either with these parts alone, or one lets a passage derived from the other countersubjects [*Gegensätze*] or from the first countersubject [*Gegenharmonie*] sound against it in a different voice at the same time. Examples will make this matter clearer.

First Example

The pertinent subject is in Tab. XXXI, Fig. 13 and has been imitated against itself at all intervals, at various points of remove [in Figs. 14–22]. To save space, we have mostly set out the beginning of each type [of stretto], since one can always complete the remaining part of the subject as desired, as it remains whole in both voices, except in Fig. 21.²²²

This subject has been imitated at the second in Fig. 14. One can take the following voice an octave higher, thus at the ninth, if the two voices should not come together at the unison, or if one wants to make the harmony three- or four-voice. This occurs through the addition of a simple third, because, as has been indicated on the beginning notes by the *custodes*²²³ found above them, one can supply the third and fourth voices a third above the lower and upper voices.²²⁴

This subject is imitated at the third in Figs. 15 and 16.

at the fourth in Fig. 17.

at the fifth in Fig. 18.

at the sixth in Fig. 19.

at the seventh in Fig. 20.

at the octave in Figs. 21 and 22.

All of the examples from Fig. 14 onward occur in thesis and arsis [i.e. different metrical placement] throughout.

²²² Marpurg may be referring to the fact that, if completed, the canon in Fig. 21 would result in an improperly treated seventh on beat two of bar two.

²²³ This refers to the mordent-like symbols generally used to indicate the position of the note-head at the beginning of the following system.

²²⁴ This history of the technique of filling out a harmony by adding an additional voice in parallel thirds is discussed in the introduction.

Second Example

The pertinent subject is in Tab. XXXII, Fig. 1 and has already been treated in various ways in the honourable Mattheson's *Organistenprobe* (and, indeed, with a chromatic countersubject).²²⁵ We have therefore chosen it because the subsequent voice can enter in all bars with only very slight shortening or alteration of the subject.

Figs. 2, 3 and 4. Since the following voice in Fig. 1 had to rest for six bars, it enters here [Fig. 2] immediately after the fifth bar. In Fig. 2, this entrance occurs at the fourth, whereas it occurs at the lower seventh in Fig. 3 and the lower ninth in Fig. 4. This process is based on double counterpoint at the tenth and the twelfth, which describes the relationship of Figs. 3 and 4 to Fig. 2, respectively; one will better understand this after having been made familiar with the rules of double counterpoint.²²⁶

In Figs. 5 and 6, the following voice enters after a pause of four and a half bars. Regarding the beginning notes of the following voice, both examples are at the twelfth.

In Figs. 7, 8 and 10, the following voice enters after a pause of three bars and in Fig 9 after a pause of three and a half bars. In this last example, however, one can also make the entrance right at the beginning of the fourth bar, if one transforms the minim into a breve.

At Fig. 11 and Fig. 12, both of which are in [invertible] counterpoint at the octave, the entrance occurs after a pause of two and a half bars, and in Fig. 13 after two bars.

In Figs. 14, 15, 16 and 17, the last three are, when compared to the first, in counterpoint at the octave, tenth and twelfth, respectively. The entrances occur in the closest stretto, namely, straightaway in the second bar.

In Figs. 18 and 19, the imitation occurs in arsis and thesis: in Fig. 18 in similar motion; in Fig. 19 in inverted motion.

In Fig. 20, both voices begin the subject simultaneously in contrary motion, and the same figure is made into a four-voice texture by the addition of thirds in Fig. 21. One can omit a voice at will, should the passage be worked through in only three voices. Regarding the added thirds in the fifth bar, a change has occurred: instead of the e, a d has been taken in order to make the harmony correct. In the minor mode, however, the third is permitted, as one can attempt if G major is changed into G minor.

In Fig. 22, the subject appears in a double stretto with respect to the highest and lowest voices. Moreover, one can still vary it in many different ways; but this will suffice for our purposes. One finds this example by Mattheson worked out exceptionally and with a countersubject by Luigi Battiferri [1600–c.1682] in Tab. XL [Fig. 3].

²²⁵ This subject is found, not in Mattheson's *Exemplarische Organistenprobe* (Hamburg: Schiller and Kißner, 1719), but in *Der vollkommene Capellmeister*, 368. Marpurg's theme follows Mattheson's, except it is rhythmically augmented (doubled), until the fourth bar, where Marpurg's differs from Mattheson's theme and has the *dux* enter earlier and above, rather than later and below, as Mattheson does.

²²⁶ See Chapter Eight beginning on p. 161 of Part One.

Third Example

In the two previous examples, we were only concerned with a single subject. Here, two come into consideration simultaneously, as marked with numerals in Tab. XXXIII, Fig. 1. The example found in Fig. 2 originated from this main subject and countersubject²²⁷ through shortening and parsing. The bass barely begins the first subject when the soprano follows it in imitation. Neither the first nor the second voice presents the subject in full, as they only work through its beginning. While the bass transposes the four crotchets from the second bar of the fugue subject, the upper voice confines itself to the first five notes of the subject and works through these against the bass via transposition. Thus, the first and second bars of the subject have been parsed and developed between themselves. Against these two voices, the alto sounds a fragment derived from the second subject (that is, the countersubject) via transposition. The entire main subject finally appears in the sixth bar of the first soprano voice with an unexpected entrance in stretto, after the second soprano voice began the subject shortly beforehand at the beginning of this bar. The example found in Fig. 3, which actually belongs to the episode, originated from the fourth bar of the main subject in Fig. 1. The highest voice takes this fragment [*Clausel*] derived from Fig. 1 and works through it via transposition and thereby modulates into various keys according to the rules of modulation. The bass voice works against it with the familiar segments [*Förmelchen*] from the second subject, and both parts continue this contest among themselves for four bars, upon which the tables are turned, and in the following [fifth] bar, the upper voice seizes this fragment in contrary motion, whereas the bass imitates the passage derived from the first subject in a free manner via transposition in ongoing modulation against it.

Fourth Example

We have already seen this subject in the chapter on the *comes* (and, in fact, in Tab. XIII, Fig. 4), and here it is both shortened and parsed in Tab. XXXIII, Fig. 4, and it has thereby been developed in various modulations, one after the other. The two upper voices take over the first two bars of the subject, and the bass works against them accordingly with the third bar of the subject. In a different way, namely, in two parts, one sees the fugue subject in the following Fig. 5 parsed in a freer manner. This last example belongs to the episode.

Fifth Example

This example is in Tab. XXXIII, Fig. 6, and the first bar of the upper voice – including the first note of the second bar – contains the fugue subject. It appears here in stretto in various ways: in similar and contrary motion, and in actual and augmented note values. The middle voice takes up the subject in similar motion immediately following a crotchet rest but with augmented notes, and, before it completes the subject, the lower voice enters with the subject in contrary motion. After the middle voice ends the subject, it immediately repeats the subject a fourth higher in ordinary motion and note values without any intervening notes. The upper voice, however, does not expect the subject to end, and instead continues with the answer immediately. This fugue subject has been worked out even more compactly and in a different way in the

²²⁷ *Hauptsatz* and *Gegensatz*, respectively.

following Fig. 7. The bass always shortens it and has it three times, whereas the upper and middle voices take it whole, and it is found twice in each of them, as one will see from the symbols found over the beginning notes [of each subject statement].

We now return to our notes

γ) If one has examined the fugue subject according to the manner just shown, or, if there are multiple subjects, if one has undertaken both, then the fugue is, so to speak, already complete. One only needs to join together the various parts arising from this kind of stretto, shortening and parsing of the subject through good episodes. Here one takes one part from this scale, another part from that one, according to the rules of modulation, and – so that the subjects may appear in all voices without exception, and not just in the outermost voices alone or only between the scales of the tonic and the dominant – one can (so long as it is required) make a plan of the subject entries [*Wiederschläge*] according to the examples of good composers. These can be noted provisionally in the score, in order to work out the fugue completely afterwards. This outline must be so fashioned that the greatest feats [*Kunststücke*] remain last, and the weaker always precede them, so that – according to the sensible rule of a certain very well-known practical master – the beginning is good, the middle even better and the end sublime.

What little yet remains to be said will be taught partly in the following general rules and partly in the subsequent examination of entire fugues.

(I) General rules on the development of a two-, three- or four-voice fugue with one subject

Only those fugues that possess a commanding subject belong here; the *comes* may succeed the *dux* in augmentation or in diminution, in similar or contrary motion, and so on.

According to the ancients and a few moderns (among them, for example, Theil), all those kinds of artful fugues where the *comes* responds to the *dux* with altered note values and motion are counted among the double fugues. The reasons they [such ancients and moderns] can do so are unknown to me. If they do so because the different forms in which a subject manifests itself in stretto are derived from double counterpoint, they are incorrect, as double counterpoint is also demanded by the simple fugue if it should be good. The double fugue takes its name from the various subjects which appear in alternation in it and not from double counterpoint. It is something else if multiple subjects are simultaneously developed in those fugues where the following voice answers the beginning voice in altered notes [lit. intervals] and motion. In this case they belong among the double fugues, but not before [fulfilling these conditions]. The reputation of great men is not capable of justifying a thing's incorrect designation.

If the subject

(1) has been presented once in the various voices, then one continues the harmonic texture either for several bars according to the rules of the episodes and then makes a cadence; or one makes [a cadence] immediately after the first complete exposition, if the melody

of the fugue subject is so inclined. This cadence can occur in either the tonic or the dominant, according to what the preceding harmony seems to need the most naturally.

When we said on various occasions that resting places do not belong in the fugue and would appear to contradict that here by the imperative of a cadence, we must explain ourselves. The prohibition of resting places is to be understood with regard to all voices simultaneously; it is not to be interpreted as if a number of voices were not themselves allowed to make a cadence of their own. It is completely unnecessary for all the voices to continue on [*wegbrummen*] in one breath and for no sign of the difference between the sections to be found. But the cadence must either not be perfect [*formal*] (as one can avoid it according to the three methods explained above); or, if it is perfect, either 1) the final note or one of the other cadential tones must commence the fugue subject or a countersubject,²²⁸ or 2) one must immediately omit one or another note from the cadence, afterwards taking up, as said already, either the theme itself or a countersubject. Examples of this will be given.

(2) In this cadence, one lets either the *dux* or the *comes* of the fugue subject enter in the voice where it has not recently been; or, if no episode [*Zwischensatz*] has preceded the cadence, one lets an episode sound at this cadence, in order to create an even greater desire in the ear for the return of the main subject, which can enter from there in a convenient harmony, with either the *dux* or the *comes*, as said, and namely, in those voices that have not had it recently.

(3) If the subject shows itself again in a voice, one seeks out the *comes* in the following voice a little closer, if one wants. Many kinds of stretto can be introduced into the subject so that the fugue is not too long, and one does not expect the same distance between subjects as in the first exposition. This *comes* can occur at the octave of the tonic or the dominant, after which the following voice can enter earlier after the *comes*.

(4) One continues this second exposition according to the number of voices, with assorted intervening passages [*Zwischensätze*] either in all the parts or in only a few, since one can keep silent the voices that will take the subject in the third exposition using a few pauses. One organises these episodes in such a way that one is able to cadence in a related key, whereby the rule is: one must modulate to the regular keys before one goes to the irregular. For greater certainty, one can hold onto the known order of the keys with regard to their sequence until one knows how to transcend the rules and how to modulate with sensible freedom.

(5) Henceforth the fugue subject appears in an entirely different key and perhaps simultaneously in a different key than it belonged to at the beginning [in the subsequent *comes*]. If one has moved from a major key to a minor key, then one makes the *comes* in a related minor key according to the dictates of the main key of the fugue. The same relationship applies if the fugue subject moves from a minor mode to a major mode, since the *comes* occurs in a related major key.

(6) After this, one proceeds continuously to develop the fugue subject as much as possible in all related keys, and indeed [with the subject] whole, shortened and parsed. One interweaves the subjects with good episodes [*Zwischenharmonien*] and eventually

²²⁸ *Zwischensatz*, which could also be understood to mean ‘episode’, except that it would be unclear how a single voice can begin an episode.

approaches the tonic again in a good way, where one treats the subject in still different ways: now whole, now shortened, with all sorts of imitation, both periodic and canonic. Finally, if desired, one can close emphatically with a prolonged cadence or a so-called *point d'orgue*. The following analytical explanation of a four-voice fugue will make all of this clearer. It is contained in Tabs. XXXIV and XXXV.²²⁹ We must recall in advance that the author thereof sought to modulate more in the episodes and countersubjects than in the transposition of the fugue subject, since it is only worked out between the octave of the tonic and the octave of the dominant, as one always tended to do in the serious style back then, and as still happens in the present day with those who write according to the principles of the modes in the so-called *a cappella* style. In the article on the double fugue, we will have more occasion to see in which other ways one can spin out a fugue subject in other keys.

The first exposition of the subject extends from the first to the ninth bar, and, since the tenor begins the *dux*, according to the rules of the exposition, the soprano is the next to receive it once the alto has previously sounded the *comes*, which is repeated in the bass at the close of this exposition. All the voices enter without particular interludes, and, indeed, the third voice with a tied second [i.e. ninth], and thus a dissonance. The fourth voice, however, enters at such a suitable harmony, with all the voices together and thus characteristic of a cadence, that it could not have happened earlier or later. From this one derives the rule: that one does not delay the entrance of voices if the harmony allows them to enter; but if the harmony does not allow it, then one can delay the subject entries with interludes woven in-between. It can still be noted here how, because the beginning subject closes with a soprano clausula, not only does the alto immediately fall on the cadential note [at the beginning of bar three], but also either the subject in all following repetitions is always somewhat changed at the end or the harmony is so organised that the motion always continues as necessary, provided that the next voice is not immediately introduced at the cadential point or directly afterwards. We hereby note this in advance so that it need not be repeated in every instance.

The second exposition begins at the end of the ninth bar and proceeds until the twentieth bar. The subject therein has again been worked through by all the voices, but in a different way. Those which had the *dux* before now have the *comes*, and, vice versa, those which had the *comes* now have the *dux*. The voices here follow in exactly the same order, one after the other, in which they sounded in the first exposition. Namely, the tenor that began the fugue enters at the start of the second exposition immediately after the first exposition and without episodes; yet now the tenor has the *comes* (since it previously had the *dux*). Since, however, the tenor departs from the subject at a perfect cadence in the tonic [in bar eleven], the cadential note [G in the tenor] is immediately broken off and a fragment derived from the theme (but used in contrary motion and marked with a symbol on the table) is begun, which the bass repeats immediately via imitation, by which the necessary motion is completely preserved. After this short interlude, the alto, which until now had rested briefly, takes up the *dux* in the twelfth bar. After its end, the harmony tends towards a cadence that is somewhat offset, however, by the intervening passages, which consists of one phrase [*Clausel*] imitated in the three lower voices and marked with signs. After these interludes and shortly before the sixteenth bar, the soprano takes the *comes*, and, in the seventeenth bar, the bass takes the *dux*. With that, the second exposition is finished.

²²⁹ This fugue is from Battiferri, *Ricercari*, Op. 3, published 1669. There is a score edition in commonplace books compiled by Jan Zelenka (1679–1745) during his studies with Fux in Vienna, in *Collectaneorum Musicorum, Liber IV* (Vienna, c.1717–1719).

The third exposition begins on the twentieth bar and extends until the twenty-seventh. The subject also appears in it four times, but in a different manner. Previously, the entrances occurred with different intervals – that is, with the alternation of the *dux* and *comes*. It now occurs twice in succession on the same intervals; namely, the tenor and soprano follow at the octave and take the *dux*, whereby the soprano enters somewhat earlier in the twenty-second bar (that is, at a closer distance), and thus restores the motion that began to flag in the other voices due the cadence in C [middle of bar twenty-two]. The bass and alto subsequently take the *comes*, and this third exposition closes with a cadence in B flat [downbeat of bar twenty-seven].

The fourth exposition begins on the twenty-seventh bar and extends until the thirty-fourth bar. The subject here is worked through in stretto, and the voices follow each other on different intervals [i.e. mixing *dux* and *comes*]. The tenor begins with the *dux*; the alto immediately takes the *comes* at the shortest stretto, and at precisely this same distance the bass begins the subject against the soprano, whereby the double counterpoint at the octave, in which these two last entrances appear against the previous two, is to be observed. Afterwards the harmonic texture is continued until the thirty-fourth bar through the imitation of short fragments [*Clause*l] derived from the theme, and it cadences in D.

The fifth exposition begins at the end of this thirty-fourth bar and continues until the thirty-seventh bar. The theme here always appears in parallel thirds and is answered by the other two voices in stretto in exactly this way: namely, in thirds. The alto and bass commence the subject simultaneously, and the soprano and tenor follow shortly behind them in this way. After a brief appended episode, this exposition is also closed.

The sixth exposition begins at the end of the thirty-seventh bar and continues until the forty-fourth bar. The theme is organised here in exactly the same way as in the previous exposition, whereby the two upper voices, with respect to both upper voices from the previous exposition, are transposed between themselves at the octave in double counterpoint. The rest is an episode commensurate with the nature of the main subject.

The seventh and final exposition begins at the conclusion of the forty-fourth bar and lasts until the end. The soprano and tenor²³⁰ begin the subject in thirds [tenths], but shortened; the alto²³¹ and bass follow in stretto, continue the subject further and are immediately answered by the soprano and tenor in stretto, with both voices in simultaneous thirds, after which the entire fugue is closed with a prolonged cadence.

Notes

1) A three-voice fugue can be devised just as a four-voice fugue. One need only omit the fourth voice in each exposition, and the same applies to a two-voice fugue, where the last two voices are always omitted. Regarding the two-voice fugue, however, it must be noted that one usually makes it double, and thus tends to connect the main subject with a countersubject in double counterpoint at the octave. Regardless of whether it be simple or double, as easy as it may seem to be constructed, a two-voice fugue is subject to no slight difficulties, in part due to the strict rules that are prescribed in crafting a two-voice composition, and in part because (apart from

²³⁰ Original: alto (not in errata).

²³¹ Original: tenor (not in errata).

the main subject) all episodic passages must be imitated in alternation between the voices as much as possible, and more precisely than in many-voiced fugues. A certain great composer is justified, perhaps, in considering a beautifully fugal duo to be a masterwork of composition. If, in a many-voiced fugue, one mostly values a beautiful, harmonic texture, then in a two-voice fugue it is particularly the melody that comes into consideration. So that the composition will not be dry and flat, certain lively turns and passages are required.

2) In no fugue are all the voices required to proceed at the same time. One can frequently let not only one, but also two of them rest, so they may take up the subject afterwards all the more refreshed. One does not ordinarily let the one voice cease, however, before another enters. But one is bound to no laws here, and in addition, if two voices are to rest, they can disappear at once or successively, one after the other.

3) Regarding the fugue in contrary motion, it is yet to be noted how it does not matter whether the *comes* follows the *dux* at the fifth, the octave, the third or a different interval altogether, and thus whether the repetition of the subject occurs in free or strict inversion in the second voice. One must simply continue in the manner one began, and it is not permitted to digress before one brings the subjects together in stretto. The alternating motion can likewise be interrupted, and sometimes one voice can answer the other in similar motion, if the third voice grasps the subject again in inversion. One will be able to judge the manner and quality of the fugue in contrary motion sufficiently from the following examples.

Tab. XXXVI, Fig. 1. Here the second voice follows the first at the fifth in free [inverted] motion. The third voice takes the subject in the same motion as the second voice entered; the fourth, however, answers in inversion.

Tab. XXXVI, Fig. 2. The second voice succeeds the first in free, inverted motion at the same interval.²³² The actual *comes* sounds first in the seventh bar and after that in the tenth bar of the bass.

Tab. XXXVI, Fig. 3. This example is also in free, inverted motion. Note the stretto in the fifth bar between the soprano and the bass voices; in the sixth bar, the alto and tenor voices take the subject in thirds.

Tab. XXXVI, Fig. 4. Upon repetition, the subject here is transposed in strict contrary motion (as one can see from the similar sequence of intervals), and the *comes* begins at the third. The third voice takes the inverted subject again, and here the order of alternating motion is interrupted, just as in Fig. 1.

Moreover, one must not confuse the fugue in contrary motion, the *fuga contraria*, with the invertible fugue, the *fuga inversa*. The former denotes merely a fugue where the *dux* follows the *comes* in contrary motion, although – if it is doubled²³³ – the various countersubjects in it are also devised according to the rules of double inverted counterpoint and, consequently, can be inverted among themselves. The latter denotes a fugue that is produced entirely from beginning to end with all episodes and countersubjects²³⁴ in double inverted counterpoint, and where the whole composition, with inversion of the voices, can be brought into contrary motion.

²³² That is, beginning on the same pitch, F.

²³³ That is, in double invertible counterpoint.

²³⁴ *Zwischenharmonien* und *Gegenharmonien*.

One finds examples of this in the *Art of Fugue* by the late Kapellmeister Bach, and information regarding the creation of such counterpoint will follow in this treatise.

(II.) General Rules on the development of a two-, three- or four-voice double fugue

All those fugues belong here wherein different subjects are combined among themselves; the *comes* may follow the *dux* in augmentation or diminution, in similar or dissimilar motion, and so on. In its fashioning, take note of the following:

- (1) that, regarding both note values and the phrasing of the melody [*Wendung des Gesanges*], the subjects must be distinct from each other, so that the ear will perceive the motion of the one against the other even more clearly.
- (2) that it is good if the double fugue consists of one voice more than it has subjects. Not only can more artful imitations be applied and the subjects be better developed individually, but this also allows a voice to rest sometimes so that afterwards it may take the subject anew. In contrast, in double fugues where there are no more voices than subjects, each voice is usually active throughout.
- (3) that a subject does not always need to be retained or worked through in full.
- (4) that the subjects [voices?] do not cease simultaneously.
- (5) so as not to become confused in double fugues with many subjects, one can distinguish the subjects from one another by placing numerals above them while composing.
- (6) it is not necessary that the primary and secondary subjects²³⁵ always accompany each other, such that one never appears without the other. Often one can develop first this one, then that one, before uniting them again.
- (7) Once the subjects have been presented once, it does not matter whether the primary or the secondary subject²³⁶ is reintroduced next.
- (8) Before one begins composing, all the various subjects that should be combined must first be set together according to the rules of double counterpoint, so that they can be inverted between themselves in this or that way. Secondly, every subject must be especially examined on its own, as in the simple fugue, to see whether it can be combined with itself in stretto in this or that way, below or above, between two, three or more voices, and thereby in thirds, periodically or canonically, and afterwards how one or more subjects can be combined in a similar way to it. Thirdly, one must examine whether the subjects are capable of augmentation and diminution, of metrical shifting, of interrupted imitation, of mixed motion, etc.

²³⁵ *Satz und Gegensatz.*

²³⁶ *Haupt- oder Nebensatz.*

Afterwards one devises the outline of the expositions in the score.

(9) Finally, the introduction of the secondary subjects can happen in two different ways, namely:

α) One works through a primary subject for a time, just as in the simple fugue, and closes in a key that is convenient for the introduction of the secondary subject – usually the first degree. As with the previous primary subject, this secondary subject is then developed with various thematic presentations and keys for a time. Next, one presents both subjects in quick succession in an unexpected way and develops them until the end with their various inversions, transpositions, and in all sorts of imitation according to the already completed outline. One finds many double fugues worked out in this manner by Battiferri and the younger Muffat. Just as it is with a double fugue of two subjects, so it is with one of three or more subjects: one can work through each subject individually in advance before having them sound together in combination.

β) Without developing any of them individually in advance, one can introduce all the subjects in immediate succession and in the following ways:

(*) One does not have to wait until the beginning voice has worked through its theme; instead, one can let the next subject enter early. Most of the double fugues by Handel are organised this way.

(**) Once the commencing voice has completed its theme, one lets a new theme sound immediately in the successive voice.

(***) Once the beginning voice has completed its theme and the following voice has repeated it, one lets a new theme be taken up against the first voice, usually after a short pause so that the difference between the subjects is more marked. One finds many double fugues set in this way by Kuhnau and Kapellmeister Bach.

Regarding the subsequent repetitions of each subject, we refer to what was said above. Just as one proceeds with regard to the introduction of secondary subjects within a two-subject fugue, so it is with one that has more. The application will be easy to implement. In the manner described at the (*) above one can introduce the third subject before the second voice has completed its own, and the fourth subject before the third voice has ended its own. In the manner described at the (**) one sounds a new theme in the third voice if the second has concluded its own, and in the fourth voice another new theme if the third voice has ended. In the manner described at (***) one lets the second voice take a new theme as soon as it has repeated the previous subject [as the comes], and the third voice may present a fourth theme as soon as it has repeated the second voice's subject, while the fourth voice repeats the subject of the third. Examples will make everything clearer, and their explanation will illustrate what must yet be noted regarding a double fugue.

First Example

This example is in Tab. XXXVII, Fig. 1 and contains the beginning of a two-voice double fugue for equal voices. The secondary subject enters shortly after the beginning of the main subject's

repetition according to the manner described above at (***) and is related to the main subject in double counterpoint at the octave. The episode following this first exposition leads the modulation towards F sharp minor, where the main subject, which previously began in the lower voice, is now repeated in the upper voice; shortly thereafter, the second subject is set against it in the second voice. Just as the first exposition closed with a cadence in B major, so too does the second exposition close with a cadence in F sharp minor. At both cadences, however, an episode commences immediately so that the motion always continues, and this latter exposition now leads the texture towards C sharp minor, where the lower voice takes the main subject and the upper voice thereafter takes the countersubject. From this example, one sees how to modulate in fugues and how the subject can be transposed from one key into the other, to say nothing of the alternation whereby – one after the other – the voices take the subject or countersubject.

Second Example

This example is in Tab. XXXVII, Fig. 2. This two-voice double fugue is also made for two equal voices, and the secondary subject enters according to the manner described above at (*). The subjects are arranged in double counterpoint at the octave, as one can see at the end of this figure at the repetition of subjects in the scale [key] of the dominant, which receives the answers of both subjects.

Third Example

This example is in Tab. XXXVII, Fig. 3. Regarding the entrance of the secondary subject, which is in double counterpoint at the octave against the primary subject, this example has exactly the same explanation as Fig. 1 of this table, except that there the lowest voice commences the fugue and here the highest voice does so. After the secondary subject is sounded in the upper voice against the *comes* in the lower voice, it appears twice thereafter in two different keys in the lower voice, but with a different countermelody [*Gegenmelodie*]. Finally, both subjects come together again in the key of G, where the highest voice begins the first subject, and the lowest takes the second subject shortly thereafter.

Fourth Example

This example is in Tab. XXXVIII, Fig. 2 and contains the beginning of a two-voice double fugue for two unequal voices, where the first subject is developed for a time before the second enters. In the exposition of the first subject, which is contained within the first ten bars, one notices its alternating transposition between the two voices. The second subject, which enters in the middle of the tenth bar in the upper voice, is also developed by itself for a time before it is joined with the first. It is noteworthy there how the second subject begins after a previous cadence in the tonic [in bar ten]; how in the eleventh bar the lower voice gives the impression that it will repeat the second subject at the octave, but then interrupts this procedure and answers regularly at the lower fifth in the twelfth bar; how the upper voice joins the subject in thirds, and it takes up the subject in the thirteenth bar after a modulation to A; and, finally, at the

beginning of the fourteenth bar, how the lower voice begins the subject at the same interval,²³⁷ but it does not continue, and in this same bar begins once again with a different tone [A] and ends in the following bar, where at last the upper voice repeats the subject at the same interval in this fifteenth bar, and, after an episode that bears a resemblance to the subject, the exposition closes with a cadence in the dominant [in bar nineteen]. The union of both subjects follows there at last. Once again, the first enters in the upper voice and, while it takes up the second subject, the second voice takes up the first subject. After this, the second voice takes up the second subject while the first subject sounds against it simultaneously [in the upper voice]. Here the two voices are inverted between themselves in double counterpoint at the octave, just as it happened in the exposition of the second subject, where the one half was inverted against the other in various transpositions, according to the same principle of double counterpoint.

Fifth Example

This example is in Tab. XXXVIII, Fig. 1 and contains an entire two-voice double fugue. The upper voice sounds both subjects in immediate succession, with the second starting after a short rest, as soon as the bass presents the *comes* of the first subject. In the sixth bar, these subjects are inverted in [double] counterpoint at the octave, such that the bass receives the second subject, while the first sounds in the soprano. In the eighth bar, where the voices turn towards the dominant at the cadence, the motion is restored through the lower voice, which takes the expected cadence note an octave higher and thereby begins the theme. The upper voice takes up the second subject in the following bar, and, after both voices have again been inverted between themselves, the harmony leads to a resting point once again in the thirteenth bar, but the cadence is avoided: in part due to the altered progression of the bass,²³⁸ and in part because the soprano takes the expected cadence an octave higher, thus beginning but not completing the subject. In order to imitate the bass, the soprano simultaneously takes the beginning of the secondary subject and develops it as an episode until the cadence in the tonic in the eighteenth bar. In the following bar, the [primary] subject and secondary subject are developed in a related key [F major], and it seems as though the harmony wants to come to rest again in the twenty-second bar. However, the altered bass progression prevents this,²³⁹ and the soprano and bass take the primary subject in stretto, in which the first iteration is shortened but the second is whole. Against this, the soprano sounds the secondary subject in the modulation to B flat major, which is transformed into E flat major when the bass takes up this subject in the following bar. After this, the primary subject is extended in the soprano in order to sound the secondary subject in the bass in two different ways, thereby finally returning the harmony to the main key. In the twenty-ninth bar, the primary theme is begun between both voices in stretto but not ended by the first voice, as it continues the texture with the secondary subject, after which the bass finally takes up the secondary subject again, concluding the fugue.

Sixth Example

This example is in Tab. XXXIX, Fig. 1 and contains the beginning of a four-voice fugue with two subjects inverted between themselves in [double] counterpoint at the octave. As one sees,

²³⁷ That is, beginning with E but an octave below the upper voice.

²³⁸ This refers to the F natural in the bass in bar thirteen, which avoids the expected F sharp in the soprano clausula.

²³⁹ Again the bass alters the expected soprano clausula by leaping up to D.

the secondary subject already enters before the first voice completes the primary subject. The *comes* of the secondary subject sounds against the *comes* of the secondary subject in the eighth bar at precisely this same distance. In the twelfth bar, the harmony moves towards a cadence in C sharp minor, which is avoided, however, by the progression of the bass, which commences the theme on g sharp but does not complete it. In contrast, the middle voice, which begins the theme a half-bar afterwards in stretto, completes it, whereby it is noteworthy how, after this middle voice has barely begun the theme, the bass voice immediately follows it with the shortened primary subject in arsis. But, after a few intervening notes, the second subject enters against it at the proper distance [in the bass of bar fourteen]. In Fig. 2 of this table, the first subject is to be found worked out in an artful way, first in three and then in two voices, through a canonic imitation in arsis and thesis. The actual beginnings of both the three- and two-voice canons have been marked with symbols. Upon completion of the canon, the first half of the first subject finally enters again in the twelfth bar of the bass, and is answered with the same [subject half] in the key of B minor in the fourteenth bar, whereupon in the sixteenth bar the middle voice begins to play the secondary subject in denser harmony, and so on.

Seventh Example

This example is in Tab. XL and contains various stretto passages with two subjects where the composer first developed each individually in a four-voice double fugue before combining them together. The first subject can be seen in Fig. 1, where the alto answers the bass at the same interval [i.e. at the octave] and at exactly the same distance as the tenor followed the soprano before. The last two voices [alto and bass] are in double counterpoint at the octave compared to the first two voices [soprano and tenor]. The second subject can be seen in Fig. 2, and the canonic imitation of the subject has also been executed between the voices at the same interval [i.e. at the octave], but without them being inverted in double counterpoint at the octave, as in Fig. 1. In Fig. 3, the second subject [from Fig. 2] is brought forth in close canonic imitation by two voices, always in simultaneous thirds. To speak in the manner of the ancients, this process is based on the kind of double counterpoint that makes a quadricinium from a bicinium and, in today's manner of teaching, such a composition can, as one will see, be designed according to double counterpoint at the octave, tenth, twelfth and many others as well. The first combination of the subjects is found in Fig. 4. The bass begins the first and the alto the second. The tenor with the soprano follows in precisely this way and at the same distance. In Fig. 5, the second subject enters first and the first subject enters last. In this figure, if we consider in particular the entrance of both subjects in the fourth bar of the alto and tenor, it can be found that they are in exactly the order that appeared in Fig. 4: namely, the first subject first and then the second subject. Whereas the lower voice in Fig. 4 always went before the higher voice, it is reversed here [in Fig. 5], as the higher voice (the alto) precedes the lower voice (the tenor). The voices are thus inverted here, and, in fact, this inversion is based on double counterpoint at the twelfth. For the sake of greater clarity, these voices in both figures have been marked with symbols. In Fig. 6, both subjects are joined together in thirds, and, at the same time, the two outermost voices present the first subject, and the two middle voices the second subject. In the middle, both subjects appear once again in a similar manner, although inverted; in simultaneous thirds, the two middle voices work through the first subject, and the two outermost voices the second subject. Both this inversion and the subject itself are based on the double counterpoint that one had in mind during its creation. As mentioned shortly before, this double counterpoint can be at the octave and the tenth, as well as the twelfth.

Eighth Example

This example is in Tab. XLI, Fig. 1 and contains the beginning of a four-voice double fugue with two subjects that immediately follow each other in the beginning voice; that is, the second subject sounds as soon as the first subject is repeated in the upper voice. One could correctly call such kinds of fugues canonic double fugues, as the second subject is merely a continuation of the first, resulting in a long, imitative, musical breath [*Pneuma*]. In Fig. 2, these two subjects are joined: the first subject is produced simultaneously in sixths while the bass voice modulates against it [i.e. in free counterpoint]. What was said in the previous example regarding two-voice contrapuntal compositions that can become three- and four-voice through the addition of [parallel] thirds also applies here, as the sixths are nothing other than inverted thirds. Just as the first subject appears in the uppermost voices in Fig. 2, so is it produced in Fig. 3 in the two lowest voices, with the second subject appearing against it in the two upper voices. This occurs according to the inversion of that double counterpoint after which one can parse the subject. The easiest parsing occurs according to [double] counterpoint at the tenth, but it can also be achieved according to [double] counterpoint at the octave and the twelfth, as one will see in due course.

Ninth Example

This example is in Tab. XXXVI, Fig. 5 and contains the beginning of a four-voice fugue in contrary motion. We have two subjects to consider in it: the second subject emerges in the initial voice as soon as the second voice repeats the beginning subject in contrary motion. These two subjects appear against each other here in various ways in inversion.²⁴⁰ In the first instance, one finds them in the third and fourth bars, where the second subject is above and the first is below. In the second instance, they are in the fifth and sixth bar, but inverted: the first subject above and the second below. That the intervals remain the same in this inversion of voices occurs because the motion in it, as one sees, is simultaneously changed.²⁴¹ In the third instance, these two subjects are in the seventh and eighth bars and, compared to the combination immediately preceding, they have been inverted according to double counterpoint at the twelfth. One sees the fourth instance in the eleventh and twelfth bars, where they are inverted in the manner now explained; since the motion, however, is simultaneously changed in it, the intervals remain the same at the inversion of voices.²⁴² This should become clearer in the second volume, where the principles of double inverted counterpoint will be explained.

Tenth Example

This example is in Tab. XLII and XLIII and contains an entire three-voice fugue with two subjects that are inverted in double counterpoint at the octave. The second subject commences in the same voice that began the primary subject and, in fact, in the middle of the first subject's repetition in the upper voice, as one can see in bar c. After both subjects are completed, an

²⁴⁰ 'Inversion' here means double counterpoint and not melodic inversion.

²⁴¹ This refers to the fact that harmonic intervals between the subjects remain the same because both subjects are inverted melodically, but still begin with a perfect fifth.

²⁴² The explanation is the same as that in the previous note, except that the starting interval is now the octave in both cases (i.e. comparing bars seven to nine with bars eleven and twelve).

episode is made in bar e, which consists of passages derived from the primary subject and converted into contrary motion. This passage appears first in the lower voice, but it is immediately imitated afterwards in the same bar by the upper voice. In the following bar f, the two subjects enter again, albeit inverted, as the primary subject is now below and the secondary subject is above.

After this another episode is made, which commences from the last half of bar g and is continued for the two bars following it. The phrase [*Clausel*] marked with symbols is developed via imitation in this episode, and one can observe the chromatic passages against it at the same time.

At the cadence in bar k, the bass commences the primary subject and the soprano begins it in arsis in contrary motion a crotchet later. However, both shorten the subject, after which, at the end of bar k, the soprano begins the subject in its original form, but in arsis. After the soprano completes this subject in the following bar, the last half of the primary subject – that is, the chromatic part – is quickly seized in bar m, while the middle voice begins the already familiar passage (marked with symbols here) from which a new episode emerges.

In bar o, the middle voice begins the main theme once more, and the soprano immediately follows with it a fifth higher in close, canonic imitation in arsis. The secondary subject then enters against it in the bass at the end of this bar, after which another episode follows. This episode, however, is broken off again by the primary subject entering in bar r. The alto begins it in contrary motion [in bar r], and the bass follows a crotchet later, and thus in arsis, through a stretto in exactly the same motion as the alto. The soprano also seems intent on entering the fray, but merely plays with the subject in a variety of motions, until the primary theme is reintroduced in the last half of bar s in the bass and in its original form. Shortly thereafter, it is imitated by the upper voice on its last crotchet at the end of this bar (and thus in arsis) via imitation at the octave. In both places, however, the theme is shortened. After the crotchet rest, the middle voice in bar t begins a fragment [*Förmelchen*] derived from the primary subject, which is immediately repeated in the remaining two voices in imitation (in thesis in the lowest and in arsis in the highest). It is developed for a time between all three voices (as is marked with symbols) and continued by other adroit passages and imitations until bar z, where the middle voice begins the primary subject, although not in its entirety. Here, the bass presents the same subject in contrary motion a crotchet later (and thus in arsis) and likewise shortened. The soprano, however, finally takes up the primary theme in its regular form and closes the fugue with it, while the secondary subject sounds against it once more in bar aa.

Eleventh Example

This example begins at the bottom of Tab. XLIII and concludes in Tab. XLV. It contains a fugue between two violins and the bass, and consists of a [primary] subject and a chromatic [secondary] subject. Both are in double counterpoint at the octave, as one can see by comparing (a) and (b), where the primary subject is above, with (g) and (h), where it appears below. If we want to view the various expositions according to the various modulations, then the first exposition extends from bar (a) to (o), and the two subjects there have only been developed between the scales of the tonic and the dominant. In bar (k) and (l), the upper voice plays with the beginning notes of the primary subject against the secondary subject, after which the upper voice begins the episode with a fragment that the bass immediately grasps in imitation, while

the middle voice modulates proportionally against it.²⁴³ This first exposition finally concludes with the episode in the middle of bar (o), which turns the harmony towards F major with an imperfect or half cadence,²⁴⁴ whereby the middle voice takes the opportunity to reintroduce the primary subject and with that commence the second exposition.²⁴⁵ The upper voice emerges in bar (p) with the secondary subject against it, and the bass starts the primary subject twice in bar (q) in closer imitation, although shortened both times. The bass first presents the entire subject in (r), after which it cadences in F major at the beginning of bar (u). In order to retain the motion, however, the middle voice immediately departs from the cadential tone and begins a new episode [in bar v] with a short fragment [*Formel*]. The bass would seem to want to take up the theme [primary subject], but instead joins in with this episode via imitation, while the upper voice sounds an additional phrase [*Clause*] in transposition against these other two sparring voices. These episodic parts [*Zwischensätze*] turn the harmony towards A minor, where the third exposition begins in bar (r), or more precisely, in the second voice after the bass has already introduced the primary subject – although shortened – in the previous bar. The secondary subject is omitted this time. Both subjects, however, enter shortly after one another in (z) and (aa) in the bass and middle voice,²⁴⁶ followed by a cadence in A minor in bar (dd). But an extension is made to this third exposition of the two upper voices [in bars dd and ee], which contains both subjects. Immediately after this addition and without the further insertion of any episodes, the upper voice begins the primary subject and thereby the fourth exposition in the middle of bar (ff) after quitting the secondary subject. The manner in which the remaining voices respond to it can be seen from the numerals found above these passages. This fourth exposition concludes with a cadence in G minor in bar (oo), after which there is an episode consisting of an imitation between the two upper voices on a particular fragment [*Clause*], against which the bass plays with the beginning of the primary subject via transposition. These episodes finally return the harmony to the tonic, where in bar (uu) the fifth and final exposition takes up the two subjects and is thereafter concluded with a prolonged cadence.

Fugues with three and four subjects will be dealt with in Part Two. In the meantime, we will give connoisseurs the opportunity to occupy themselves with deciphering some canonic fugues at their leisure. These begin at the bottom of Tab. XLV and are continued in the following table. One will immediately recognise by looking at the first of these that the detractors of this compositional style are entirely unjustified when they want to convince the world that no kind of good, unforced or natural melody is possible in this kind of [canonic] work. [In truth, however,] One may expect as many opera-aria-like mannerisms [*Wendungen*] in this style as in periodic fugues. In such [canonic] cases, one may expect nothing other than a robust and staid melody, which does not base itself on fashionable passages. We omitted the otherwise customary heading to these canons so as not to deprive those who are already practised in this compositional style of the pleasure of deciphering them. For as soon as one marks the entrance [of the *comes*] with certain characters and puts the clefs in their order on the stave, the canon is already as good as solved, and one cannot profit from happily deciphering it oneself. Those, however, who know nothing at all of the canonic style of composition would not have been helped at all by such a heading. Moreover, in these few examples (the key for which one will find in the second part, along with some additional examples), one will find not only canons at

²⁴³ ‘Proportionally’ [*nach Proportion*] presumably refers to the tonal transposition of non-thematic material in a sequence.

²⁴⁴ That is, a cadence ending on the dominant (see bar o).

²⁴⁵ This sentence implies that Marpurg views the episode [*Zwischensatz*] that begins in bar k as part of the first exposition [*Durchführung*], which lasts from the beginning of the piece until bar o. In contrast, most modern fugal analysis does not consider episodes to be subsections within expositions.

²⁴⁶ Corrected from ‘upper voice’ in Marpurg’s errata.

the unison, octave, third and fifth, etc., but also canons in mixed intervals, in arsis and thesis [different metrical placement], in diminution, in simple and double augmentation, in similar and dissimilar motion of all kinds, and canons using that kind of counterpoint which makes a two-voice work into a three- or four-voice work. All canons but one are never-ending or *perpetui*, and three of them wander through all keys of the circle. There are also simple and double canons, and finally a so-called polymorphic canon is included, which can be solved at all intervals, in arsis and thesis, in all four types of motion, in diminution and augmentation, in interrupted imitation in the circle through all the keys, in two, three and four voices. In short, one can apply to these polymorphic canons everything that has been learned up to now and all that is yet to be learned in the chapter on double counterpoint.

CHAPTER FIVE

On the countersubject

§. 1

This countersubject²⁴⁷ begins as soon as the *comes* enters, unless one already began to accompany the *dux* right away at the onset of the piece with another voice. The latter happens (if it is a regular fugue) only extraordinarily in fugues for voices and in fugues for various instruments. Ordinarily, and always in keyboard and organ fugues, the subject commences without any accompaniment from another voice [*Harmonie*].²⁴⁸ Once the subject ends, one invents a skilful melody that sounds in the beginning voice against the fugue subject that now appears transposed in the other voice. If the fugue is in three voices, it is self-evident that once the second voice completes its subject [the *comes*] and the third should enter, the second voice must join with the first and harmonise together against the third. If the fugue is in four voices, then the third joins with the harmony of the first two voices at the entrance of the fourth voice, and so on.

§. 2

At the entrance of a subject, the countersubject need not consist exclusively of consonances or dissonances. We know that as soon as there is a convenient place to introduce the countersubject, one must not wait for another opportunity. If the subject [i.e. *comes*] can emerge with a suspended dissonance [in the countersubject], this is excellent. But if this is not possible, then it [the *comes*] must indisputably enter with a consonant harmony, and the circumstances in which one is situated must be evaluated with care. The reader is referred to the examples given in the chapter on the *comes*, along with those on the development [*Verfolg*] of the fugue from the third section of the previous chapter, in order to spare new examples.

§. 3

In crafting the countersubject, it is good to attend to one or another kind of simple counterpoint. There is less danger of excess than if one designs it according to mixed, simple counterpoint.²⁴⁹ With this, it can happen that one will stumble onto ideas that bear no similarity to the nature of the subject and thus do not relate well to the subject. Just as in all kinds of musical pieces, one part must agree with another if a beautiful whole should result; it is particularly so in fugues. It is self-evident that the kind of simple counterpoint that one chooses at the beginning has to be maintained until the end. Often subjects are crafted such that one can borrow a part from

²⁴⁷ *Gegenharmonie*. Instead of ‘countersubject’, an alternate translation might be ‘accompanying harmony’.

²⁴⁸ A well-known exception is the fugue in Bach’s organ Passacaglia in C minor, BWV 582, which begins with both subject and countersubject together.

²⁴⁹ ‘Simple counterpoint’ is counterpoint not capable of inversion (i.e. double counterpoint). See Part One, p. 160. Presumably ‘mixed, simple counterpoint’ refers to the use of various rhythmic figures. See Part Two, p. 130.

them, and via imitation and shifting of the melodic divisions [*Klangfüsse*] – that is, the figuration, number and motion of the notes – one can form the countersubject. Such countersubjects indisputably relate to the subject the best. Whoever arranges the fugue right from the beginning according to the examples explained above, so that, in the course of the fugue, the *comes* can enter before the *dux* is ended, and whoever attempts to parse the subject according to all possible methods, will best recognise its nature and quality, and therefore will make fewer errors with respect to the kind of harmonic guise in which the fugue subject can appear. In fugues with multiple subjects that are joined together right from the beginning, there is no difficulty on this account. One subject forms the harmony to the other. If the subjects are organised such that one or the other can continue by thirds or tenths against the others, it is even easier. These passages in thirds or tenths, however, can also take place in a simple fugue, as we saw in the previous chapter.

§. 4

The greater the number of voices in a fugue, the fewer colourful figures it permits in the countersubject. While the one voice makes its figure [*Kräuse*], the other must only offer a plain filler voice [*Füllstimme*]. In the fugue, however, all the voices quarrel among each other and none has priority over the other, as in musical works of other genres. Thus they must all have a good melody, with none dominating in particular over the others. The melody must thereby be continuously connected or obligato, and therefore the otherwise permitted passages in the free compositional style at the unison or the octave do not belong in the proper fugue, although one also finds the like in the works of the great masters. Here we do not speak of fugues for voices accompanied by instruments, where the latter proceed at the unison or the octave with this or that [singing] voice.

§. 5

Just as the countersubject should not be overly ornate [*gekräuselt*] or patchworked [*buntscheckigt*], neither are passages in the thoroughbass style permitted. When the late music director Gottfried Kirchhof [1685–1746] from Halle showed the countersubject [*Gegenharmonie*] constantly via figures in his well-known fugues on all twenty-four keys, this was [only] because he was simultaneously teaching his pupils thoroughbass and the various ways of having the fugue subject enter.²⁵⁰ It was not his intent to issue those fleeting creations as models of a well worked-out fugue. On the other hand, one cannot in this way excuse those fugue writers whose elaborations do not contain thoroughbass figures but rather where all the pitches in each voice are printed with actual notes, but still offer up nothing more than an ordinary accompaniment. So as not to fall into this mistake, it is necessary that one voice always

²⁵⁰ The collection of fugues to which Marpurg refers here was thought to be lost until 2002, when Kirchhof's *L'A.B.C. Musical* was discovered in the library of the National Conservatory in St Petersburg. Because the collection actually contains fugues in only 16 keys (at least in the edition found in St Petersburg), it has been suggested that Marpurg had either never seen a copy of the score or had not looked at it very closely. See the English preface to the facsimile edition in Anatoly Milka, 'Preface to the Facsimile Reproduction of the Original Edition of Gottfried Kirchhoff's *L'A.B.C. Musical*', Bach 42/2 (2011), 1–39; also Maxim Serebrennikov, 'L'A.B.C. Musical by Gottfried Kirchhoff: a work thought to be lost', *The Organ* 350 (2009), 21–27 (see especially p. 23).

moves against the other, which can happen through suspensions, passing notes or neighbour notes, according to the circumstances at hand.

§. 6

With the countersubject, one must be sure that the voices do not come too close or diverge too far from each other. For this reason, it is sometimes permitted to let one or more voices go silent with a prudently implemented rest, and, as already mentioned above, one gives a pause to the voice in which the subject shall enter shortly thereafter.

CHAPTER SIX

On the episode

§. 1

The episode begins where the countersubject ceases, or, rather, it is a continuation of the countersubject and lasts until the fugue subject enters again. It must, like the episode, be derived from the nature of the subject and agree with the countersubject [*Harmonie*] already set against it.

§. 2

It follows that all passages that cannot be readily worked through in the various voices by means of imitation and transposition must exclude all broken and arpeggiated chords, repeated chords [*Batterien*], lengthy digressions [*Tiraden*], thoroughbass-style passages, all kinds of patchwork figures and those belonging to the *stylus phantasticus*, passages with unisons or octaves, aria-like turns, and so-called galant passages.

§. 3

So where does one derive the passages for the episodes? From the subject; from the counterpoint [*Harmonie*] already set against it (one can now refer again to the analyses of the examples given in Chapter Four); or, finally, if the nature of the theme is not such that anything in particular can be derived from it, then one devises good harmonic passages that agree with the nature and motion of the fugue subject, as one has seen already in the examples from the third section of Chapter Four. It is easy to realise that, in order to make skilful episodes, one must have internalised all possible kinds of imitation, as described in the first chapter.

§. 4

The episode must not be too long (especially if the theme is already long in itself) and must not appear too frequently. Otherwise it would prevent the main subject from being heard often enough.

§. 5

The episode must also be organised so that the subject can enter unexpectedly, if the episode does not end with a cadence that introduces the subject. This, however, depends on the

modulation [i.e. melodic motion] and likewise on an appropriate interval against which the fugue subject can enter.

§. 6

The episodes do not always need to be full-voiced. One can have one or two voices gradually disappear in succession, or often let them cease together, in order to reintroduce the fugue subject afterwards all the more emphatically and clearly, especially if a middle voice should take the subject.

§. 7

All fugues eventually conclude with the subject itself or with a short harmony following it. One finds examples of both, but the first is indisputably better. Regardless, in both cases, the end occurs with all the voices, according to the number of voices of the fugue, just as the beginning had only one voice.

CHAPTER SEVEN

On counterpoint in general

§. 1

The word counterpoint arose from the custom of the ancients, who only used points before the invention of the present-day notation and set them below or above one another. The term is taken in two different senses by teachers of music: in a broad and a narrow sense. In the broad sense, it denotes the art of composition and all kinds of musical piece in general. In the narrow sense, it denotes only a certain part of a composition, and therein a melody produced against a certain subject. If only a single melody is made against this subject, then such a composition is called two-voice counterpoint. If two, three, four and more melodies are made against it, it is called three-, four-, five- or multi-voice counterpoint.

§. 2

This subject is fashioned either from one's own imagination, or – especially in sacred music – from plainchant,²⁵¹ and the bass and soprano, as well as the alto and tenor, can have it. If it is fashioned from plainchant, one calls the subject a fixed melody (*cantus firmus*). Otherwise this melody against which a counterpoint is produced is generally called merely a subject or main subject (*subiectum* in Latin, *soggetto* in Italian), and the counterpoint to it is called the countersubject (*contrasubiectum* or *contrasoggetto*).

§. 3

If the counterpoint is produced above the main subject, it is called *contrapunctus hyperbatus* (in the masculine declension according to the Greeks and Romans), *contrapunto sopra il soggetto* in Italian. For example, see Tab. XLVIII, Figs. 1, 2 and 3. If the counterpoint comes to be below the main subject, it is called *contrapunctus hypobatus* or *contrapunto sotto il soggetto*. One will find examples of that in Tab. XLVII, Figs. 1, 2 and 10. However, if the *cantus firmus* is applied in the middle voice and the outermost voices make counterpoint to it, one calls this *falso bordone* in Italian or *faux bourdon* in French.²⁵² One will see an example of this in Tab. L, Fig. 5. But some tend to understand this as the compositional style in which the *cantus firmus* is still written in a middle voice, but is produced by a sixteen-foot instrument,

²⁵¹ *Kirchenlied*, which subsumes chorale melodies as well as Gregorian chant.

²⁵² This definition of *fauxbourdon* differs from earlier ones that involve parallel fourths between upper voices or parallel 6/3 chords. The earliest known example of *fauxbourdon* is the Postcommunio *Vos qui secuti estis* from G. Dufay's *Missa Sancti Jacobi*, from 1427. Hans-Otto Korth, 'Fauxbourdon', in *MGG Online*, ed. Laurenz Lütteken (Kassel: Bärenreiter, 2016–), accessed 18 October 2021, <https://www.mgg-online.com/mgg/stable/398107>.

e.g. a *Bassbrummer* (*bombardo*),²⁵³ a *Schlangenrohr* (*serpent* in French), or the same register of the organ.

§. 4

Every counterpoint is either equal or unequal, *aequalis* or *inaequalis*. It is called equal if the notes in simultaneous voices are of the same value, e.g. a semibreve against a semibreve, a minim against a minim, and so on. It is called unequal if the notes in simultaneous voices are of different value, e.g. two minims, four crotchets or eight quavers against a semibreve, and so on. In both kinds, either consonances alone can be present, or consonances and dissonances mixed together. The production of both kinds belongs to the rudiments of musical composition and is called ‘counterpointing’ [*contranotiren*]. Since we assume knowledge of both, we require no further examples thereof. We merely note here that equal counterpoint – whether exclusively consonant, or both consonant and dissonant (that is, mixed) – is often called common, simple [*schlecht*] and likewise fixed counterpoint, *contrapunctus vulgaris*, *planus* or *firmus*. Unequal mixed counterpoint, however, is often called broken, figured, colourful, florid or ornamented counterpoint. These terms apply to equal and unequal counterpoint, regardless of whether it is produced above or below a chorale. If, however, the composition is fashioned from one’s own fancy and is assembled from such figures and notes in both voices, such that the voices are similar to each other and one cannot distinguish the counterpoint from the main subject, then one calls such a composition a composite counterpoint, *contrapunto composto* in Italian, e.g. Tab. XLVII, Fig. 7 and Tab. L, Fig. 3.

§. 5

Since the progression of notes can occur in two different ways (by step or by leap), counterpoint whose notes proceed stepwise is called conjunct counterpoint, *contrapunctus gradatius*, or *per gradus coniunctos*, *contrapunto alla diritta*. Tab. XLVII, Fig. 1. Counterpoint where the notes proceed by leap is called disjunct or leaping counterpoint, *contrapunctus saltatius* or *per gradus disiunctos*, and *contrapunto di salto* in Italian. Tab. XLVII, Fig. 2. Frescobaldi set an entire four-voice fugue with disjunct counterpoint in all the voices. One sees the beginning in Tab. XLVII, Fig. 3. Skipping counterpoint [*hüpfender Contrapunct*], *contrapunto in saltarello*, can be described as a subgenre of leaping counterpoint. Tab. XLVII, Fig. 4.²⁵⁴

§. 6

If a simple and a compound metre are joined together in a counterpoint, one calls it a counterpoint in the third motion,²⁵⁵ *contrapunctus in tempore ternario*. Tab. XLVII, Fig. 4 and Tab. XLVIII, Fig. 2.

²⁵³ *Bassbrummer* literally means ‘bass grumbler’. A *bombardo* is a low-pitched reed or brass instrument.

²⁵⁴ The distinction between ‘leaping’ and ‘skipping’ counterpoint is unclear. The latter appears to be more triadic.

²⁵⁵ *Contrapunct in der gedritten Bewegung*.

§. 7

In whichever kind of progression the counterpoint is fashioned, suspensions may occur therein. Thus results the syncopated or suspended counterpoint; that is, a counterpoint where the countersubject proceeds against the first melody [i.e. cantus firmus] in constant syncopation. This syncopation may originate from ties, from the prolongation of notes through dots, or from the size of the notes themselves with regard to the compositional style [i.e. metre]. If it originates from ties, one calls such a syncopated counterpoint in particular a bound counterpoint, *contrapunctus ligatus*, Tab. XLVII, Fig. 6. If the syncopation originates from dots, it is called a dotted counterpoint, *contrapunctus punctatus*, Tab. XLVII, Fig. 5. and Tab. L, Figs. 1 and 3. One sees a different kind of dotted counterpoint in Tab. XLVII, Fig. 9, since the dots only serve the unevenness of the notes and no syncopation is present. There are as many kinds of dotted counterpoint as there are types of figures. If, however, in this syncopated counterpoint, the notes of the countersubject are set in succession in such a way that a semibreve appears between two minims; a minim between two crotchets; or a crotchet between two quavers, and so on, then one gives it the name limping counterpoint, *contrapunctus claudicans* in Latin, *alla zoppa* in Italian, and here the syncopation originates from the size of the notes themselves. Tab. XLVII, Figs. 7 and 8.

§. 8

The counterpointing voice is either crafted from all sorts of capricious, melodic passages according to the rules of a good melody invented from the imagination, or it has as its basis a short theme derived either from the cantus firmus or taken from one's own invention and is subsequently worked out accordingly. The first is called a free, unbound, fantastic or mixed counterpoint, *contrapunctus liber, solutus, phantasticus* or *mixtus*; one will find examples of this in Tab. XLVII, Fig. 10 and Tab. XLVIII, Fig. 1. The other is called a restricted counterpoint [*verbundner Contrapunct*], *contrapunctus obligatus*, and occurs in two different ways:

α) fugue-like, through a regular or irregular, a canonic or periodic fugue. See the following examples.

Tab. XLVIII, Fig. 2 contains a three-voice contrapuntal work in which the two upper voices make a two-voice fugue against the lowest voice, which contains the cantus firmus.

Tab. XLVIII, Fig. 3 contains a four-voice contrapuntal work in which the three highest voices make a fugue using both a subject fashioned from the cantus firmus and a countersubject against the lowest voice, which contains the cantus firmus.

Tab. XLIX, Fig. 1. Here the melody itself is worked out in a six-voice fugue. This example gives occasion to judge the exposition in many-voiced fugues, and thus compare it with what was said in the chapter on the exposition. Notice also the augmentation of the subject in the ninth and following bars in the second voice from the bottom against the subject introduced immediately before in the third voice from below and in the actual note values.²⁵⁶

²⁵⁶ Marpurg fails to point out the additional subject entrance in the highest voice in bar nine, resulting in two-voice stretto against the augmented subject.

Tab. LI, Fig. 1 is a canonic fugue at the octave above the cantus firmus found in the lower voice.

Tab. LI, Fig. 2. Here, the counterpoint is in the [two] middle and lowest voices, and the chorale is presented in the upper stave via a canonic imitation at the lower fourth.

β) through close imitation and transposition, such that only the same passage appears in the entire counterpoint. This is called a *contrapunto d'un sol passo* or *passaggio*, a counterpoint of one sole phrase or a dense counterpoint, and with regard to the manner in which the phrase is handled, it is called a *contrapunto perfidiato*, *ostinato* or *pertinace* – that is, a strict counterpoint. See the following examples:

Tab. XLIX, Fig. 2. Here the chosen passage in the first two bars is worked through against the cantus firmus in what follows by means of transposition²⁵⁷ – that is, transposition not interrupted by any other notes.

Tab. L, Fig. 1. The chosen passage to this counterpoint is mostly worked through in transposition with regard to the melodic divisions [*Klangfüsse*] – that is, the number, figuration and motion of the notes.²⁵⁸

Tab. L, Fig. 2. This example has the same explanation as the previous one. It gives occasion to note how all so-called *doublés*, variations or alterations to a musical piece are to be understood.

Tab. L, Fig. 3 is a dotted, dense counterpoint and the melodic division [*Klangfuß*] is to be assessed according to the upper voice.

Tab. L, Fig. 4 is a counterpoint that consists of a crotchet and two quavers. The reasons why in the previous kinds [of counterpoint] we neither employed the long, foreign [*welsch*] designations commonly used to distinguish them from one another, nor introduced Germanised versions thereof are:

- 1) because we maintain that everyone who reads this will sufficiently understand the duration, number and motion of the notes that make up the passage.
- 2) because the possibilities of this kind of counterpoint are infinite and indeterminable. What use would be the few designations by some musical authors that one finds now and again?

Tab. L, Fig. 5. Here the cantus firmus is in the middle, and the two outermost voices make the counterpoint against it in accordance with the first three notes from the upper voice.

Tab. LI, Fig. 3. The cantus firmus is in the upper voice. The passage [motif] chosen for the counterpoint is contained in the first three semiquavers of the alto, and it is developed alternately in each beat between the three lowest voices by means of imitation and transposition.

Tab. LI, Fig. 4. The cantus firmus is in the upper voice, and the phrase [*Clausel*] used in the other voices as counterpoint against it is contained in the first five notes of the bass.

²⁵⁷ *enge Versetzung*, literally ‘close transposition’.

²⁵⁸ The precise meaning of *Klangfüsse* here and in the following examples is unclear.

Tab. LII, Fig. 1. The cantus firmus is in the upper voice, and the chosen passage in the bass has been worked out via transposition.²⁵⁹ The two middle voices merely make an accompanying harmony [*Gegenharmonie*].

Tab. LII, Fig. 2. The theme with which the fugue begins is made into a cantus firmus in the highest voice and is always produced on exactly the same tones, as one sees, although now and then with altered note values.

§. 9

In all types of counterpoint, the voices can either be swapped against each other or not. If the highest voice can become the lowest, and the lowest the highest, then this is called invertible counterpoint,²⁶⁰ so that either a different harmony can appear or the form of the previous harmony can be changed. If the counterpoint is not fashioned such that the exchange of voices can take place without violation of the harmonic rules, it is called a simple counterpoint or *contrapunctus simplex*. If the counterpoint is fashioned so that this exchange of voices takes place, it is called in general a double counterpoint or *contrapunctus duplex*, and in particular, in a setting with more than three voices, where all the voices can be exchanged among themselves, it can be called a triple or quadruple counterpoint, etc., *contrapunctus triplex*, *quadruplex*, etc., according to the number of voices. The exchange of the voices is called *evolutio* in Latin, *rivolgimento* as well as *roversciamento* in Italian, and *renversement* in French.

Note

Regarding the melodic motion, this double counterpoint can be further divided into double counterpoint in similar and contrary motion. The first refers to double counterpoint where each voice under inversion retains exactly the same melodic contour; the second refers to when the voices not only invert, but also can be immediately set in contrary motion. This is called double inverted counterpoint or *contrapunctus duplex in motu contrario*. If the counterpoint is fashioned so that the voices can not only be inverted, but can also be worked through from the end to the beginning – that is, backwards – it is called a double retrograde counterpoint or *contrapunctus duplex retrogradus*. If contrary motion is added as well, an inverted retrograde counterpoint or *contrapunctus retrogradus contrario motu* results.

In this volume, only the principles of double counterpoint and, in fact, only of that in similar motion are dealt with. We will postpone until Part Two the principles of triple and quadruple counterpoint, and likewise those of double inverted, retrograde and retrograde inverted counterpoint, and finally the mutual affinity of all counterpoint.²⁶¹

Let it be noted here in advance that the adjective double will often be omitted from the word ‘counterpoint’ for the sake of brevity.

²⁵⁹ Literally ‘close transposition’ [*enge Versetzung*].

²⁶⁰ Literally ‘exchanging the voices against each other’.

²⁶¹ *die Verwandtschaft aller Contrapuncte unter sich*.

CHAPTER EIGHT

On double counterpoint

Since the inversion of voices depends on the transformation of one of the two voices into other intervals, there arise as many species of double counterpoint as there are intervals in such transformations. And since there are seven such intervals in the range of every scale, seven species of double counterpoint result.

The seven species are:

- 1) Double counterpoint at the second or the ninth.
- 2) That at the third or the tenth.
- 3) That at the fourth or the eleventh.
- 4) That at the fifth or the twelfth.
- 5) That at the sixth or the thirteenth.
- 6) That at the seventh or the fourteenth.
- 7) That at the octave or the fifteenth or the disdiapason.

Note

Since compound intervals are nothing other than the octaves of simple intervals, there is no difference between the inversion of a voice at the second or the ninth, at the third or the tenth, [etc.] other than that caused by the highness or lowness, by which the harmony's location is changed but its nature remains unchanged; thus one sees why we have named the various primary species of double counterpoint according to both the compound and simple intervals. Among the ancients, one finds little certainty or thoroughness regarding these principles. Indeed, Bononcini recognised that double counterpoint at the thirteenth, the fourteenth and the fifteenth would be equivalent to that at the sixth, seventh and octave; but at the same time he did not recognise that double counterpoint at the third and the tenth or the fourth and eleventh would also be equivalent. Kircher treats all of these as different, and neither the one nor the other recognises double counterpoint at the second or the ninth. Indeed, Bononcini wants to declare the latter as invalid because, he says, the consonances therein become dissonances and, conversely, the dissonances become consonances – as if a sixth would not also become a seventh and a seventh would not become a sixth in counterpoint at the twelfth, not to mention the inversions in the other types of counterpoint. He must have also undertaken a poor investigation of it, as experience proves that in counterpoint at the ninth, the fifth remains

a fifth. It is something else if one says that this kind of counterpoint [at the ninth] is subject to more restrictions than in some other genres. This, however, detracts nothing from its merit.

Before we proceed through these seven different species of double counterpoint in succession, let it be noted:

- (1) That in fashioning double counterpoint, unequal counterpoint [i.e. contrary motion] must be considered as much as possible; that is, the subjects should proceed against each other in notes of differing motion and must have different melodic contours.
- 2) That it is good when both subjects do not begin at the same time, but rather enter one after another via a pause.
- (3) That the two voices making [double] counterpoint are confined to certain limits [of range], which one should neither exceed nor touch upon exactly, unless, when filling out the counterpoint with secondary voices [*Nebenstimmen*], one sets the voices further apart from each other and transposes them an octave higher or lower, so that the secondary voices can be suitably implemented.
- (4) That one does not allow the voices to cross without reason in the original version [*Hauptcomposition*].
- (5) That, in all kinds of counterpoint except that at the octave, the melody must occasionally be altered as necessary through the required accidentals according to the dictates of the modulation [i.e. melodic motion].
- (6) That the two transpositions permitted by every counterpoint differ only in key and not in harmony;²⁶² consequently, only two different harmonies are present in each original passage and its inversions: α) that in the original version and β) its alteration in both inversions. Subsequently, one chooses between these latter two according to their most convenient and proper use.
- (7) That all the rules we give for double counterpoint refer only to a two-voice texture, and, thus, much that is forbidden here can be allowed if the contrapuntal setting is expanded with accompanying voices.

²⁶² That is, the two inverted versions will share the same harmonic intervallic content in all types of double counterpoint, regardless of whether the lower voice is transposed upward or the higher voice is transposed downward. In double counterpoint at the octave, the key will also be the same in both versions.

SECTION ONE

On double counterpoint at the octave

§. 1

If, in a composition of two voices, the lowest can be transposed an octave higher against the other, or the highest an octave lower, one calls it double counterpoint at the octave. Examples will follow.

Tab. LIII, Fig. 1. The original version is contained in the uppermost and middlemost voices, and its inversion [marked *Euolutio*] is contained in the lowest. The middle voice thus remains in its place and becomes the first [highest] voice, and the highest voice is set an octave lower and therefore becomes the lowest. If one imagines these lower and middle voices as the original version, then the middle and highest voices represent its inversion.

Tab. LIII, Fig. 2. This example is the same as the previous one, except that the upper voice inverts into the lowest at the fifteenth [i.e. double octave].

Tab. LIII, Fig. 3. This example contains a subject to a fugue at the lower second – or upper seventh – as one can see from the inversion.²⁶³

Tab. LIII, Fig. 4. This is the beginning of a fugue at the lower third or upper sixth.

Tab. LIII, Fig. 5 is an example of a fugue subject at the lower sixth or upper third.

Tab. LIV, Fig. 1 is an example of a fugue subject at the upper seventh or lower second.

§. 2

So that one knows how to fashion this kind of counterpoint, one must know in advance how the intervals in the given passage will be altered upon inversion of the voices. This can be done most effectively through two series of numbers, where the numbers in the first series denote the intervals used in both passages, while the numbers in the second series denote the intervals that emerge from that at the inversion of voices:

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

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

From this representation, one sees that the unison becomes the octave, the second the seventh, the third the sixth, the fourth the fifth, and so on. This alteration results in the following rules:

²⁶³ Here and in the following examples, Marpurg identifies the starting interval between the *dux* and *comes*; the highest and lowest voices are still in double counterpoint at the octave.

(1) That the octave is preferably not used, except:

- α) in [the preparation to] a tie. Tab. LIV, Fig. 2.
- β) at the beginning or at the end.
- γ) if middle voices are added for coverage [*Bedeckung*].²⁶⁴

The reason is because the octave becomes a unison (unless the inversion occurs a double octave lower, as in Fig. 2), but the unison does nothing to distinguish the harmony, even though it does intensify the harmony.

(2) Because the fifth becomes a fourth, the fifth may not appear freely, but rather can only be used either as an accented passing tone or an unaccented passing tone (*in transitu irregulari*), or in the following ways:²⁶⁵

- α) if the bass note [of the fifth] is prepared by a third, sixth or octave, e.g. in Tab. LIV, Figs. 3, 4 and 5.²⁶⁶
- β) if the upper note [of the fifth] is prepared by a third, sixth or octave, e.g. in Tab. LIV, Figs. 6, 7, 8, 9 and 10. In both cases, however, the [upper voice in the] fifth must either remain tied and become a sixth, as in Figs. 3, 4 and 5 [as a *subsyncopatio*, or tied below], or descend stepwise to a third, sixth or tritone, as in Figs. 6, 7, 8, 9 and 10.

§. 3

In counterpoint [at the octave], the voices must not diverge further than an octave apart from each other if the inversion of one voice should occur only an octave lower or higher and if the other voice should remain in its place, as in Tab. LIII, Fig. 1. If the voices making the counterpoint overstep these bounds and the inversion occurs a mere octave lower, then no new form of harmony emerges, since only the location of the intervals is changed – that is, regarding their height and depth, but not their nature – because the sixth will always remain a sixth, the third a third, and so on, as one can see in the third and following bars in Tab. LIV, Fig. 11. If one exceeds these bounds, the inversion must occur a double octave higher or lower, as one will find in Fig. 12 of this table.

²⁶⁴ The octave is often considered too bare on accented positions in two-voice counterpoint (at least when approached by a leap). See ‘*The Study of Counterpoint*’ from Johann Joseph Fux’s ‘*Gradus ad Parnassum*’, rev. edn, tr. and ed. Alfred Mann (New York: W. W. Norton, 1971), 38–39.

²⁶⁵ Traditionally, *transitus* is an umbrella term that may encompass both passing and neighbour tones (not just passing tones); *transitus irregularis* is accented, whereas *transitus regularis* is unaccented. In German usage today, ‘Wechselnote’ refers to a neighbour tone (i.e. approached and left by step in opposite directions). Marpurg, however, uses ‘Wechselnote’ and ‘Wechselgang’ interchangeably to refer to accented passing tones. See his definition thereof in his *Handbuch bey dem Generalbasse und der Composition* (Berlin: G. A. Lange, 1755–1758), iii:83–84.

²⁶⁶ That is, as a *subsyncopatio dissonance*, where the tied voice is in the bass, as opposed to a *supersyncopatio*, where the tied voice is not the bass.

When overstepping the bounds of the octave, note that, since the ninth cannot receive its natural resolution under inversion, it must consequently be treated not as a ninth, but as a second.²⁶⁷ We assume an understanding of the relationship between the ninth and the second, as well as of the use of the fourth, as these belong to the rudiments of composition.

§. 4

The given examples will amply illuminate that good syncopations and suspensions in all kinds of motion (especially contrary motion) are possible in this counterpoint [at the octave]. It is thereby the most useful and necessary counterpoint of all types of double counterpoint, and no one can claim the title of composer without having a thorough knowledge and skill of it.

§. 5

If in the original version of a contrapuntal passage of this species: α) only the third, octave and sixth are used; β) two successive consonances of one kind in similar motion are avoided; and γ) no dissonances other than passing are employed; and, finally, only oblique and contrary motion are used; then such a composition can with little effort be made three- or four-voiced.

Three-voiced if a third is added above either the highest or the lowest voice.

Four-voiced if a third is added below both the highest and the lowest voices. Examples will make this matter clearer.

First Example

The original version is in Tab. LIV, Fig. 13, where one can see from the evolution that it is based on counterpoint at the octave. In both versions there are only the intervals of the octave, third and sixth [at the crotchet level], and contrary motion is used exclusively [except for oblique motion]. In Tab. LV, Fig. 1 this example has now been made four-voiced via thirds added above each voice. If one wants to make it three-voiced, one does away with one of the voices added in thirds. This four-voice example appears in inversion as Fig. 9 of this table. In both the main example in Fig. 1 and its inversion in Fig. 4, the third could be made into sixths and tenths in order to give the harmony a different form. We would like to set forth as a sample only a few examples from the original version, leaving the contemplation of the remaining possible transpositions to interested parties [*Liebhaber*]. Refer here to the sections on double

²⁶⁷ Traditionally one assumes that a ninth is a *supersyncopatio* where the tied upper voice resolves to an octave (if the lower voice remains held during the resolution). In contrast, the second is a *subsyncopatio* where the bass resolves to a third (if the upper voice remains held). Under a single-octave transposition, a ninth-*supersyncopatio* will become a two-*supersyncopatio*, which is rare in two voices; or under a two-octave transposition, it will become a seven-*subsyncopatio*, which is also rare. Marpurg prefers that the ninth in the original version be treated as a *subsyncopatio* (i.e. tied and resolved in the bass) so that it will either invert to a two-*subsyncopatio* (single-octave transposition) or a seven-*supersyncopatio* (two-octave transposition).

counterpoint at the tenth and twelfth, where one will find a few additional ways to transpose this example. In Tab. LV, Fig. 2, the thirds have been changed into sixths in both staves.

In Fig. 3, the two upper voices proceed in sixths and the lower voices in thirds.

In Fig. 4, this arrangement is reversed, as the upper voices proceed in thirds but the lower voices in sixths.

In Figs. 5 and 6, the thirds of the lower voices have been changed into tenths.

In Figs. 7 and 8, this occurs reversed, as the thirds of the upper voices are transformed into tenths.

If various transpositions begin or end with the sixth chord, consider that they are not made such that one should begin or end a piece in this way. They serve merely to demonstrate the variety of which a harmony is capable, and we already know how one can use them in the middle of a fugue from the section on the development of a fugue from Chapter Four.

The doubling of thirds in the harmony and in the successive octaves in contrary motion will not cause confusion to those who are already acquainted with this kind of technique.

Second Example

The original version is in Tab. LIV, Fig. 14. Note that the counterpoint is merely the subject itself, which is imitated in the counterpoint via melodic inversion in arsis. This example has been made four-voiced in Tab. LV, Fig. 10 through the addition of the familiar thirds and can be transposed in various ways like the previous example. Anyone can test this out themselves.

§. 6

So that one will finally see how such a two-voice counterpoint at the octave can be filled out with secondary voices, see Figs. 11 and 12 found in Tab. LV. In Fig. 11, the two uppermost voices are in counterpoint against each other [as a canon in melodic inversion], and the bass provides a filler voice. In Fig. 12 the secondary voices are in the middle, and the two outermost voices make the counterpoint, as one can see by comparing the first four bars with the ninth, tenth, eleventh and twelfth.

SECTION TWO

On double counterpoint at the ninth or the second

§. 1

If the upper voice in a contrapuntal composition can be inverted a second or ninth lower against the lower voice, or if the lower voice can be inverted a second or ninth higher than the upper voice, one calls such a composition double counterpoint at the second or ninth. If the inversion occurs at the second, the counterpoint must move from its place and be transferred an octave. If the inversion occurs at the ninth, then the counterpoint can remain in its place, assuming one does not want to shift it an octave for other reasons. See the following example.

First Example

Tab. LVI, Fig. 1. The upper and middle voices contain the original version, and the middlemost and lowest voices its inversion. If so desired, one can also view the middlemost and lowest voices as the original version, with the middlemost and upper voices as its inversion. There is no difference. In both cases, one of the counterpoints remains in place and the other is inverted against it at the ninth. This is the first inversion of the original version; if one takes the two upper voices as the original, the uppermost voice is transposed a ninth lower, as one sees. In Fig. 2 of this table, the inversion occurs a second lower, and the counterpoint is transposed an octave higher. The second inversion, which is merely a transposition of the previous one, is found at the second in Fig. 3 and at the ninth in Fig. 4. However, just as the upper voice of the original version was inverted a ninth or second in the first inversion, so it occurs in the second inversion with the cantus firmus, whereby the only difference is the proportion [i.e. transposition] of intervals changed by the sharp sign.

Second Example

This is in Tab. LVI, Fig. 7, and one can invert and transpose it at leisure according to the guidance of the previous example.

Third Example

Tab. LVI, Fig. 8. Here the upper voice contains the original version at the ninth in the two passages found in this example. A filler voice [*Nebenstimme*] has been added in the bass so that there can be no opposition to the resolution of the seventh.²⁶⁸ The inversion between the highest

²⁶⁸ In bar three, the highest voice forms a seven-*supersyncopatio* against the middle voice. Were the bass voice not present, the resolution of the upper voice on the second crotchet would form a dissonant fourth with the middle voice. With the bass voice, however, the resolution is valid.

and lowest voices can be found in this same example [Fig. 8 after the double bar line]; the middle voice forms the filler voice.²⁶⁹ The transpositions of this inversion are found in Fig. 9 [and at the end of Fig. 8].

Fourth Example

This is in Tab. LVI, Fig. 10, and the original version [*Hauptsatz*] is contained in the upper and lower voices. The middle voice, which is shown with the upper voice [on the same staff] to save space, contains a secondary voice. The inversion of this example follows immediately in the same figure and is also found in the two outer voices, because the middle is there only for reinforcement. In this evolution, the diatonic subject transformed into a chromatic passage is noteworthy, although one could have avoided the chromaticism and allowed the subject in the inversion to be diatonic. The transposition of the evolution is found directly afterwards.

Fifth Example

This is in Tab. LVII, Fig. 1. The highest and lowest voices contain the original version [*Hauptcomposition*] at the ninth, and the middle voice provides a secondary voice against it. The evolution occurs by inverting the lowest voice up a ninth, whereby the upper voice is transferred downwards by a double octave. The middle voice in the evolution is again the filling voice.²⁷⁰ The transposition of this evolution follows immediately afterwards. In it, as one sees, the upper voice from the original version has become the lowest by inverting it a ninth lower, and its lowest voice has become the highest. The flat signs indicate the key in which the inversion occurs.

Sixth Example

This is in Tab. LVII, Fig. 2 and contains a two-voice, perpetual canon set between the highest and lowest voices in [invertible] counterpoint at the ninth, which is made into a three-voice canon by the addition of the third. The evolution follows immediately thereafter, and its transposition is in Fig. 3.

§. 2

The alteration of intervals in the inversion [at the ninth] is shown by the following numbers:

²⁶⁹ Note that the filler voice in the inversion is a different one from that in the original version. That is, we are not dealing with triple invertible counterpoint. Walther defines the term ‘syncope consonans desolata’ as a consonant syncopation in a single voice. Walther, *Musicalisches Lexicon*, 590. Marpurg’s ‘syncope desolata’ in the evolution of Fig. 8 is probably a synonym referring to the syncopation in the lower two voices, which does not involve a dissonance.

²⁷⁰ The line is the same, but now starting third rather than first.

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

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

The unison becomes the ninth, the second the octave, and so on. One sees that the most important interval here is the fifth, and consequently no other interval can be used at the beginning or the end [of a passage]; and since one has to apply great care with all remaining intervals in the middle [of a passage], and since their implementation requires all kinds of melodic artifices [*melodische Kunstgriffe*], such as passing and neighbouring notes, this type of counterpoint is one of the most difficult. Take note of the following rules for its fashioning:

(1) The lower note of the second, third and sixth must be prepared by a fifth, as in Tab. LVI, Fig. 5 between the highest and middlemost voices with respect to the second; in Fig. 5 between the middlemost and lowest voices with respect to the third; and in Fig. 7 between the highest and middlemost voices with respect to the sixth.

α) The second subsequently resolves to the third, as in Fig. 6, or one lets the upper voice ascend two steps to make a [diminished] fifth against the bass, which descends one step, as in Fig. 5.

β) The [upper note in a] third ascends one step to the fifth while the bass descends [a step], as in Fig. 5 between the middlemost and lowest voices; or the [upper note in a] third remains stationary and becomes a fourth while the bass descends [by step], as in Fig. 7 between the middlemost and lowest voices. Since nowadays one has no reservations regarding two consecutive sevenths, two successive thirds may also occur. See Fig. 11 and the inversion in Fig. 12.

γ) The [upper note in a] sixth can remain stationary and become a seventh while the bass descends [by step], as in Fig. 1 [in Tab. LVI] between the middlemost and lowest voices.

In the evolution of Tab. LVII, Fig. 1, one will see another way of using the second in the fifth and sixth bars between the lowest and highest voices: the lowest part is struck first [during a rest in the highest voice] and its highest part is struck afterwards [on the downbeat].

(2) The fourth, seventh and octave must be prepared by fifths, as shown with respect to the fourth right at the start of Tab. LVI, Fig. 7 [between the lower two voices]; with respect to the seventh in Tab. LVI, Fig. 8 between the two voices found in the highest stave in the latter half of the second bar and at the beginning of the third on the note e; and with respect to the octave in Fig. 5 right at the start between the middle and lowest voices. The fourth can also be prepared by the third as in Fig. 7 between the middle and lower voices.²⁷¹ The seventh can also be prepared by the sixth, as in Fig. 1 between the middle and lowest voices. In the fifth and sixth bars of Tab. VII, Fig. 1 between the highest and lowest voices, one will see another way of using the octave, since its upper

²⁷¹ Like Tab. LVI, Fig. 1, this too is a clever example because the metrical position of consonance and dissonance is reversed in the evolution. However, a syncopatio-dissonance is traditionally placed on the accented beat. For this reason, the evolution between the lower two voices of Fig. 7 is superior to the original version between the upper two voices.

part is struck first [during a rest in the bass] and the lower part is struck afterwards in the lower voice [on the downbeat].

α) The fourth resolves to the third, as in Tab. LVI, Fig. 1 between the highest and middlemost voices.

β) The seventh resolves to the fifth, as in Fig. 1 between the middlemost and highest voices at the end. Or the seventh resolves to the sixth, as in this same figure between the middlemost and lowest voices, as well as in Fig. 7 between the upper two voices. Or the seventh remains suspended as a fourth and resolves afterwards as a fourth in Fig. 1 in the second, third and fourth bars between the two highest voices.²⁷²

γ) The [upper note in an] octave either descends a step over a stationary bass and becomes a [passing] seventh, as in Fig. 6 between the middlemost and lowest voices; or it descends a step and becomes a fifth if the bass ascends a third, as in Fig. 5 between the middlemost and lowest voices.

(3) The ninth must be prepared by a fifth and either resolve to the fifth or be used as in Tab. LVII, Fig. 1 in the latter half of the fourth bar between b and a from the highest and lowest voices [as a passing note] – a manner which is assumed to be familiar from the rules of harmony.

Moreover, how different intervals can be readily used as accented and unaccented passing notes, and likewise how various resolutions of dissonances to intervals that become dissonant under inversion require not new [alternate] resolutions but rather preparation through certain intervals, such that constant syncopation is necessary,²⁷³ will be more apparent from the given examples if one considers them properly and simultaneously puts them into practice, rather than through multiple rules.

§. 3

The two voices leading the counterpoint must not diverge more than a ninth from each other. If one exceeds this limit, then if the one voice is inverted, the other must be immediately shifted an octave further [in the opposite direction]. If this does not occur, the intervals come to be in an incorrect inversion. For example, the eleventh, twelfth, thirteenth, etc. should become the sixth, fifth, fourth, etc. However, one receives a third instead of the sixth, a fourth instead of the fifth, and a fifth instead of the fourth.

²⁷² Strictly speaking, Tab. LVI, Fig. 1 contains an error between the upper two voices because the middle voice is tied over the bar line into bar two, causing a *subsyncopatio* dissonance where the lower voice (here the middle) is obliged to resolve.

²⁷³ This point was mentioned in a previous note: this ‘constant syncopation’ [*beständige Rückung*] is only possible if one does not require that dissonances occur on accented beats.

§. 4

Moreover, it is good – for the sake of better harmony – always to bolster the two contrapuntal voices with a secondary or filling voice, and one can practise this in those two-voice passages that here appeared without a filler voice. This caution will also be necessary in many of the following examples in double counterpoint, for which reason we mention it in advance, so that one can be spared all unnecessary explanations about such passages of this kind.

SECTION THREE

On double counterpoint at the tenth or the third

§. 1

If the upper voice in a contrapuntal composition can be inverted against the lower voice a third or a tenth lower, or, equally, if the lower voice can be inverted against the upper voice a third or tenth higher, then one names such a composition a double counterpoint at the third or tenth. If the inversion occurs at the third, then the counterpoint voice must change its place and be transposed an octave further [in the opposite direction]. If the inversion occurs at the tenth, then the counterpoint can remain in its place, assuming there is no other reason to shift it by an octave. See the following examples.

First Example

Tab. LVII, Fig. 3. The upper and middle voices contain the original version and the middlemost and lowest its inversion. One can also view the middlemost and lowest voices as the original version and take the middle voice with the higher voice as the inversion. There is no difference. In both cases, one of the counterpoints remains in its place, and the other is inverted by a tenth against it. This is the first inversion of the original version and, if one assumes the two upper voices to be the original version, the upper voice is transposed a tenth lower, as one sees. In Fig. 4 of this table, this same upper voice has been made into the lower voice and the lower voice into the upper voice via inversion at the tenth. This is the second inversion or rather an inversion of the previous. In Figs. 5 and 6, one finds the inversion of this composition at the third.

Second Example

This is in Tab. LVIII, Fig. 1 and can be transposed as desired according to the instruction of the previous example.

§. 2

The alteration of the intervals under inversion [at the tenth] can be seen in the following numbers:

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

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

Here the unison becomes the tenth, the second the ninth, the third the octave, and so on. This change brings about the following rules:

(1) Two thirds and two sixths cannot follow one another in similar motion, because the two thirds become two octaves, and the two sixths become two fifths. The same applies to the compounds of these intervals – the tenth and the twelfth – if one exceeds the actual prescribed limits of this counterpoint [between the two voices].

(2) The fourth and the seventh may only be used as unaccented or accented passing tones, or as in Tab. LVIII, Fig. 2 [i.e. in a suspension]. However, a secondary voice is required, as one can see, for example, with regard to the fourth in Fig. 3. And under the condition that the contrapuntal voices are covered [*bedeckt*], one can allow two fourths and two sevenths in succession as in Fig. 6, where the highest and middlemost voices make the counterpoint, and the two fourths occur in the upper voices because a bass is added. In the inversion of this example in the same figure, these two fourths become two sevenths, as one can see from the highest and lowest voices, and the filler voice is in the middle.

(3) If the bass remains tied, the easiest resolution of the ninth is to the octave, as in Tab. LVIII, Fig. 4, or, if it ascends a fourth, to the fifth, as in Fig. 5.

§. 3

The two voices making the counterpoint must not diverge more than a tenth from each other if the counterpoint should remain in its place. Otherwise, the intervals come to be in an incorrect inversion: e.g. the eleventh, twelfth, thirteenth, etc. should become the seventh, sixth and fifth. Instead of the seventh, however, one receives a second, for the sixth a third, and for the fifth a fourth.

§. 4

If one wants to make this counterpoint three- or four-voiced through the addition of thirds or tenths, the question is then whether it should be directly inverted with the added voices in thirds. If one omits the inversion, not only all consonances but also all dissonances can occur in the original version. If, however, all the voices should be readily inverted at once, then dissonances must be avoided. Moreover, in the two-voice original version, only similar and contrary motion should be used, and the thirds or tenths can be added both below and above the voice that one wants to invert.

First Example

This is in Tab. LVII, Fig. 3, and the original version is in the highest and middlemost voices. If one adds the lowest voice (which, with the middle voice, makes up the inversion) to these two, one has a three-voice counterpoint, as already seen above.²⁷⁴ If one wants to invert this three-voice counterpoint, one transfers the middle voice a tenth higher above the upper voice. But if one imagines the original version to be in the middlemost and lowest voices and its inversion as the middlemost and highest voices, one sees that the thirds are added above. If one wants to invert this three-voice counterpoint, one transfers the middlemost voice a tenth lower under the lower voice.

Second Example

This is in Tab. LVIII, Fig. 1 and has exactly the same explanation as the previous example.

Third Example

This is in Fig. 7 of this table [LVIII], and the evolution is next to it with the inversion. It is in three voices in Fig. 8 and four voices in Fig. 9. The increase of voices occurs through the thirds added below, which, however, are changed into tenths here, just as in both previous examples. This change of the thirds into tenths is often necessary: partly so that the harmony is better distributed and partly so that it is more correct. Thus, for example, thirds could occur in neither this nor either of the two previous examples if the passage were still to be correct. Because of the dissonant suspensions, this last example permits no convenient inversion. It is not necessary, however, that such three- or four-voice movements always be able to be inverted if the highest voices are occasionally inverted at the octave while the bass remains the same.

Fourth Example

This is in Tab. LVIII, Fig. 1, and the two-voice original version is in the upper stave, while the added voice in thirds is contained in the lower stave. One finds it in four voices in Fig. 11. In both cases the thirds have been changed into tenths.

Fifth Example

This is in Tab. LIX, Fig. 1, and the beginning of its evolution is in Fig. 3. In Fig. 2 it is in four voices due to the thirds added below, which one will find transformed into tenths in Fig. 5. Its four-voice evolution is in Fig. 4. If one examines Fig. 4 according to Figs. 1 and 3, one will immediately recognise the two main voices, which are the highest and lowest. A lower third is attached to the highest voice, and, conversely, an upper third is attached to the lowest voice,

²⁷⁴ See, for example, the figures in Tab. LV.

whereby the evolution receives its correctness, even though it is equivalent to the inversion at the octave – a similarity that originates from the relationship of the counterpoints – as one will see in the second part of this treatise.²⁷⁵ One will find the thirds changed into tenths in Fig. 7. Both the thirds and the tenths, however, can also be changed into sixths: see the samples of this in Fig. 6 between the two upper voices, in Fig. 8 between the alto and the bass, and in Figs. 9 and 10 between the soprano and the tenor. The reader is referred to the [sections on] counterpoint at the octave and the twelfth.

SECTION FOUR

On double counterpoint at the eleventh or the fourth

§. 1

If the upper voice in a contrapuntal composition can be inverted against the lower voice an eleventh or fourth lower, or, equally, if the lower voice can be inverted against the upper voice a fourth or eleventh higher, one calls such a composition a double counterpoint at the eleventh or fourth. Just as it is with the added voice in counterpoint at the ninth and eleventh with regard to the inversion, so it is here and in all successive types of counterpoint. For this reason, we will not recall this any more, because we believe that everyone will read the principles of counterpoint in the order found here.

First Example

This is in Tab. LIX, Fig. 11, and the highest and middlemost voices contain the original version, and the middlemost and lowest its inversion at the lower eleventh. One finds it inverted at the fourth in Fig. 22, according to the two proper ways: in the first, the upper voice does the inversion and in the second the lower voice.²⁷⁶

Second Example

This is in Tab. LIX, Fig. 12 and can be transposed at leisure in the previous manner.

²⁷⁵ That is, Fig. 4 could also be understood as Fig. 1 in double counterpoint at the octave with thirds added below each voice.

²⁷⁶ It is unclear which two examples Marpurg is referring to – presumably Figs. 11 and 22.

§. 2

The alteration of intervals under inversion can be seen from the following numerals:

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

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

This change prompts the following rules:

- (1) Either the [upper note in an] octave must be prepared by a sixth, as in Fig. 13, or its lower note must be prepared by a sixth, as in Figs. 14 and 15. In both cases, it is resolved to the sixth. The same applies to the unison.
- (2) The second is suspended below and subsequently resolved by the sixth as in Fig. 16.
- (3) Either the third must be prepared by a sixth and afterwards descend to the sixth as in Fig. 16 [in the two lower voices], or it must be prepared by a sixth on its lower note, as in Fig. 20. Here, the third descends a step afterwards, and the lower voice descends two steps so that the resolution ensues. The same applies to the tenth.
- (4) Either the [upper note of a] fourth must be prepared by a sixth, as in Figs. 14 and 15, or its bass note must be prepared by a sixth, as in Fig. 13. In both cases, the fourth resolves to the sixth. It has the same explanation as the eleventh.
- (5) Either the fifth must be used as in Fig. 17 or its bass note must be prepared by a sixth, as in Fig. 21. In both cases it is resolved to precisely this interval [the sixth], the latter being merely a retardation.
- (6) Either the seventh is tied above as in Figs. 18 and 21, or its bass must be prepared as in Fig. 17.
- (7) The ninth is tied above and must afterwards descend stepwise to the sixth, as in Fig. 20.

§. 3.

The limit of this counterpoint is the eleventh. If exceeded, the inversion will be like the previous types of counterpoint with regard to the added voice.

SECTION FIVE

On double counterpoint at the twelfth or fifth

§. 1

If the upper voice can be inverted against the lower voice a twelfth or fifth lower, or the lower voice against the upper a twelfth or fifth higher, one calls such a composition a double counterpoint at the twelfth or fifth.

First Example

This is in Tab. LX, Fig. 1 with its first inversion. The second inversion, or rather its transposition, follows in Fig. 2. Both are at the twelfth. One will find it at the fifth in Figs. 3 and 4.

Second Example

This is in Fig. 5 with the evolution adjacent. The transpositions can be made according to the instruction of the previous example.

Third Example

This is in Fig. 6 together with the evolution.

§. 2

The alteration of intervals under inversion can be seen from the following numerals:

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

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

This alteration gives rise to the following rules:

(1) Since the sixth becomes a seventh, either its lowest or its highest part must be prepared. One finds it worked through in the first way in [Tab. LX,] Figs. 7, 8, 9 and 13, as well as in Tab. LXI, Fig. 1, and in the second way in Tab. LX, Figs. 10, 11 and 12. Note that the two successive sixths in Tab. LX, Fig. 12 are no sin in the current compositional style, since one can make two successive sevenths. According to the

ancients, the sixths are entirely forbidden in this counterpoint. To be sure, Herr Theil permitted sevenths, but only to those who understood them – as if those who do not understand would even bother. Note also the particular sixth-progression in Tab. LXI, Fig. 2 in the evolution of the previous example.

2) The ninth is generally used only as a second. It can, however, be used if one resolves it with the seventh, as in Tab. LXI, Fig. 2.

3) The second and fourth must always be resolved to the third, and the same applies to the eleventh.

§. 3

The limit of this counterpoint is the twelfth. If exceeded, the inversion will be like the previous types of counterpoint.

§. 4

This counterpoint can be practised in three and four voices through added thirds, just as in counterpoint at the octave and the tenth. The third voice, however, is set a third below the highest voice, and the fourth voice a third above the lowest voice. In the original version, only similar and contrary motion may be used, and no dissonance may be present if it should be immediately inverted with the additional voices.

First Example

The original version is in Tab. LXI, Fig. 3 together with the inversion. One sees it in four voices in Fig. 5 and its inversion immediately afterwards. In order to understand it, one returns to the evolution of the two-voice example in Fig. 3, where one will see that the two voices there make up the two outer voices in the evolution of the four-voice example in Fig. 5 and are supplemented with thirds in exactly the same way as the main example in this Fig. 5.

Second Example

The original version is in Tab. LXI, Fig. 4 together with the inversion. One finds it in four voices in Fig. 6, and the inversion immediately afterwards. As the thirds can be changed into both tenths and sixths, one will see a few examples of this in Figs. 7, 8, 9 and 10. One can derive this example from counterpoint at the octave and the tenth.

Third Example

This is a canon found with its inversion in Fig. 11, where the bass and soprano voices form the original version, while the alto and tenor contain merely added voices in thirds or tenths. One can make the remaining transpositions at leisure according to the guidance of the preceding example.

SECTION SIX

On double counterpoint at the thirteenth or sixth

§. 1

When the upper voice can be inverted against the lowest voice a thirteenth or a sixth lower, or the lower voice against the highest voice a thirteenth or sixth higher, one calls such a composition a double counterpoint at the thirteenth or sixth.

Example

This is in Tab. LXI, Fig. 12. The inversion at the lower thirteenth follows directly thereafter and is continued in the first two staves of Tab. LXII. It is inverted at the sixth in Tab. LXII, Fig. 23, and its transposition can be found immediately afterwards.

§. 2

The change of intervals under inversion can be observed from the following numerals:

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13.

13. 12. 11. 10. 9. 8. 7. 6. 5. 4. 3. 2. 1.

This change prompts the following rules:

1) The bass note of a second must be prepared by either the sixth (Tab. LXII, Figs. 4 and 9) or the octave, which can also be the unison (Fig. 8); or, the second itself [the upper note] must be prepared by the sixth (Fig. 10) or the unison, which can also be the octave (Fig. 7). In all cases, the second must resolve to a sixth, as can be observed in the cited examples. In Fig. 11, one will find the second used in yet another way.

- 2) Either the [upper note of a] third must be prepared by and resolved to an octave, as in Tab. LXII, Fig. 1 (as well as in Fig. 6), or the bass of the third must be prepared by an octave, as at the beginning of Fig. 5, where the resolution follows immediately at the octave as well.
- 3) The bass note of a fourth is prepared by the sixth, as in Tab. LXII, Fig. 1, or by the octave, as in Fig. 25. Or the upper note is prepared by exactly these intervals, as in Fig. 5. In both cases, the fourth resolves to the sixth, as in Figs. 6 and 11, or as shown in Fig. 5.
- 4) The fifth is tied either below, as in Fig. 2, or above, as in Figs. and 9. In both cases, it resolves to the octave, as in Figs. 4, 8 and 9, or to the sixth, as in Fig. 3.
- 6) Two sixths cannot be made in succession in similar motion, because two octaves result.
- 7) The seventh is not used, because it cannot receive its correct resolution except in passing.
- 8) The ninth must be prepared with the sixth and resolved to the same or to the octave, as in Figs. 2, 3 and 7. In these last two figures, it is prepared by a fifth.
- 10) The tenth, eleventh and twelfth are equivalent to the third, fourth and fifth.

§. 3

The limit of this counterpoint is the thirteenth. If exceeded, the inversion will be like the previous types of counterpoint with regard to the added voice.

SECTION SEVEN

On double counterpoint at the fourteenth or the seventh

§. 1

When the upper voice is inverted against the lower voice a fourteenth or seventh lower, or, equally, the lower voice is inverted against the upper voice a fourteenth or seventh higher, such a counterpoint is called a double counterpoint at the fourteenth or seventh.

Example

This is in Tab. LXII, Fig. 12 with the inversion at the lower fourteenth. One sees the transposition to the seventh in Fig. 24.

§. 2

The change of intervals under inversion can be observed from the following numerals:

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

14. 13. 12. 11. 10. 9. 8. 7. 6. 5. 4. 3. 2. 1.

This change gives rise to the following rules:

- 1) The unison as well as the octave must be suspended from below and subsequently resolved to the third or the fifth, as in Figs. 15, 16 and 17.
- 2) The second must be suspended either from below, as in Figs. 18, 19 and 20, or from above, as in Figs. 21 and 22. In both cases, it must resolve to the third.
- 3) Two successive thirds cannot be used in similar motion, because fifths will result.
- 4) The fourth must be suspended either from below, as in Fig. 27, or from above, as in Fig. 26. In both cases, the lower part descends one degree for the resolution, as one sees from the previous examples.
- 5) The sixth must be suspended either from below, as in Figs. 13, 14, 21 and 22, or from above, as in Figs. 19 and 20. In both cases, it resolves to the fifth or third, as one sees there.
- 6) The seventh is suspended from above and afterwards resolved to the fifth or third, as in Figs. 15, 16 and 17.
- (7) The ninth is suspended from above and afterwards resolved to the fifth or third, as in Figs. 13 and 14.
- (8) The tenth, eleventh, twelfth, thirteenth and fourteenth are equivalent to the third, fourth, fifth, sixth and seventh.

§. 3

The limit of this counterpoint is the fourteenth, and, if exceeded, the added voice under inversion must be treated like the previous counterpoints.

THE END

[of Volume I]

[Index for both volumes of the treatise is provided at the end of Volume II.]

Musical examples

Tab. I

Fig 1.
7.

Fig 2.

Fig 3.

Fig 4.

Fig 5.

Fig 6.

Fig 7.

Fig 8.

Fig 9.

Fig 10.

Fig 11.

Fig 12.

Fig 13.

Fig 14.

Fig 15.

Fig 16. Leuthard

Tab. II

Fig 1.
7.

Fig 2.

idem

Fig 3.

idem

Fig 4.

Fig 5.

Fig 6.

Fig 7.

Fig 8.

Fig 9.

Tab. III

Fig 1.



Fig 2.



Fig 3.



Fig 4.



Fig 5.



Fig 6.

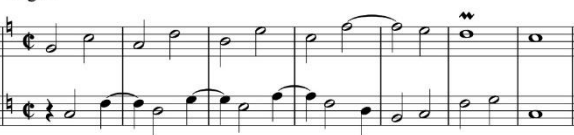


Fig 7.



Fig 8.



Fig 9. Pebusch



Tab. IV

Fig 1. Graun Sen.



Fig 2. idem



Fig 3. Quantz



Tab. V

Fig 1. Riedt



Fig 2. Leclair



Fig 3. idem



Fig 4. Graun Sen.



Fig 5. idem



Tab. VI

Fig 1. Graun Jun.



Fig 2. Leclair



Fig 3. Graun Jun.



Fig 4. Riedt



Tab. VII

Fig 1. Leuthard

Fig 2. idem

Fig 3.

Fig 4.

Fig 5.

The musical score for Tab. VII consists of five figures, each presented in a separate system. Each system contains two staves (treble and bass) and is marked with a key signature of one flat (B-flat) and a time signature of 2/4. The figures are as follows:

- Fig 1. Leuthard:** This figure is in 2/4 time. It features a series of eighth and sixteenth notes, with triplets indicated by a '3' over the notes. The melody is in the treble staff, and the bass staff provides a simple accompaniment.
- Fig 2. idem:** This figure is also in 2/4 time. It continues the style of Fig 1, with similar note values and triplet markings. The melody is in the treble staff, and the bass staff provides a simple accompaniment.
- Fig 3.:** This figure is in 2/4 time. It features a more complex melody in the treble staff, with slurs and accents. The bass staff provides a simple accompaniment.
- Fig 4.:** This figure is in 2/4 time. It features a more complex melody in the treble staff, with slurs and accents. The bass staff provides a simple accompaniment.
- Fig 5.:** This figure is in 2/4 time. It features a more complex melody in the treble staff, with slurs and accents. The bass staff provides a simple accompaniment.

Tab. VIII

Fig 1. Leuthard

Fig 1. Leuthard is a musical score in 3/4 time, featuring treble and bass staves. The key signature has one flat (B-flat). The score consists of 8 measures. The first four measures show a series of chords and single notes, with the bass staff featuring a triplet of eighth notes in measures 2 and 3. The last four measures continue the melodic and harmonic development, with the bass staff featuring a triplet of eighth notes in measure 7.

Fig 2. idem

Fig 2. idem is a musical score in 3/4 time, featuring treble and bass staves. The key signature has one flat (B-flat). The score consists of 8 measures. The first four measures show a series of chords and single notes, with the bass staff featuring a triplet of eighth notes in measures 2 and 3. The last four measures continue the melodic and harmonic development, with the bass staff featuring a triplet of eighth notes in measure 7.

Fig 3.

Fig 3 is a musical score in 2/4 time, featuring treble and bass staves. The key signature has one flat (B-flat). The score consists of 8 measures. The first four measures show a series of chords and single notes, with the bass staff featuring a triplet of eighth notes in measures 2 and 3. The last four measures continue the melodic and harmonic development, with the bass staff featuring a triplet of eighth notes in measure 7.

Tab. IX

Fig 1.

Fig 1. Musical score for piano, showing two systems of four staves each. The first system includes a melodic line in the right hand and a supporting bass line in the left hand. The second system continues the piece with more complex rhythmic patterns and a trill in the right hand.

Fig 2.

Fig 2. Musical score for piano, showing two systems of four staves each. The first system includes a melodic line in the right hand and a supporting bass line in the left hand. The second system continues the piece with more complex rhythmic patterns and a trill in the right hand.

Fig 3. Schafmath

Fig 3. Schafmath. Musical score for piano, showing two systems of four staves each. The first system includes a melodic line in the right hand and a supporting bass line in the left hand. The second system continues the piece with more complex rhythmic patterns and a trill in the right hand.

Fig 4.

Fig 4. Musical score for piano, showing two systems of four staves each. The first system includes a melodic line in the right hand and a supporting bass line in the left hand. The second system continues the piece with more complex rhythmic patterns and a trill in the right hand.

Fig 5.

Fig 5. Musical score for piano, showing two systems of four staves each. The first system includes a melodic line in the right hand and a supporting bass line in the left hand. The second system continues the piece with more complex rhythmic patterns and a trill in the right hand.

Fig 6.

Fig 6. Musical score for piano, showing two systems of four staves each. The first system includes a melodic line in the right hand and a supporting bass line in the left hand. The second system continues the piece with more complex rhythmic patterns and a trill in the right hand.

Tab. X

Fig 1. Bach

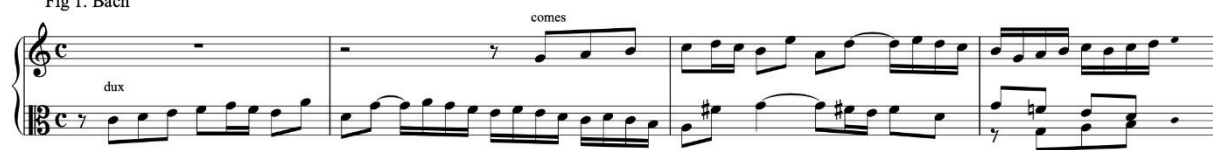


Fig 2. Eberlin



Fig 3. Bach



Fig 4. Muffat



Fig 5. idem



Tab. XI

Fig 1. Bach



Fig 2. idem



Fig 3. Muffat



Fig 4. Bach



Fig 5. Janitsch



Tab. XII

Fig 1. Bach



Fig 2. Händel



Fig 3. Muffat



Fig 4. Graupner



Fig 5. Muffat



Fig 6. idem



Fig 7. idem



Tab. XIII

Fig 1. Muffat



Fig 2. Eberlin



Fig 3. Telemann



Fig 4. Bach



Fig 5. Walther



Fig 6. Händel



Fig 7. Muffat



Tab. XIV

Fig 1. Eberlin

Fig 2. Bach

Fig 3. Muffat

Fig 4. Bach

Tab. XV

Fig 1. de Mattheson Fig 2. Scheibe Fig 3.

Fig 4. Leuthard

Fig 5. Fig 6.

Fig 7. Fig 8. Fig 9. de Mattheson

Fig 10. Fig 11. Rameau Fig 12. idem Fig 13.

Fig 14.

Tab. XVI

Fig 1.



Fig 2.



Fig 3.



Fig 4.



Fig 5.



Fig 6.



Fig 7.



Fig 8. de Mattheson



Fig 9.



Tab. XVII

Fig 1.

Fig 2.

Fig 3.

Fig 4. Bach

Fig 5.

Fig 6.

Fig 7.

Fig 8.

The musical score for Tab. XVII consists of eight figures, each presented in a piano and violin staff. The figures are as follows:

- Fig 1.** Piano staff: C major, 4/4 time. Violin staff: C major, 4/4 time.
- Fig 2.** Piano staff: C major, 4/4 time. Violin staff: C major, 4/4 time.
- Fig 3.** Piano staff: C major, 4/4 time. Violin staff: C major, 4/4 time.
- Fig 4. Bach** Piano staff: B-flat major, 3/4 time. Violin staff: B-flat major, 3/4 time.
- Fig 5.** Piano staff: B-flat major, 4/4 time. Violin staff: B-flat major, 4/4 time.
- Fig 6.** Piano staff: C major, 4/4 time. Violin staff: C major, 4/4 time. Dynamic markings: 'dux' and 'comes'.
- Fig 7.** Piano staff: C major, 4/4 time. Violin staff: C major, 4/4 time. Dynamic marking: 'it'.
- Fig 8.** Piano staff: C major, 4/4 time. Violin staff: C major, 4/4 time. Dynamic markings: 'dux' and 'comes'.

Tab. XVIII

Fig 1. Bach



Fig 2.



Fig 3.



Fig 4.



Fig 5.



Fig 6.



Fig 7.



Tab. XIX

Fig 1. Anonym



Fig 2. idem



Fig 3. Spiess



Fig 4. idem



Fig 5.



Fig 6.



Fig 7.



Fig 8.



Fig 9.

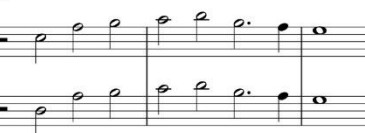


Fig 10. Anonym



Fig 11. idem



Fig 12. Spiess



Fig 13. idem



Fig 14. idem



Tab. XX

Fig 1. Fig 2. Fig 3.

Fig 4. Froberger Fig 5. Frescobaldi Fig 6. Froberger

Fig 7. Spiess

Fig 8. Anonym Fig 9. idem Fig 10. Frescobaldi

Fig 11. Anonym Fig 12. idem Fig 13. idem

Fig 14. idem Fig 15. Spiess

Tab. XXI

Fig 1. Anonym

Fig 2. idem

Fig 3. Werkmeister
dux
comes
vel

Fig 4. idem
dux
comes
vel

Fig 5. idem

Fig 6. idem

Fig 7. idem

Fig 8. idem
dux
comes

Fig 9. idem

Fig 10. idem

Fig 11. idem

Fig 12. idem

Fig 13. Spiess
dux
comes

Fig 14. idem

Fig 15. idem

Fig 16. idem

Fig 17. idem

Fig 18. idem

Fig 19. idem

Fig 20. idem

Fig 21.

Fig 22. idem

Fig 23. idem

Fig 24. idem

Fig 25. idem

Fig 26. idem

Tab. XXII

Fig 1. Donglebert



Fig 2. Masson



Fig 3. Bach



Fig 4. Eberlin



Fig 5. Bach



Fig 6. Muffat



Tab. XXIII

Fig 1. Kirnberger

dux
comes

Fig 2. Muffat

Fig 3. Kuhnau

Fig 4. Fux

Fig 5. Eberlin

Fig 6. Hurlbusch

Fig 7. Händel

The musical score for Tab. XXIII consists of seven figures, each representing a different composer. The figures are arranged in a vertical sequence, with each figure occupying a separate system of two staves (treble and bass clef). The composers are Kirnberger, Muffat, Kuhnau, Fux, Eberlin, Hurlbusch, and Händel. The score includes various musical notations such as notes, rests, and accidentals. The first figure, Kirnberger, is marked 'dux' and 'comes'. The second figure, Muffat, is marked 'dux'. The third figure, Kuhnau, is marked 'dux'. The fourth figure, Fux, is marked 'dux'. The fifth figure, Eberlin, is marked 'dux'. The sixth figure, Hurlbusch, is marked 'dux'. The seventh figure, Händel, is marked 'dux'.

Tab. XXIV

Fig 1. Kimberger



Fig 2. Muffat



Fig 3. Kuhnau



Fig 4. Leuthard



Fig 5. idem



Fig 6.

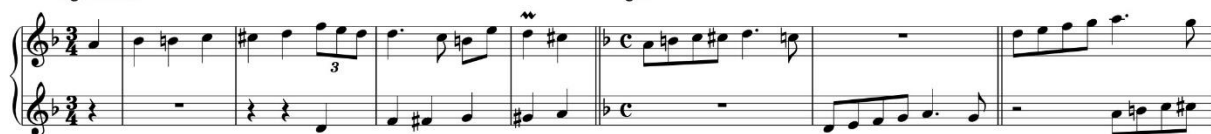


Fig 7.



Tab. XXV

Fig 1. Telemann



Fig 2. Frescobaldi



Fig 3. Bach



Fig 4. idem



Fig 5. Fux



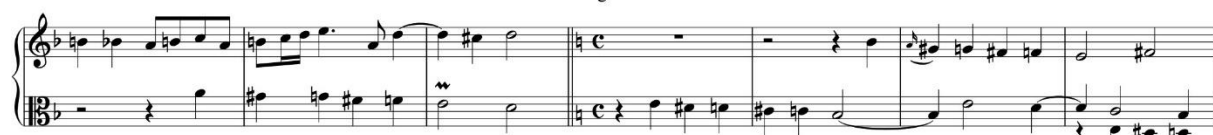
Fig 6. idem



Fig 7. idem



Fig 8. Muffat



Tab. XXVI

Fig 1. Rameau

Fig 2. idem

Fig 3. idem
dux

Fig 4. idem

Fig 5. Leuthard
comes

Fig 12.

Fig 6.

Fig 7. de Maatheson
dux
comes

Fig 8. idem
dux
comes

Fig 9.

Fig 10. idem

Fig 11.
dux
comes

Fig 12. Leuthard

Fig 13.

Fig 14.

Fig 15.

Fig 16.

Fig 17.

Fig 18.

Fig 19. Battiferri

Tab. XXVII

Fig 1. Pachelbel



Fig 2.



Fig 3. Muffat

dux

comes



Fig 4. Leuthard



Fig 5.



Fig 6. Porpora



Fig 7. Boivin

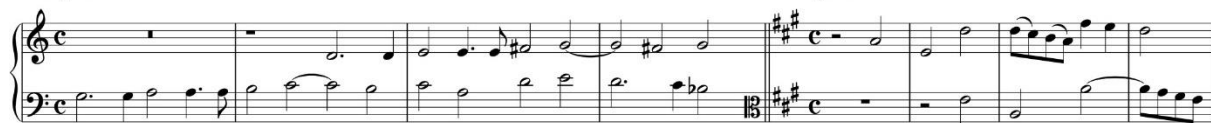


Fig 8. Leuthard

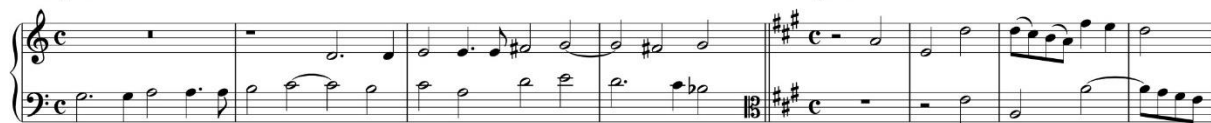


Fig 9. idem



Fig 10. Muffat



Tab. XXVIII

Fig 1. Fux

Fig 2. idem

Fig 3. idem

Fig 4. idem

Fig 5.

Fig 6.

Fig 7.

Fig 8.

Fig 9.

Fig 10.

Fig 11.

Fig 12.

The musical score for Tab. XXVIII consists of 12 figures, each presented in a two-staff system (treble and bass clef). The figures are as follows:

- Fig 1. Fux:** In C major, 4/4 time. It begins with a half note C in the bass and a half note G in the treble, followed by a series of eighth and sixteenth notes.
- Fig 2. idem:** In C major, 4/4 time. It continues the melodic line from Fig 1.
- Fig 3. idem:** In C major, 4/4 time. It continues the melodic line from Fig 1.
- Fig 4. idem:** In C major, 4/4 time. It continues the melodic line from Fig 1.
- Fig 5.:** In D major, 4/4 time. It features a series of eighth and sixteenth notes in the bass, with a half note D in the treble.
- Fig 6.:** In B-flat major, 4/4 time. It features a series of eighth and sixteenth notes in the bass, with a half note B-flat in the treble.
- Fig 7.:** In B-flat major, 4/4 time. It features a series of eighth and sixteenth notes in the bass, with a half note B-flat in the treble.
- Fig 8.:** In B-flat major, 4/4 time. It features a series of eighth and sixteenth notes in the bass, with a half note B-flat in the treble.
- Fig 9.:** In C major, 4/4 time. It features a series of eighth and sixteenth notes in the bass, with a half note C in the treble.
- Fig 10.:** In C major, 4/4 time. It features a series of eighth and sixteenth notes in the bass, with a half note C in the treble.
- Fig 11.:** In C major, 4/4 time. It features a series of eighth and sixteenth notes in the bass, with a half note C in the treble.
- Fig 12.:** In C major, 4/4 time. It features a series of eighth and sixteenth notes in the bass, with a half note C in the treble.

Dynamic markings include 'vel' (velocity), 'dux' (duff), and 'comes' (comes).

Tab. XXIX

Fig 1. Boivin



Fig 2. Hurlebusch



Fig 3. Telemann



Fig 4. Frescobaldi



Tab. XXX

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

Fig 13. Fig 14. Fig 15. Eberlin

Fig 16. idem

183

Tab. XXXII

Fig 1. de Mattheson



Fig 2.



Fig 3.



Fig 4.



Fig 5.



Fig 6.



Fig 7.



Fig 8.



Fig 9.



Fig 10.



Fig 11.



Fig 12.



Fig 13.



Fig 14.



Fig 15.



Fig 16.



Fig 17.



Fig 18.



Fig 19.



Fig 20.



Fig 21.



Fig 22. deMattheson



Tab. XXXIII

Fig 1. Händel

Fig 1. Händel, measures 1-6. The score is in G major (one sharp) and common time (C). The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. Measure 1 has a whole rest in the bass. Measure 2 has a whole rest in the bass. Measure 3 has a whole rest in the bass. Measure 4 has a whole rest in the bass. Measure 5 has a whole rest in the bass. Measure 6 has a whole rest in the bass.

Fig 1. Händel, measures 7-12. The score is in G major (one sharp) and common time (C). The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. Measure 7 has a whole rest in the bass. Measure 8 has a whole rest in the bass. Measure 9 has a whole rest in the bass. Measure 10 has a whole rest in the bass. Measure 11 has a whole rest in the bass. Measure 12 has a whole rest in the bass.

Fig 2. idem

Fig 2. idem, measures 1-6. The score is in G major (one sharp) and common time (C). The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. Measure 1 has a whole rest in the bass. Measure 2 has a whole rest in the bass. Measure 3 has a whole rest in the bass. Measure 4 has a whole rest in the bass. Measure 5 has a whole rest in the bass. Measure 6 has a whole rest in the bass.

Fig 3. idem

Fig 3. idem, measures 1-6. The score is in G major (one sharp) and common time (C). The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. Measure 1 has a whole rest in the bass. Measure 2 has a whole rest in the bass. Measure 3 has a whole rest in the bass. Measure 4 has a whole rest in the bass. Measure 5 has a whole rest in the bass. Measure 6 has a whole rest in the bass.

Fig 4. Bach

Fig 4. Bach, measures 1-6. The score is in G major (one sharp) and common time (C). The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. Measure 1 has a whole rest in the bass. Measure 2 has a whole rest in the bass. Measure 3 has a whole rest in the bass. Measure 4 has a whole rest in the bass. Measure 5 has a whole rest in the bass. Measure 6 has a whole rest in the bass.

Fig 5. idem

Fig 5. idem, measures 1-6. The score is in G major (one sharp) and common time (C). The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. Measure 1 has a whole rest in the bass. Measure 2 has a whole rest in the bass. Measure 3 has a whole rest in the bass. Measure 4 has a whole rest in the bass. Measure 5 has a whole rest in the bass. Measure 6 has a whole rest in the bass.

Fig 6. idem

Fig 6. idem, measures 1-6. The score is in G major (one sharp) and common time (C). The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. Measure 1 has a whole rest in the bass. Measure 2 has a whole rest in the bass. Measure 3 has a whole rest in the bass. Measure 4 has a whole rest in the bass. Measure 5 has a whole rest in the bass. Measure 6 has a whole rest in the bass.

Fig 7. idem

Fig 7. idem, measures 1-6. The score is in G major (one sharp) and common time (C). The treble clef staff contains the melody, and the bass clef staff contains the accompaniment. Measure 1 has a whole rest in the bass. Measure 2 has a whole rest in the bass. Measure 3 has a whole rest in the bass. Measure 4 has a whole rest in the bass. Measure 5 has a whole rest in the bass. Measure 6 has a whole rest in the bass.

etc.

The image displays three systems of musical notation for a piano piece, likely in B-flat major or D-flat major, given the key signature of two flats. Each system consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'th.' (likely indicating a 'tutti' or 'forte' dynamic). The first system shows a complex interplay of notes and rests across the staves. The second system continues this pattern with more intricate melodic lines. The third system concludes the page with a final cadence, featuring sustained notes and a clear resolution of the musical phrases.

Tab. XXXVI

Fig 1. Muffat



Fig 2.



Fig 3. Buxtehude



Fig 4. Battiferri



Fig 5. Frescobaldi



Tab. XXXVII

Fig 1. Telemann

The first system of Fig 1. Telemann consists of two staves. The upper staff is a violin part in G major (one sharp) and common time, starting with a whole rest followed by a series of eighth and sixteenth notes. The lower staff is a piano accompaniment in the same key and time, featuring a steady eighth-note pattern. Fingerings (1) and (2) are indicated for both parts. The second system continues the piece, with the violin part showing more complex rhythmic patterns and the piano part maintaining its accompaniment. The system concludes with a double bar line and the word 'etc.'.

Fig 2. idem

The first system of Fig 2. idem consists of two staves. The upper staff is a violin part in G major, starting with a half note followed by eighth notes. The lower staff is a piano accompaniment in G major, starting with a half rest followed by eighth notes. Fingerings (1) and (2) are indicated. The second system continues the piece, with the violin part showing more complex rhythmic patterns and the piano part maintaining its accompaniment. The system concludes with a double bar line and the word 'etc.'.

Fig 3. Bach

The first system of Fig 3. Bach consists of two staves. The upper staff is a violin part in G major, starting with a half note followed by eighth notes. The lower staff is a piano accompaniment in G major, starting with a half rest followed by eighth notes. Fingerings (1) and (2) are indicated. The second system continues the piece, with the violin part showing more complex rhythmic patterns and the piano part maintaining its accompaniment. The system concludes with a double bar line and the word 'etc.'.

Tab. XXXVIII

Fig 1. Pebusch

Musical score for Fig 1. Pebusch, a piano exercise in B-flat major, 2/4 time. The score consists of four systems of two staves each. The first system shows the beginning with a treble staff starting on G4 and a bass staff on B3. The second system continues the melody and accompaniment. The third system features more complex rhythmic patterns. The fourth system concludes the piece with a final cadence. Fingerings (1) and (2) are indicated throughout.

Fig 2. idem

Musical score for Fig 2. idem, a piano exercise in D major, 2/4 time. The score consists of four systems of two staves each. The first system shows the beginning with a treble staff starting on D4 and a bass staff on D3. The second system continues the melody and accompaniment. The third system features more complex rhythmic patterns. The fourth system concludes the piece with a final cadence. Fingerings (1) and (2) are indicated throughout.

Tab. XXXIX

Fig 1. Händel

Fig 1. Händel

System 1: Treble clef, D major, 3/4 time. Measures 1-8. Fingerings: (1) for G4, (2) for A4, (1) for F#4, (2) for G4.

System 2: Treble clef, D major, 3/4 time. Measures 9-16. Fingerings: (1, 2) for G4, (1) for A4, (1) for F#4, (2) for G4.

Fig 2. idem

Fig 2. idem

System 1: Treble clef, D major, 3/4 time. Measures 1-8. Fingerings: (1) for G4, (2) for A4, (1) for F#4, (2) for G4.

System 2: Treble clef, D major, 3/4 time. Measures 9-16. Fingerings: (1) for G4, (2) for A4, (1) for F#4, (2) for G4. Ends with 'etc.'

Tab. XL

Fig 1. Battiserri

Fig 1. Battiserri. This musical figure consists of two measures. The first measure features a treble clef with a whole note G4, a bass clef with a whole note G2, and a middle staff with a whole note G3. The second measure features a treble clef with a whole note A4, a bass clef with a whole note A2, and a middle staff with a whole note A3. The key signature has one sharp (F#).

Fig 2. idem

Fig 2. idem. This musical figure consists of two measures. The first measure features a treble clef with a whole note A4, a bass clef with a whole note A2, and a middle staff with a whole note A3. The second measure features a treble clef with a whole note B4, a bass clef with a whole note B2, and a middle staff with a whole note B3. The key signature has one sharp (F#).

Fig 3. idem

Fig 3. idem. This musical figure consists of two measures. The first measure features a treble clef with a whole note A4, a bass clef with a whole note A2, and a middle staff with a whole note A3. The second measure features a treble clef with a whole note B4, a bass clef with a whole note B2, and a middle staff with a whole note B3. The key signature has one sharp (F#).

Fig 4. idem

Fig 4. idem. This musical figure consists of two measures. The first measure features a treble clef with a whole note A4, a bass clef with a whole note A2, and a middle staff with a whole note A3. The second measure features a treble clef with a whole note B4, a bass clef with a whole note B2, and a middle staff with a whole note B3. The key signature has one sharp (F#).

Fig 5. idem

Fig 5. idem. This musical figure consists of two measures. The first measure features a treble clef with a whole note A4, a bass clef with a whole note A2, and a middle staff with a whole note A3. The second measure features a treble clef with a whole note B4, a bass clef with a whole note B2, and a middle staff with a whole note B3. The key signature has one sharp (F#).

Fig 6. idem

Fig 6. idem. This musical figure consists of two measures. The first measure features a treble clef with a whole note A4, a bass clef with a whole note A2, and a middle staff with a whole note A3. The second measure features a treble clef with a whole note B4, a bass clef with a whole note B2, and a middle staff with a whole note B3. The key signature has one sharp (F#).

Fig 6. idem. This musical figure consists of two measures. The first measure features a treble clef with a whole note A4, a bass clef with a whole note A2, and a middle staff with a whole note A3. The second measure features a treble clef with a whole note B4, a bass clef with a whole note B2, and a middle staff with a whole note B3. The key signature has one sharp (F#).

The musical score for 'The Rose Tree' is presented in a four-staff format. The top staff is a vocal line in G major (one sharp) and 3/4 time. The bottom three staves are for piano accompaniment, with the left hand in G major and the right hand in D minor (two flats). The piano part features a rhythmic pattern of eighth and sixteenth notes, with a melodic line in the right hand that includes a trill marked with a (2) and a sequence of eighth notes marked with a (1). The vocal line consists of a single melodic line with a trill marked with a (2) and a sequence of eighth notes marked with a (1).

The musical score for 'The Rose Tree' is presented in a four-staff format. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a measure rest, followed by a sequence of notes: a quarter note B-flat, an eighth note rest, a quarter note G, a quarter note F, an eighth note rest, a quarter note E, and a quarter note D. This sequence is repeated in the second and third measures. The fourth measure contains a continuous eighth-note melody: D, E, F, G, A, B-flat, A, G, F, E, D, C. The second staff is an alto clef with a key signature of one flat and a common time signature. It begins with a quarter note D, followed by an eighth note C, a quarter note B-flat, an eighth note A, a quarter note G, an eighth note F, a quarter note E, and an eighth note D. This sequence is repeated in the second and third measures. The fourth measure contains a continuous eighth-note melody: D, E, F, G, A, B-flat, A, G, F, E, D, C. The third staff is a bass clef with a key signature of one flat and a common time signature. It begins with a quarter note D, followed by an eighth note C, a quarter note B-flat, an eighth note A, a quarter note G, an eighth note F, a quarter note E, and an eighth note D. This sequence is repeated in the second and third measures. The fourth measure contains a continuous eighth-note melody: D, E, F, G, A, B-flat, A, G, F, E, D, C. The fourth staff is a bass clef with a key signature of one flat and a common time signature, containing whole rests in all four measures.

The musical score for 'The Rose Tree' is presented in a four-staff format. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with a (2) above the first measure. The second staff is an alto clef with a key signature of one flat and a common time signature. The third staff is a bass clef with a key signature of one flat and a common time signature. The bottom staff is a bass clef with a key signature of one flat and a common time signature, starting with a (1) above the first measure. The score consists of three measures, each containing a whole note in the top staff, a half note in the second staff, and a half note in the third staff. The bottom staff contains a whole note in the first measure, followed by a half note in the second measure, and a half note in the third measure. The score ends with 'etc.' in the top right corner.

[illegible]

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a guitar part (treble clef). The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into four measures. The vocal line starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The piano accompaniment starts with a quarter note G3, followed by a quarter note A3, and a quarter note B3. The guitar part starts with a quarter note G3, followed by a quarter note A3, and a quarter note B3. The score is written in a standard musical notation style with a key signature of one flat and a time signature of 2/4.

Tab. XLII

Bach

(a) (b) (c) (d) (e)

(f) (g) (h) (i)

(k) (l) (m)

(n) (o) (p) (q)

Musical score for Tab. XLIII, measures 1-12. The score is written for piano in B-flat major (two flats) and 3/4 time. It consists of three systems of two staves each (treble and bass clef).
 - Measure 1: Treble clef has a whole rest, bass clef has a sixteenth-note triplet. Marking (r) above, (1) below.
 - Measure 2: Treble clef has a half note, bass clef has a sixteenth-note triplet. Marking (s) above, (1) below.
 - Measure 3: Treble clef has a half note, bass clef has a sixteenth-note triplet. Marking (1) above, (1) below.
 - Measure 4: Treble clef has a half note, bass clef has a sixteenth-note triplet. Marking (t) above, (1) below.
 - Measure 5: Treble clef has a half note, bass clef has a sixteenth-note triplet. Marking (1) above, (1) below.
 - Measure 6: Treble clef has a half note, bass clef has a sixteenth-note triplet. Marking (1) above, (1) below.
 - Measure 7: Treble clef has a half note, bass clef has a sixteenth-note triplet. Marking (1) above, (1) below.
 - Measure 8: Treble clef has a half note, bass clef has a sixteenth-note triplet. Marking (1) above, (1) below.
 - Measure 9: Treble clef has a half note, bass clef has a sixteenth-note triplet. Marking (1) above, (1) below.
 - Measure 10: Treble clef has a half note, bass clef has a sixteenth-note triplet. Marking (1) above, (1) below.
 - Measure 11: Treble clef has a half note, bass clef has a sixteenth-note triplet. Marking (1) above, (1) below.
 - Measure 12: Treble clef has a half note, bass clef has a sixteenth-note triplet. Marking (1) above, (1) below.

Tab. XLIII

Leclair

Musical score for Tab. XLIII, measures 13-20. The score is written for piano in B-flat major (two flats) and 3/4 time. It consists of two systems of two staves each (treble and bass clef).
 - Measure 13: Treble clef has a half note, bass clef has a sixteenth-note triplet. Marking (a) above, (1) below.
 - Measure 14: Treble clef has a half note, bass clef has a sixteenth-note triplet. Marking (b) above, (2) below.
 - Measure 15: Treble clef has a half note, bass clef has a sixteenth-note triplet. Marking (c) above, (1) below.
 - Measure 16: Treble clef has a half note, bass clef has a sixteenth-note triplet. Marking (d) above, (1) below.
 - Measure 17: Treble clef has a half note, bass clef has a sixteenth-note triplet. Marking (e) above, (2) below.
 - Measure 18: Treble clef has a half note, bass clef has a sixteenth-note triplet. Marking (f) above, (1) below.
 - Measure 19: Treble clef has a half note, bass clef has a sixteenth-note triplet. Marking (g) above, (2) below.
 - Measure 20: Treble clef has a half note, bass clef has a sixteenth-note triplet. Marking (1) above, (1) below.

Tab. XLIV

2

The musical score for Tab. XLIV, page 2, is presented in five systems. Each system contains two staves (treble and bass). The music is written in B-flat major and 3/4 time. The systems are labeled with letters in parentheses: (h), (i), (k), (l), (m), (n) in the first system; (o), (p), (q), (r), (s), (t) in the second; (u), (v), (w), (x), (y) in the third; (z), (aa), (bb), (cc) in the fourth; and (dd), (ee), (ff), (gg), (hh), (i) in the fifth. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' and 'p'.

(kk) (ll) (mm) (nn)

(oo) (pp) (qq) (rr)

(ss) (tt) (uu) (vv) (ww)

(xx) (yy) (zz) (aaa)

Tab. XLV

Canones Kimbergeri

(1) à deux (2) à deux

(3) à deux (4) à quatre

(5) à quatre (6) à quatre

Tab. XLVI

(7) à quatre

(8) à quatre

(9) à six

(10) à six

(11) à quatre

(12) à quatre

(13) à quatre

The musical score for Tab. XLVI is presented in two systems. The first system consists of two staves: a piano staff (treble clef) and a guitar staff (bass clef). The piano staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, followed by a double bar line and a repeat sign. The guitar staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, followed by a double bar line and a repeat sign. The second system also consists of two staves: a piano staff (treble clef) and a guitar staff (bass clef). The piano staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, followed by a double bar line and a repeat sign. The guitar staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, followed by a double bar line and a repeat sign. The score includes various musical notations such as notes, rests, and dynamic markings.

(1) à deux



(2) à trois



(3) à quatre



(4) à quatre



(5) à deux



(6) à quatre



(7) à trois



(8) à quatre



(9) à quatre



(10) à quatre



(11) à quatre



(12) à quatre



(13) à neuf



(15) Canon Polymorphus



(15) à cinq



Tab. XLVII

Fig 1. Fig 2. Fig 3. Frescobaldi



Fig 4. Fig 5.



Fig 6.



Fig 7. Fig 8.



Fig 9.



Fig 10.



Tab. XLVIII

Fig 1. le Begue

Fig 1. le Begue, measures 1-6. The score is in common time (C) and features a treble and bass staff. The melody in the treble staff consists of eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with quarter and half notes.

Fig 2. Gerlach

Fig 2. Gerlach, measures 1-4. The score is in 12/8 time and features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and contains a melody with eighth and sixteenth notes. The bass staff has a key signature of one sharp (F#) and contains a simple harmonic accompaniment with quarter and half notes.

Fig 2. Gerlach, measures 5-8. The score continues from the previous block, showing measures 5-8. The treble staff features a melody with eighth and sixteenth notes, and the bass staff provides a simple harmonic accompaniment with quarter and half notes.

Fig 3. Bach

Fig 3. Bach, measures 1-4. The score is in common time (C) and features a treble and bass staff. The treble staff has a key signature of two flats (Bb, Eb) and contains a melody with eighth and sixteenth notes. The bass staff has a key signature of two flats (Bb, Eb) and contains a simple harmonic accompaniment with quarter and half notes.

Fig 3. Bach, measures 5-8. The score continues from the previous block, showing measures 5-8. The treble staff features a melody with eighth and sixteenth notes, and the bass staff provides a simple harmonic accompaniment with quarter and half notes. A pedaling instruction "Ped. 4 fuss" is present in the bass staff.

Tab. XLIX

Fig 1. Bach

Fig 1. Bach. Musical score for measures 1-7. The score is written for four staves: two treble clefs (top two staves) and two bass clefs (bottom two staves). The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various note values, rests, and a fermata in measure 7. A pedaling instruction "Pedale doppio" is written below the first bass staff in measure 1.

Fig 1. Bach. Musical score for measures 8-14. The notation continues from the previous system, showing complex melodic and harmonic development across the four staves.

Fig 2.

Fig 2. Musical score for measures 1-7. The score is written for two staves: a treble clef (top staff) and a bass clef (bottom staff). The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various note values, rests, and a fermata in measure 7.

Tab. L

Fig 1.



Fig 2.



Fig 3.



Fig 4.



Fig 5.



Tab. LI

Fig 1. Bach



Fig 2. idem



Fig 3. idem



Fig 4. idem



Tab. LII

Fig 1. Bach

Fig 1. Bach is a 6-measure piece in G major, 3/4 time. The score is written for a grand staff with five systems. The first system contains measures 1-2, the second system contains measures 3-4, and the third system contains measures 5-6. The piece concludes with a double bar line and the word "etc." in the right hand.

Fig 2. Frescobaldi

The first system of Fig 2. Frescobaldi contains measures 1-6. It is written for a grand staff in 4/2 time. The first four measures are marked with a fermata, indicating a long note. The piece concludes with a double bar line.

The second system of Fig 2. Frescobaldi contains measures 7-10. It continues the piece from the first system. The piece concludes with a double bar line.

The third system of Fig 2. Frescobaldi contains measures 11-14. It continues the piece from the second system. The piece concludes with a double bar line and the word "etc." in the right hand.

Tab. LIII

Fig 1.

Fig 1. Musical score in C major, 4/4 time. The right hand features a melody of quarter and eighth notes, while the left hand provides a steady eighth-note accompaniment. The word "Evolutio" is written in the left hand staff.

Fig 2.

Fig 2. Musical score in B-flat major, 4/4 time. The right hand features a melody of quarter and eighth notes, while the left hand provides a steady eighth-note accompaniment. The word "Evolutio" is written in the left hand staff.

Fig 2. Kreising
Evolutio

Fig 2. Kreising. Musical score in C major, 4/4 time. The right hand features a melody of quarter and eighth notes, while the left hand provides a steady eighth-note accompaniment. The word "Evolutio" is written in the left hand staff.

Fig 4. idem

Fig 4. idem. Musical score in A major, 3/4 time. The right hand features a melody of quarter and eighth notes, while the left hand provides a steady eighth-note accompaniment. The word "Evolutio" is written in the left hand staff.

Fig 5. idem

Fig 5. idem. Musical score in B-flat major, 4/4 time. The right hand features a melody of quarter and eighth notes, while the left hand provides a steady eighth-note accompaniment. The word "Evolutio" is written in the left hand staff.

Tab. LIV

Fig 1. Kreising

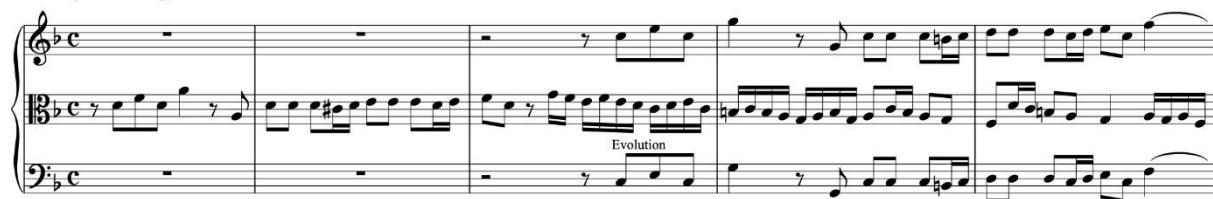


Fig 2.

Fig 3.

Fig 4.

Fig 5.



Fig 6.

Fig 7.

Fig 8.

Fig 9.

Fig 10.



Fig 11.

Fig 12.



Fig 13.

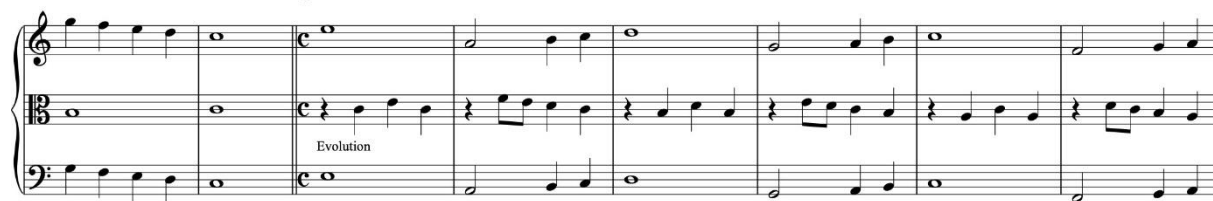


Fig 14. Bach



Tab. LV

Fig 1. Fig 2. Fig 3.

Fig 4. Fig 5. Fig 6. Fig 7. Fig 8. Fig 9.

Fig 10. Bach

Fig 11. Spiess

Fig 12. idem

Tab. LVI

Fig 1.

Evolution in nona

Fig 2.

Evolution in secunda

etc.

Fig 3.

Transp. evolution

Fig 4.

Transp. evolution

Fig 5.

Fig 6.

Fig 7.

Evolution

Fig 8.

Evolution

Fig 9.

Fig 10.

Sincope desolata

it

Evolution

Transp.

Fig 11.

Fig 12.

Transp. evolution

etc.

Tab. LVII

Fig 1. Kirnberger

Evolution

Transpos.

Fig 2. idem

Evolution

Fig 3.

Fig 4.

Fig 5.

Evolution in 10 sup. transp. etc. Evolution in 3 infer.

Fig 6.

Evolution in 3 super.

Tab. LVIII

Fig 1.



Fig 2.



Fig 3.



Fig 4.

Fig 5.

Fig 6. Kirnberger



Fig 7.

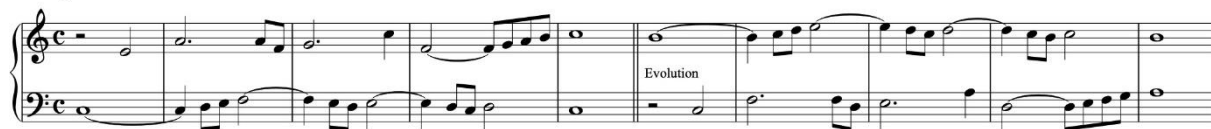


Fig 8.



Fig 9.



Fig 10.

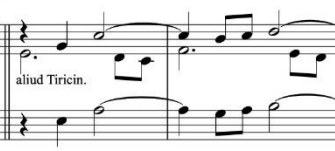


Fig 11.



Tab. LIX

Fig 1.



Fig 2.



Fig 3.



Fig 4.



Fig 5.



Fig 6.



Fig 7.



Fig 8.



Fig 9.



Fig 10.



Fig 11.



Fig 12.



Fig 13.



Fig 14.



Fig 15.



Fig 16.



Fig 17.



Fig 18.



Fig 19.



Fig 20.



Fig 21.



Fig 22.



Fig 23.



Tab. LX

Fig 1.



Fig 2.



Fig 3.

Fig 4.



Fig 5.

Fig 6.



Fig 7.



Fig 8.

Fig 9.

Fig 10.

Fig 11.

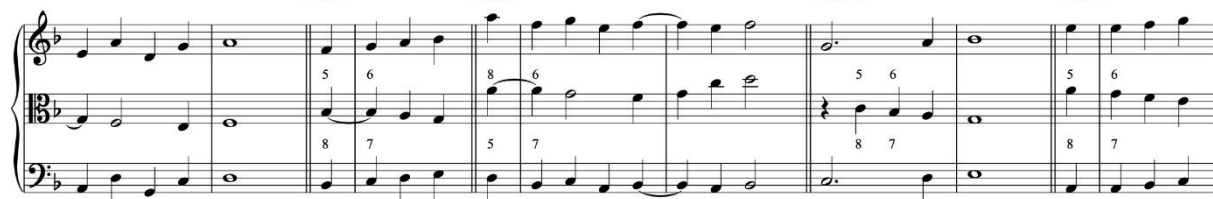


Fig 12. Kosolowsky

Fig 13. Kimberger



Tab. LXI

Fig 1.



Fig 2.

Fig 3. Scheibe



Fig 4.



Fig 5.

Fig 6.

Fig 7.

Fig 8.



Fig 9.

Fig 10.

Fig 11.

Canon



Fig 12.

The musical score for Fig 12 consists of three systems of piano music. The first system is in C major, 3/4 time, and contains 8 measures. The second system is in B-flat major, 3/4 time, and contains 8 measures, with the word "Evolution" written above the staff at the beginning of the system. The third system is in B-flat major, 3/4 time, and contains 8 measures. The notation includes treble and bass staves with various musical symbols such as notes, rests, and accidentals.

Tab. LXII

Fig 1.



Fig 2.

Fig 3.

Fig 4.

Fig 5.

Fig 6.

Fig 7.

Fig 8.

Fig 9.



Fig 10.

Fig 11.

Fig 12.
Evolution



Fig 13.

Fig 14.

Fig 15.



Fig 16.

Fig 17.

Fig 18.

Fig 18.

Fig 20.

Fig 21.

Fig 22.



Fig 25.

Fig 26.

Fig 27.



Fig 23.

it.

Fig 24.

it.



Friedrich Wilhelm Marpurg's

**Treatise
on
Fugue**

[Volume II]

With 60 copperplates and a complete index of both parts

Berlin: A. Haude and J. C. Spener, Royal Academy of Sciences Booksellers.

1754.

Dedication

to the worthiest brothers:

Herr

Wilhelm Friedemann Bach

Music Director and Organist at Halle,

and

Herr

Carl Philipp Emanuel Bach

Royal Prussian Chamber Musician [Kammermusikus].

Nobly born,

Highly Honoured Sirs,

I take the liberty to lay before Your Honours' eyes the principles of an art that has the admirable efforts of your renowned Father in particular to thank for its improvement.²⁷⁷ One need not look back even half a century in order to determine that felicitous moment when ingenious harmonic variations [*Verwechselungen*] became merged with a pleasant and coherent melody. At precisely that time, as the world began to wander to another side, and as light [galant] melodic machinations gained the upper hand and people became weary of heavy [complex] harmonies, it was the late Herr Kapellmeister who knew how to employ clever means and taught us how to combine a pleasant and flowing melody with the richest harmonies.

Experience shows, my Sirs, that the happy union of these two things has remained a property of Your family. It is a flattering precondition to have inherited a famous name, yet it is even more exceptional to augment this merit with one's own accomplishments. The sublimely learned and ever new sounds of Your idea-rich muse are already long accustomed to beguiling the Church, the Court and the City in turns; and if the most beautiful taste is that which stirs not

²⁷⁷ For an alternate translation of this dedication, see Christoph Wolff, ed. *The New Bach Reader* (New York: Norton, 1998), 360–61.

only the ear, but also the heart and the mind, to a gentle animation, then the inventions of Your minds will surely arouse the emulation of the world to come.

But I relinquish this matter of Your praise to a more skilled pen than my own and content myself to acknowledge Your merits. Besides, my intention was merely to submit this second part of my treatise to Your judgement. Any misgivings in doing so have been eased after Part One of my Treatise was so fortunate as to receive Your benevolent approval. I therefore seize this opportunity, my Sirs, to thank You publicly for this, and to make known my sincerest esteem for You, with which I have the privilege of being

Your Honours'

most loyal servant,

the Author.

Berlin, the 1st of February, 1754.

Preface

I have erred in my estimation. The fortuitous reception of my Treatise on Fugue has convinced me that there are still many connoisseurs of artful musical composition. I now deliver to these persons the promised supplements under the title of Part Two and conclude this work with them.²⁷⁸

The judgements about my book have proved very inconsistent. The one has accused me of length, the other of brevity. He who can please everyone has yet to be born. That one spoke as a schoolmaster, this one as a pupil. In a certain sense, both can be right and wrong, and thus I will neither accuse nor defend myself. The gratification that an author receives for their efforts is this: that which is criticised by one is praised by another. Since many excellent men whom I know here and elsewhere have approved my work, and since, because of this, I have also made the estimable acquaintance of many musicians who were previously unknown to me, I can conclude that it was well received, and thus it is easy for me to sleep tranquilly, despite the reproach of an unworthy mind. One would have much to do if one wanted to engage with every fool.

Meanwhile, to those honest men who have judged me now and then in silence: I would have been most grateful if they had shared their doubts with me directly and had not merely spoken of them privately in such a vague way. If their objections had been of substance, I would have shared them with my readers in this second part, and they would not have been impervious to the service rendered to them. If, however, I had found their ideas unfounded, I would nevertheless have acknowledged their honest intention to disseminate the truth, and this would have been enough for me to treasure their friendship.

Just as I cannot demand that someone be completely content with me, neither can someone else demand this of me. I would like to demonstrate with the letter from a friend of mine to me that criticism, when desired, is no art. Here it is, word for word:²⁷⁹

Friend,

I hear from Herr N. – to my extreme astonishment – that you have suddenly changed your way of life and have become a recluse of late. Apparently you often lock yourself away in your study for entire days and receive as few visits as you pay to others. Word has it you have begun to devote yourself to the driest musical speculations and have no other diversion than going from one treatise [*Arbeit*] to another. It must be that you are ruining your health and becoming a hypochondriac, whether or not you want to admit it. How, my friend, is that possible? Is it true that recently, as you quarrelled with a composer regarding a certain harmonic passage, you, in the heat of your debate, seized the inkwell instead of a cup of coffee? What a way to spend your time! I would not have liked to sample that counterpoint... And you remained indifferent on this occasion? You didn't

²⁷⁸ 'Supplements' may also be a reference to the appendices to Part One that appear on pp. 142–147 of Part Two.

²⁷⁹ The letter from an as-yet unidentified Felix Krembalon, which may be Marpurg writing under a pseudonym, continues to page XVII.

even laugh about it? I must see if I can find a remedy that will interrupt your serious contemplations for a time. I do this in your best interests; and if I should hear that my intervention has had a positive effect, then I am capable of administering it to you again. You have always found me as removed from the desire to reproach as I found you so inclined at a certain time, when you were more composed. Will you not have to laugh that I – against my nature and inclination – want to position myself among the denigrators? But what wouldn't one do for the love of a good friend? And do you know what I will do? Using the art of compilation, I would like to devise all kinds of originals without copying from someone else. The work is indeed difficult, for who would not rather sketch [such accounts] according to [real] life? But, my Friend, I want to spare you and those to whom you might show my letter the vain effort of interpretation. These are [satirical] caricatures designed to pass the time, from which perhaps someone or another in Paris, London and Amsterdam – unbeknownst to me – will be ridiculed inadvertently.²⁸⁰ Perhaps one encounters something now and then that a mischievous person can direct towards me. Anything is possible. But I say once more that I intended to mean neither myself nor others. I merely wish to see whether one – against the will of Minerva²⁸¹ – can also think satirically. But I have already spoken enough of myself – I also want to speak of others; perhaps they have already laughed somewhat at the reluctance of my Minerva. That is exactly what I have wished, and I am already satisfied if they do not take offence at what follows. So as not to sin against rank, I will enumerate my heroes according to the order of the German alphabet.

Herr A. performs his solo with agreeable embellishments. But they have all been studied and memorised beforehand. If by chance his memory forsakes him, he is lost. One can forgive him that – he is still young. But he shifts the blame to the accompanist, and that is absurd. He must be sent to school.

Herr B. is a strong transposer on the flageolet. But one does not want to hear him play G sharp minor, and he cannot play in G minor. He is no friend to musical novices who feign to know how to distinguish e flat and d sharp from each other. If he wants to call two different things by one name, he will not take offence that someone else calls the exact same thing by two different names. One also calls the flageolet a bandura; likewise, he can be called Herr B flat [*Be* in German] and Herr Beta in two different languages.

Herr C. would not find any musical piece for his own instrument acceptable if it was made by a virtuoso of another instrument. The parts, one says, smack to him of the author's favourite instrument. Is the composition bad or vacuous? No, it is superb, but Herr C. never judges according to his fingers. Does he never compose for instruments not his own?

²⁸⁰ The *Bilder* which Marpurg speaks of may be engravings (such as architectural *capricci* by Piranesi or Tiepolo, or satirical series like William Hogarth's *The Rake's Progress*) that circulated widely in Europe in the eighteenth century. Referencing this aspect of graphic print culture allows the author of the letter (possibly Marpurg himself) to pivot to his own caricatures or sketches in the following section.

²⁸¹ *wider den Willen der Minerva* is a common German translation of the adage *invita Minerva*: against the will of Minerva. Because Minerva (or Athena) was the goddess of wisdom and the arts, the idiom was used to suggest that someone was without (natural) ability. Johann Gottfried Herder, for example, would define (albeit a century later) *invita Minerva* / *gegen den Willen der Minerva* as *ohne Fähigkeit*: without ability. The author of the letter is ostensibly tempering the scathing satire that follows by saying that it does not come naturally to him. See Herder, *Conversations-Lexikon*, iii (Freiburg: Herder, 1855), 430.

Herr D. once set his eyes on a score by Timotheus,²⁸² and – behold! – he found therein a harmony of a diminished third and he rejected it. Several years later, he heard it used by Amphion,²⁸³ and – behold! – he approved it. Does Herr D. have no shame for his erstwhile judgement?

Herr E. is a rhythmically steady ripienist [accompanist]: the most laughable soloist, with all kinds of motley, disharmonious embellishments would not be capable of dragging him from the pulse.²⁸⁴ It is a pity that he blusters when he has to do with a respectable concertist. Does not everything have its time? And birds of a feather flock together.²⁸⁵

Herr F. is an astute judge of music. He has a book in which he has compiled all the harmonic mistakes from Jubal²⁸⁶ up to himself. If one asks him who first used consecutive octaves or fifths, he cites for you the author, the piece, the page, the year, and the day of its unfortunate origin. Does he also keep a catalogue of the harmonic beauties that he finds in the works of these same authors? He is too far gone to appreciate them and gathers only the refuse. He would make a good stableboy.

Herr G. once felt inclined to become a musical braggart. He drank himself into a scholarly frenzy, and a critical article from his pen was sent to all the scholarly journals. But no one responded to him. He sparred with shadows and remained an unknown braggart.

Herr H. noticed that it is extremely advantageous when, in various types of company, one can speak of something other than the last concert performed. Thus, he wants to get himself a library, and I believe he's right. Now he reads stories of the *Schildbürger*.²⁸⁷

Herr J. wants to exhaust all musical embellishments in every piece. He slides, anticipates, runs, pauses, strains, stammers, trills, makes appoggiaturas, arpeggiates – I must draw breath. Pity that he does not apply these frequent ornaments somewhat more sparingly, in the proper place, and with more discretion. As a consequence, the harmony and the ear suffer entirely too much. He plays with good form, though, so one watches him play.

I will skip the letter K because it is a Greek letter.

Herr L. has agreeable ideas and composes well. However, he must always have others examine his things to have the disharmonious passages discarded. The talents are scattered: his corrector lacks both originality and substance [*Einfälle und Gedanken*].

Herr M. plays and sings agreeably and possesses, alongside his double talents, the rare attribute that he cannot tolerate a 'Bravo!' He knows that this compliment has become customary, and, in fact, I recollect a time when someone once gave a yawning Bravo to

²⁸² Either Timotheus (c.fourth century BC), a renowned aulos player, or Timotheus of Miletus (c.450–360 BC), citharode and poet.

²⁸³ In Greek mythology, Amphion was king of Thebes and the son of Zeus and the Amazon Antiope. He was one of the first (demi-)mortals to play the lyre, which had been invented by Hermes/Mercury and given to him (Amphion) to play, and when he played the lyre, the stones for the fortification of his city (Thebes) assembled themselves.

²⁸⁴ Literally 'of bringing him out of the circle' [*ihn aus dem Zirkel bringen*].

²⁸⁵ *Und gleich und gleich schicket sich immer besser zusammen*.

²⁸⁶ According to Genesis 4:21 (KJV), one of Adam and Eve's descendants: 'And his brother's name was Jubal: he was the father of all such as handle the harp and organ'.

²⁸⁷ These farcical folk tales first appeared in print in the late sixteenth century.

a soporific soprano. But if one marvels at his thoughts, uses more precise expressions [than a ‘Bravo’] and extols his excellent taste, or if one varies [*periphrasire*] the Bravo: he smiles. Does one not have reason to marvel at the humility of this musician?

Herr N. permits two sevenths, two false fifths and who knows what else in succession – but not two fourths. He concedes that one can use unprepared ninths, unprepared sevenths, etc. Only the fourth – in all cases and without exception – should be prepared. What does he give as his reason? An old and incorrectly understood rule. I hold the insights of Herr N. in many of his other pieces in high esteem, but here I cannot share his opinion. The rule is old, but the truth is still older. Indeed I have read that the eleventh, which one erroneously calls a fourth, requires a resolution. But whether it must always be prepared: that is another question, and one that he will find sufficiently answered in the practical works of today’s best composers. But he will not confound these two different processes, the preparation and the resolution, with each other. Furthermore, he will know that the resolution can occur not only downwards, but also upwards; and finally, he will not confuse the fourth with the eleventh any more than the second with the ninth. The former fourth apparently originates from the fifth, but the latter eleventh from the seventh. But he wants to know nothing of the origin of harmony, so that he need not speak so dictatorially on matters that he cannot reasonably answer. Although the eleventh often has the span of a fourth, this nevertheless changes it as little as the ninth when it only fills the space of a second.

Herr O. is extremely ingratiating and will not deny one a ‘Bravo’ in public in order to elicit all the more from others. But as soon as those to whom he had recently paid a compliment have turned their back, the discussion turns towards the departed. Herr O. knows how to twist and turn a thing for so long that, whoever cannot discern for himself, must have very little esteem left for it. If the Pythagorean system is correct, the soul of this hypocrite will turn into a cat.²⁸⁸

Herr P., who in fact has great insight into the grammatical aspect of composition, does not lack the good intentions to compose. But he may scarcely be able to show himself to the world except in all sorts of little pieces whose worth does not extend beyond that of a Murki.²⁸⁹ He lacks invention. Today he begins an Allegro. He completes it in a month, and then he spends two months revising. What pleases him today, displeases him tomorrow. After he rips up thirty-nine pieces, he finally holds onto the fortieth for use – but who knows for how long?

Herr Q. plays quite agreeably, but whatever he wants to play must be from this or that known author, because he himself does not compose. If it is from one whom he does not know, he will first solicit an opinion about it from his friends. He himself is not capable of judging, except when he judges wrongly.

If it were possible, Herr R. would like to issue a mandate by which all authors, without exception, would be forbidden to ridicule follies and errors or risk grave punishment.

²⁸⁸ This is likely a reference to the concept of metempsychosis, or the transmigration of souls, which posits that there is a finite number of souls in existence; at death, each immortal soul ‘migrates’ to another body, be it human or animal.

²⁸⁹ A ‘Murki’ is a peasant dance characterised by broken octaves. ‘Murki’ in *Deutsches Wörterbuch von Jacob Grimm und Wilhelm Grimm*, digitalisierte Fassung im Wörterbuchnetz des Trier Centre for Digital Humanities, Version 01/21, <https://www.woerterbuchnetz.de/DWB?lemid=M08370>, accessed 23 August 2021.

He especially eschews prefaces. He betters himself, so as not to show his back any longer to the scourge of Apollo.²⁹⁰ He himself remains a good person. But his follies? How can one stay silent on this? As far as I am concerned: not in all my born days.

Herr S. is one of the most skilled virtuosos of the day, but he judges the merit of all other composers according to whether they agree more or less with his own style. Thus he claims himself to be the only model of truth, and that is too much.

Herr T. would be better suited as a time-keeper than a singer. At least he always makes more movement with his feet and head than with his voice. His dear mother must have given him wooden clogs.²⁹¹ But he does not hold it against me if he sings but cannot move forward, and so he does not blame the others when they rush.

Herr U. does not view himself as a wretched sinner in the science of harmony, because he knows that two consecutive fifths are forbidden in music. But he does not know how and in which way one can have two consecutive fifths. What's this? I now hear yet another calling out to me: 'Two fifths in succession – that must be an abominable passage'. [I reply:] 'Not so abominable, Sir. I have shown such instances to persons who thought themselves capable of catching the slightest nuance with their sharp ears. I believe you were also one of them'. 'Gentlemen', I asked them, 'how do these passages sound?' 'Good', they answered me. 'But gentlemen, have you not heard that there are fifths therein?' 'What? Fifths?' 'There, you see them on the paper'. 'Ah! These passages are unsuitable – they do not sound [good]'. [I reply:] 'Tsk tsk, gentlemen. Music is made for the ears, and you have just before approved with your ears what is now an affront to your eyes. Do you know what? I would like to compare myself with you. Let the judgement of your ear in this [previous] passage remain valid. Compare certain other very well-known harsh passages, with which your ear cannot be especially pleased, with my instances of fifths. Here I would like to see with the ears and hear with the eyes. Even more, these said instances of fifths (for there are more than one of them) can all be found in [the works of] certain authors who you, to my knowledge, hold in great esteem. I have not invented them myself. I intended only to excuse them'. [They reply:] 'Certainly it is not for us to criticise what such men have done'. [I reply:] 'I disagree with you, Gentlemen. What if those men, who devote themselves exclusively to practice, could not defend their compositions? What then? He who can justify such a [questionable] passage always has the right to use it. (Further proof of this at another time – be patient until the conclusion of the matter.) But one more thing. Are you not familiar with many passages with octaves and fifths of various kinds, which, in fact, one does not discover on paper because the voices cross each other, but which one doubtless perceives with the ear? Who should be the judge here: the ear or the eye? Does not one contradict the other? What is to be done? One sees that the ear can deceive the eye and vice versa. And a certain musical critic who once appeared to the world under the letters P. O. R. and S. is entirely wrong when he wants to trust his own trained ear more than the trained ear of other people in this regard.'²⁹² It is

²⁹⁰ Here the meaning is unclear.

²⁹¹ 'Seine Frau Mutter muß sich an einem Pantin versehen haben'. There is some ambiguity here, as *versehen* can mean (among other things) to mistake or err in something or to provide someone with something, and Marpurg uses both senses of the verb in the treatise. *Pantin* could mean wooden clogs (more commonly *Pantine*) or it could be borrowed from the French *le pantin*, which was a wooden jumping jack. In any case, this seems to relate to the way Herr T. keeps time.

²⁹² As with the caricatures that Marpurg concocts and the identity of Felix Krembalom, we cannot determine these individuals (or individual) with any certainty. However, the practice of writing caustic criticism under a pseudonym, which could even be a single letter, was common in this period. A notable example is Lorenz

doubtless a mere courtesy which he shows to himself and which one can grant to a gentleman. I am certain I will catch him doing the opposite every day’.

Herr V. is a good practitioner of his craft, but he only wants to hear his own works in concert. He feels himself oppressed when he must listen to an unfamiliar work, but he is no enemy of it: he uses other people’s compositions at home all the more. One fire ignites the other; his compositions prove it. They are a happy collection of foreign thoughts. They provide a kind of lexicon, where diverse composers can often be seen alongside each other against their will.

Herr W. is one of today’s most excellent galant composers. This he knows. It is a pity that his manner of playing does not correspond with the work itself. This he does not know. An ‘Allegro’ should not put us to sleep or make us sad. Tenderness need not always express itself through howling, just as joy need not be expressed by crashing about. If the musician is of a sad temperament, should all his listeners also mourn in order to please him? One often imitates certain foreigners in their mistakes, but not also in their virtues.

For all the pleasant ideas that Herr X. has in his works, he remains merely a naturalist. I would very much like to see how he would realise the figured basses in his pieces in a pure four-part score. It would not hurt if he practised this a little in order to spare the accompanist some senseless figures.

Herr Y. believes that one can word-paint and express or arouse affects only in vocal music. He is of the mind that one can represent nothing on an instrument but the screeching of a bird and the like. According to this idea, why does he not play his ‘Adagio’ as an ‘Allegro’ and, vice versa, the ‘Allegro’ as an ‘Adagio’? He is not subjected to the violence of his own thrashing.²⁹³

Herr Z. has gone from interpreting dreams to interpreting authors. He reads in a book that a certain man by the name of Choerilus²⁹⁴ has worked on the same fugue theme for a year and a day and has still not decided whether he should begin with the soprano or the bass. Herr Z. does not notice that this is fiction, and that, in the person of Choerilus, all those stupid composers who are not confident of their craft are ridiculed. He wagers body and soul that this or that is intended. He continues and reads that Thrax²⁹⁵ judges the worth of

Christoph Mizler’s *Musikalische Bibliothek* (1736–1754), one of the earliest published music journals, which included some of the correspondence between members of Mizler’s Corresponding Society of the Musical Sciences (Correspondierende Societät der musikalischen Wissenschaften). While Marpurg himself was not a member of the Society, it included such notables as Bokemeyer, Spieß, Stölzel, Handel, Telemann and J. S. Bach. Even the *Musikalische Bibliothek* did not publish the complete correspondences, and so it is entirely possible that some of the sources which Marpurg and the author of this letter (if not Marpurg himself) reference were never published or are lost. On the nature of these correspondences, see Lutz Felbick, *Lorenz Christoph Mizler de Kolof: Schülers Bachs und pythagoreischer »Apostel der Wolffischen Philosophie«* (Hildesheim: Georg Olms, 2012), 327ff.

²⁹³ Presumably referring to Herr Y’s string playing: ‘Er muß die Gewalt seines Bogens selbst nicht fühlen’.

²⁹⁴ This is likely Choerilus, a poet in Alexander the Great’s entourage, whose reputation was that he wrote so much terrible poetry that the few successful lines he managed to produce were met with enough wonder to fuel his popularity. He is mentioned by Horace in the *Ars poetica*, and we have already seen Marpurg reference Gottsched’s translation of *Ars poetica* on p. XI of the preface to Part One. See Gottsched, *Versuch einer critischen Dichtkunst für die Deutschen*, 43, and especially Gottsched’s footnote to line 505, which glosses the identity of Choerilus.

²⁹⁵ Dionysius Thrax (second century BC) wrote *Tékhnē grammatikē* or *Ars grammatica*, one of the earliest known treatises on Greek grammar, which remained influential in the study of the Greek language through the

a composition according to the semiquavers and demisemiquavers, that he shakes his head when he sees several obstinate semibreves [*Runden*] in a piece and calls that music which lacks a good talea,²⁹⁶ that Tigellius²⁹⁷ never performs when asked, but never stops performing when one does not want to hear him, that Corydon²⁹⁸ smirks at a long mordent because it makes him a bit sour; that Cotta²⁹⁹ rattles off the most difficult figured basses at sight but cannot bring the easiest one to paper, that Stax³⁰⁰ does not approve of trills on a with b natural while the lower voice has an f, although elsewhere he makes very long appoggiaturas³⁰¹ with the augmented fourth, that Gargilius³⁰² begins his works very quickly and when his fingers cannot continue any more, breaks off rather slowly, that Portius does know a few rules, but does not have the ability to either apply them himself or to teach them to others who could use them, that Titius is of more use to the world if he delivers all kinds of compositions into the hands of connoisseurs for their enjoyment (assuming that Portius criticises this or that in Titius's work, often justifiably), that after each piece that he plays, Nasutus³⁰³ apologises that he has done it better before, that... but have I forgotten that I already concluded my alphabet? Herr Z. now believes to have the key to all these characters. He consults the diary of his acquaintances and immediately finds that only this or that person can be portrayed – being too wilful or too simple to recognise himself. He may either acquire spectacles for himself [for self-examination] or return to his dream book. The antithesis to Herr Z. is Herr ZZ.: a mind dissatisfied with himself and with others. This one cannot read any books in which follies and mistakes are ridiculed without construing it towards himself, even if he has not committed this folly or error himself. He is so strange that he finds books suspicious, even if they were written long before his time and by foreign authors who know him as little as he knows them. Every criticism is aimed at him, and one did not even think of him even once. Should this little alphabet come to the sight of Herr ZZ. and should he presume that this or other articles are directed at him, then ask him to believe that he was not the intended [recipient], and that those who would persuade him of the contrary are precisely those who were intended. Only this last article concerns him, and this he will grant me out of love for the truth. I remain, etc.

Klingenberg,
the 13th of January 1754

Felix Krembalon³⁰⁴

Renaissance, and served as a model for Latin grammars and subsequently grammar books for other European languages.

²⁹⁶ *Taille* – the rhythmic pattern paired with a pitch-sequence (colour) in mediaeval isorhythm.

²⁹⁷ Tigellius (c. first century BC) was a lyric poet. The letter writer is alluding to a description of Tigellius from Book 1 of Horace's *Satires*.

²⁹⁸ Corydon is a shepherd and stock character who first appears in Virgil's *Eclogues*.

²⁹⁹ Probably a member of the Cotta publishing family, such as Johann Georg Cotta (1631–1692), his son Johann Georg (dates unknown) or Christoph Friedrich Cotta (1730–1807).

³⁰⁰ Another enigma, although there is a short, anonymous allegorical narrative about the philosopher Christian Wolff, *Der verliebte und galante Wolffianer* (1739), where Wolff is cast as 'Professor Stax'.

³⁰¹ *Vorhlte*: alternatively, 'suspensions'.

³⁰² The identity of *Gargil* (or *Gargilius*, as rendered here in translation) is unclear. An individual by the name *Gargilius* appears in Horace (*Epistles* 1, 6, 58), where he is a famous hunter; there is also Gargilius Martialis, a Roman author of botany. However, these two personas do not readily clarify this particular caricature (tr.).

³⁰³ *Nasutus* literally means 'large-nosed'. It can have the metaphorical meaning of someone who is satirical or overly critical.

³⁰⁴ The satirical content of the letter, the location of 'Klingenberg' (lit. 'sounding mountain') and the absence of any biographical information available on Felix Krembalon all suggest that Krembalon may be one of Marpurge's pseudonyms. Moreover, the sarcastic use of the phrase *der Athem entgehet mir* ('I must draw breath') appears in

Postscript. The appended canons from the pen of a local composer will perhaps be of use to you in your present work on fugue. But you must know that he does not request that you include them. He gives me to understand, however, that it would please him if you would do so. He would very much like to see how he does in print.³⁰⁵

One more thing. The well-known Purgantius,³⁰⁶ who made himself famous so long ago by criticising other musicians, but has proven himself neither on the theoretical nor the practical side, is chagrined that, despite his scheming, he has eluded us;³⁰⁷ word has it that he has gone to Greenland on the herring fishing expedition.

So much for my friend's letter, and I could now conclude my preface if I had not remembered that I still owed my readers an explanation of a few points. In Part One, I offered to treat in greater detail the exceptional fugues, such as the fugue at the second, third, sixth and seventh.³⁰⁸ After further reflection, however, I have found that this is unnecessary, as, in fact, nothing more can be said of them than has already been said in Part One. I should have provided complete examples of such fugues, but since at present I have still found none that would have satisfied me completely, it is thus reasonable that I have omitted them.

Regarding those contrapuntal examples on which one finds the name of the late Music Director Kirchhof, note that only the theme by which his name stands originates from his pen. I find it necessary to mention this expressly so that, should my efforts in the added harmonies not at all times be in accordance with an astute, contrapuntal Priscian,³⁰⁹ it is not the pen of the deceased that stands trial, but my own. I have sometimes changed a few intervals of the theme here and there, because without having done this, no counterpoint could have been built on it. It is not so easy to make a galant three- or four-part counterpoint without now and then running the risk of empty passages. Whoever remains sceptical can attempt it themselves. One must also now and again add a free, secondary voice for coverage, if such contrapuntal passages are to have the appropriate effect.

When one finds only the name of Bach in some examples, in others Fr. Bach, and in still others Em. Bach: the first case is understood to be the late Kapellmeister [Johann Sebastian Bach]; in the second case, the Music Director of Halle [Wilhelm Friedemann Bach (1710–1784)]; and in the third case, the Royal Chamber Musician [Carl Philipp Emanuel Bach (1714–1788)].

At the request of those who found the index of the first part inadequate, it will suffice that the indices of both parts have been joined for easier reference.

both the letter (p. VIII) and in volume one of Marpurg's treatise (p. 109), which also suggests that Marpurg is the true author here.

³⁰⁵ *wie es ihm gedruckt liesse.*

³⁰⁶ The identity of Purgantius is uncertain.

³⁰⁷ Presumably Purgantius is upset that his compositions were not analysed in Part One of Marpurg's treatise.

³⁰⁸ See page 23 of Part One.

³⁰⁹ Priscian was a fifth- and sixth-century grammarian.

I shall now justly include a little plan for the creation of a fugue library. It would be useful to many and exceedingly easy for me to name fifty or so authors. Since, however, they are not all of the same calibre [*Schrot und Korne*], I believe that it would be better first and foremost to become acquainted with the good, in order to judge the worth of the others according to them. Especially notable among these good authors (without speaking ill of the remaining good authors of this class, who do not occur to me at the moment, or whom I do not know because I have seen nothing from them) are: Johann Sebastian Bach [1685–1750], Luigi Battiferri [1610–1682], Jean-Henri d’Anglebert [1629–1691], Johann Caspar Ferdinand Fischer [1656–1746], Girolamo Frescobaldi [1583–1643], Johann Jakob Froberger [1616–1667], Johann Joseph Fux [1660–1741], George Frideric Handel [1685–1759], Johann David Heinichen [1683–1729], Johann Caspar Kerll [1627–1693], Johann Krieger [1651–1735], Johann Christoph Schmidt [1664–1728] (former Dresden Kapellmeister), Gottfried Heinrich Stölzel [1690–1749] and Georg Philipp Telemann [1681–1767].

The number of Protestant churches where one still hears fugues is not very great. How many sacred composers do not seem to have derived their taste from Nicolinean theatre?³¹⁰ And how few organists does one meet in a city who – like most organists in Catholic countries – combine art and nature, knowledge and invention, and are able to work through a splendid fugue extemporaneously just as well as on paper? As soon as someone has learned how to bang through half a dozen opera arias on the keyboard and realises that the keys on the organ as well as the clavier³¹¹ are divided into black and white lines, he views both instruments as the same. He does not rest until this or that organist allows him to drum people out of the church at the end of the service, at which point our lad no longer considers himself a hypocrite [lit. cat].³¹² He does not make the effort to learn harmony or test his inventions according to its rules. He does not seek to establish a taste for the organ through the study of good organ works. It suffices that he can be on good terms with the chambermaid of a genteel lord, and that this lord wants to provide both the church with an inept organist and the world with a woman. He [the lord] suggests these two subjects to the church presbyters. In brief, our organ lad gets the woman and the position from his patron’s hands, ahead of three or four other competent applicants who were only concerned with the position [and not marriage].

If by chance our hero has heard the word fugue and the ambition arises in him to make such a thing, to his shame (and thereby too late) he must take refuge in the works of others. How good would it be if, in his selection, he turned to the good ones; how lovely would it be if he learned to play them with the appropriate proficiency; if he did not stumble every moment; and if he sounded the [proper] tones rather than the wheezing of the poor calcants or the creaking of the organ bellows. However, if a spirit like Saul’s³¹³ comes upon him, then he wants to show himself with his own invention. Then one quickly recalls that one is at church and that one may not laugh there [presumably to mock him]. First, he couples all the manuals and pulls out all the stops without distinction, for he understands the organ stops just as well as the art of playing the organ. He looks around a bit, clears his throat, and finally breaks out at once with a rumbling theme lasting twenty bars. Now I become afraid. I imagine the working-out of this subject in transposition and sincerely regret that I have so little time and cannot listen to a single piece for

³¹⁰ Filippo Nicolini (d. c.1775) was an Italian-born actor and impresario whose pantomime troupe performed across Europe. He spent most of his career in Germany (in particular Braunschweig and Dresden). Marpurg’s close acquaintance, Gotthold Ephraim Lessing, spoke derisively of performances that he attended in the late 1740s. Hermann Arthur Lier, ‘Nicolini’, in *Allgemeine Deutsche Biographie* 23 (1886), 632–635 [Online-Version]; URL: <https://www.deutsche-biographie.de/pnd133931021.html#adbcontent>, accessed 7 August 2021.

³¹¹ Presumably the harpsichord, clavichord or the like.

³¹² See Part Two, p. X.

³¹³ Presumably a reference to 1 Samuel 18 (KJV), where King Saul is tempted by an evil spirit.

two hours. I marvel at the memory of this person and wonder how it is possible that he trusts himself to retain such a horrifyingly long series of tones. I wait impatiently for the counterpoint that he will add in another voice during the repetition of the subject. But how have I erred so abominably? Could one not hear from the *dux* that this was no subject for a fugue? See here! I always assume the best of someone until I am convinced of the contrary. I must now say that the fugue should be from the C, and that the *dux* began on the dominant G. My dear organist now enters with his *comes* – and on which pitch? On D. *Risum teneatis*.³¹⁴ The first voice continues against it with a tremolo [*Schwärmer*], which he seems to make with alternating fingers.

Subsequently it proceeds to rest at once and before the second voice has completed the theme, for he has already forgotten it. Other ideas appear and they must, of course, also be heard solo. How did it continue? Alas, now both fists still occasionally alternate with one another in order to play solo (although a tone was sometimes quite astutely sustained against it in the pedal) and the playing changed at last – but to what? I do not know myself. Did he want to depict fireworks or a battle? Heaven only knows. Soon, a run made with the nail of a convenient finger got in the way of another produced by the other hand. Then he arpeggiated the keyboard from the top to the bottom and back again. He sprang from one manual to the other, and there one heard a very remote pitch, and then all the organ pipes seemed to speak at once. It seemed as if he played with his elbows. Perhaps it should be a fugue with three or four choirs? Probably. Did he not then take up the theme to conclude? He had long since forgotten it, along with the opening metre. In short, I did not listen to the rest; I ran away.

Some have good intentions to improve. But what does he do? He thrashes the thoroughbass, which is most edifying³¹⁵ to hear. There are no suspensions that make the harmony pleasant, flowing and coherent. The harmony is clumsy. One hears no stretto, no sectional divisions. There is no order, and one learns the number of voices necessarily at the end, although this should have been clear immediately after the first exposition of the subject through the different voices. This subject is never brought forth adeptly in the middle voices. One only ever hears it above or below, where the one hand constantly accompanies the other as in an aria. One never hears the theme enter appropriately and at the proper time in a way that strikes the mind or the ear emphatically or stirringly. It is an outrageous noise and bluster, to say nothing of the inharmonious passages.

Since I am concerned only with the fugue here, I will pass over the way in which such heroes of low repute mistreat the organ and the liturgy in the remaining kinds of compositions. I would otherwise have occasion to wrest some further events from oblivion. Nevertheless I cannot marvel enough how this can come about so often with such practitioners who otherwise still have a considerable number of rules in their heads and who chatter so much every day about the organ that one could almost believe they would have to play as well as they know how to tune a pipe. Finally, one experiences the rare, pleasurable moment of hearing such people play. And what does one hear? A beautiful, free duo, trio or quartet (for we want to speak no more of fugues), wherein the most agreeable ideas with good, natural imitations hasten to the fingers, so to speak? Does one alternate these types of composition with other cantabile pieces, with dialogues and marvellous choruses? And does one derive all of this from one's own head

³¹⁴ Can you not help but laugh, [friends]?' A reference to a frequently-quoted line from the opening of Horace's *Ars poetica* 1.5, which in full reads: 'Risum teneatis, amici?'

³¹⁵ *Erbaulich* is often used ironically. 'Erbaulich', *Deutsches Wörterbuch von Jacob Grimm und Wilhelm Grimm*, digitalisierte Fassung im Wörterbuchnetz des Trier Center for Digital Humanities, Version 01/21, <https://www.woerterbuchnetz.de/DWB?lemid=E06069>, accessed 21 March 2022.

instantaneously? Of all this one hears not a word. Our hero sends us home with keyboard solos, violin trios and flute trios. Are these organ pieces? What do violins and flutes have in common with the organ in their taste? Indeed, one has registers of this kind on the organ. Fine. But these stops are not the instruments themselves, but only imitations of them, such that the [supposed] advantage – that what can be produced on one can also be produced on the other – is immaterial. And are all stops flutes and violins? If one wanted to imitate the other instruments that are imitated on the organ in this way, one would have to play loud little parade pieces on the trumpet, etc. But to return to the aforementioned violin trios and flute trios, is it not ridiculous to dash off a bass with the feet that would give all five fingers effort enough, when the bass should be played distinctly, roundly and nicely? What can emerge other than an incomprehensible bluster, from which the ear clearly perceives perhaps one in ten pitches? Our famous organ composers wrote differently for the feet and for the hands. When the late Kapellmeister Bach gave a task to the pedal, it was always made so that it corresponded with the nature of the pedal. The passages may be as fast as they like – they nevertheless remain easy and playable. In fact, it indicates the decline of good taste in the art of the organ when one begins to judge merit by appearance and not with the ear and the mind. I do not believe that our ancestors whose names have become so immortal would have preferred a clamouring bluster to a robust, earnest melody: are the lower voices, then, as capable of such loops and coloratura as the higher voices? Try it: pull out the lowest stops together and flutter around with the hands every which way and with the greatest speed as much as possible in the two lowest octaves. I do not believe that it will have as good an effect as when one attempts exactly this in the higher voices. One should utilise things properly. Would one think, however, that this kind of vulgar knight of the pedal would blush at the praise of deserving people? If we were to assume that he is an adept organist, then one could overlook his human weakness to some extent; but he is not, and as such, he deserves to be ridiculed. If only he would go to those places that he thinks so little of. I wager he would hear a real reed register, and, if that were still not enough, he could pull out yet another.³¹⁶

Although I have spoken of those who dedicate themselves to the Protestant liturgy, I also know at the same time that the art of organ playing lives on in a few men. I have the pleasure of knowing individuals personally and via reputation, not only here but also in other small and large cities, in which the spirits of Kuhnau, Pachelbel or Buxtehude repose. If I did not think that I would offend the humility of these virtuous men, I could include quite a list here. If one can venerate such deserving virtuosos, can one not also crusade against the ridiculous and the blunders of conceited fantasists? It is true,

It pains them; let them shriek.
It is still folly to them; but I never rue the truth.

Müller.³¹⁷

³¹⁶ *Ich wette, er würde sich eine ziemliche Nase hören, und wenn diese nicht genug ist, könnte er sich noch eine dazu spielen.* This sentence seems to be a word-play on the word *Nase* (nose), such that the first clause could also be understood to mean ‘I wager he would receive a proper reprimand’ (i.e. from those better informed than our incapable organist).

³¹⁷ ‘Es schmerzt sie; Laß sie schreyen. / Die Torheit wird sie noch, mich nie die Wahrheit reuen’. From ‘Der Satiricus’, Müller, *Gottfried Ephraim Müllers Gedichte*, 356–360, at 359. Incidentally, this poem – a reflection on satire – cites many of the characters, both real and fictional, already alluded to in both of Marpurg’s prefaces, including Boileau, Stax, Horace and Portius.

Permit me to conclude with these words; no better thought occurs to me at the moment. I entrust my work to the gracious judgement of a reasonable reader.

Postscript

With so great a number of compositions [*practische Sachen*] dispatched to the press every day, it is surprising that there are so few fugues of different types and techniques in one volume. Usually fugues are buried within other pieces and one sees the fewest of them in score [*in Partituren*]. But in none does one find a brief analysis of the developmental techniques employed; yet how many works would be served by such an elucidation? The request of various connoisseurs has prompted me to remedy this deficiency as much as I can. I will select a good number of fugues from the extensive inventory in my possession, which includes the best German, English, French and Italian composers of past and recent times, of which perhaps the majority exist only in manuscript, and I will make them available to the world in a proper score and with accompanying notes, cleanly engraved on good paper, around the upcoming Michaelmas [29 September] in Leipzig.³¹⁸ In this collection, two-, three-, four-, five-, six-, seven- and eight-voice fugues, both with one subject and with multiple, vocal and instrumental, etc. will appear. Due to the publishing expense, an advance of one *Reichsthaler* and sixteen *Groschen* is required, but only until St John's Day [midsummer, 24 June] of this year, 1754, after which the price will be three *Reichsthaler* and eight *Groschen*. The advance can be made either to me, at the abode of Herr Hofklempners Hübner,³¹⁹ or at the Haude & Spener bookshop.

Berlin,
the 1st of March, 1754

Marpurg

³¹⁸ This is an announcement of Marpurg's *Fugen-Sammlung*, Teil 1 (Leipzig: Johann Gottlieb Immanuel Breitkopf (printer); Berlin: Gottlieb August Lange, 1758). In the brief preface, Marpurg describes this collection of five fugues as one which was 'most eagerly awaited for four years' ('die man bereits seit vier Jahren begierigst erwartet'), although it is different from that which he expected to present to the public ('nicht die einzige seyn soll, die ich dem Publico zu überreichen gedenke'). Marpurg promised to follow this volume with analyses of the fugues and the names of the composers, but that volume never materialised. Two of the fugues, nos. 3 and 4, have been attributed to C. P. E. Bach: Fugue in D minor, H. 99, Wq. 119/2 and the motet 'Kommt, kommt lasset uns anbeten und knien'. Neither fugue, however, exists in an autograph copy, so the attributions to Bach should be met with caution. For an example of a potential misattribution of a fugue to C. P. E. Bach that originates in Marpurg's *Abhandlung von der Fuge*, see the footnote to Part 2, p. 145 of the original text (in the Supplement to p. 134). On these and other hypothesised composers (notably Kirnberger) in the *Fugen-Sammlung*, see Serwer, 'Marpurg versus Kirnberger', 222ff and Serwer, 24–25; 145ff.

³¹⁹ This person's identity could also be deciphered as the *cottager* (*Hübner* is a variant spelling of *Hüfner*) of Herr Hofklempner.

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Errata.

Preliminary Reminders

§. 1

In the first part of the Treatise on Fugue, we did not complete discussing the principles of double counterpoint, a topic that one must understand in order to compose even a fugue with one subject (to say nothing of a fugue with two subjects). But one also composes fugues with more than two subjects; one composes fugues where the subjects are worked out not only in their original type of motion, but also in melodic inversion; one composes fugues not only for instruments, but also for singers; and in all of these things one requires canon. Thus we would like to cover all of this in the present second part.

§. 2

In the various explanations of different species of counterpoint in the first part of this Treatise, I spoke not only of three- and four-voice double counterpoint, but also mentioned that double counterpoint is possible in more than four voices. This fact has been objectionable not only to those persons who are familiar with double counterpoint in a narrow sense (that is, a two-voice setting capable of inversion), but also to people of greater insight, as if it were not possible to exchange more than four subjects against one another and, consequently, to compose a double fugue with more than four subjects. The former will receive sufficient examples to be convinced of the possibility of triple and quadruple inverted subjects. The latter, however – without even referring them to other works where they can find fugues with five, six and more subjects – are only asked whether they have never seen five-, six- and more-voiced circle canons, and in particular canons of this kind at the octave. Are there not as many subjects or themes present there as there are voices in the canon? The new theme always begins in the leading voice in the place where the following voice enters. As evidence, see the canons found in Tab. 1, Fig. 5 and in Tab. VI, Fig. 4. The number of intervals of which the perfect triad and the seventh chord consist proves nothing. Otherwise one would not have to be able to compose with more than three or four voices at all. Just as the obligato setting in a free composition need not cease with three or four voices, neither must it do so in the canonic and contrapuntal style. If this or that interval in a polyphonic composition is doubled six times, each voice subsequently takes a different path in the continuation of this interval, such that the distinctness or the individuality [*Obligate*] of the voices emerges. What occurs with a three- or four-voice canon also applies to canons for more than four voices. That one generally works out a fugue with only three – at most three or four – themes is because too many themes become incomprehensible to the ear, and one prefers a somewhat less difficult compositional process over obscurity and vexation from an excess of art. In the continuation of the teaching of double counterpoint (in the broadest sense), we must thus content ourselves with triple and quadruple inversions of a composition, as we are assured that those who understand a four-subject texture and have command over this kind of inversion will not struggle to go even further and to produce five-, six- and seven-voice counterpoints (or even more) for pleasure or for practice with the same ease as two-voice counterpoints, and thus to produce a fugue with the same number of subjects. For a more advantageous handling of the subjects, it is advisable in fugues with several subjects that one always take one more voice than there are subjects. For example, a fugue with four subjects

will thus be more readily and better fashioned in five or even six voices than with exactly as many voices as subjects. The remaining voices serve to fill out or cover where necessary, especially because in this difficult compositional style a complete harmony [with fifth] is often not possible and the third in particular is very often doubled. But this deficiency is sufficiently offset not only in the extraordinary progressions that one must often venture, but also through the remaining merits found in this compositional style. Bononcini, Bernhardi, Theil, Stölzel and many others are of this opinion.

§. 3

We have not brought to paper all the possible inversions of each contrapuntal example because far too much space would have been required for it, and because one can easily find the remaining inversions according to the instruction of those at hand. To be sure, sometimes in this or that voice at the end of an example a certain interval must be changed in some inversions for the sake of good harmony. I mention this so that one does not think this is some kind of oversight. Since, in the course of the fugue, one can at will break from this or that subject during their combination, as one theme does not need to be exactly as long as the other and sometimes not everything can be inverted until the end of the last subject, as evidenced in the works of Frescobaldi, Froberger and Bach, we have the authority here to proceed with equal freedom. But one will not find more than three examples where the said alteration will be necessary.

§. 4

It has already been said in the first part that the various subjects must differ from one another as much as possible with regard to both their entrances (provided that no other reasons prompt the opposite) and the progression of the notes, but it deserves to be repeated once more here. Moreover, the subjects will be identified according to their entrances, and the voice that begins is always the first, the following the second, etc., regardless of which voice the subject is in.

CHAPTER ONE

On triple counterpoint

§. 1

If three different voices can be exchanged among each other in such a way that each can become the first, second or third – that is, that each can become the soprano, middle voice or bass – one calls such a composition a triple or three-part counterpoint.

§. 2

The working-out of such a counterpoint can occur either according to the rules of double counterpoint at the octave alone or according to other kinds of double counterpoint at the same time; that is, mixed.

SECTION ONE

On triple counterpoint at the octave

§. 1

Here one voice is worked out against the other according to the rules of double counterpoint at the octave. Thus not only consonant but also dissonant settings are possible here. But regarding the latter, be sure that no dissonance appears that will maintain an improper form in the inversion, e.g. the ninth chord. Moreover, no part can make two fourths in succession against another, because the fourths become fifths; and the rigour of harmonic rules requires that [consonant perfect] fifths must always be treated as dissonance, because they become [dissonant perfect] fourths under inversion. But these reminders are unnecessary if one knows that one voice must be thoroughly set against the other in counterpoint at the octave.

§. 2

Each subject worked out rigorously permits six transpositions, whereby the first three are viewed as primary transpositions and the remaining three as secondary transpositions. One can

imagine the three primary transpositions in the following numerals, which, as one sees, refer to voices and not subjects.

| | |
|------------------------------|---------------------------------|
| | 1. Soprano. |
| First primary transposition | 2. Middle voice.
3. Bass. |
| | 3. Bass. |
| Second primary transposition | 1. Soprano.
2. Middle voice. |
| | 2. Middle Voice. |
| Third primary transposition | 3. Bass.
1. Soprano. |

Each of these main transpositions has a secondary transposition, which one gets,

(1) when in a fixed bass, the highest and middlemost voices are exchanged among themselves as:

- 2. Middle voice.
- 1. Soprano.
- 3. Bass.

(2) when in a fixed middle voice, the highest and the lowest are exchanged among themselves as:

- 1. Soprano.
- 3. Bass.
- 2. Middle voice.

(3) when in a fixed soprano, the middlemost and lowest voices are exchanged among themselves as:

3. Bass.
2. Middle voice.
1. Soprano.

Several examples will follow.

First Example

The original version is in Tab. I, Fig. 1, and Figs. 2 and 3 contain its inversions. Since each figure can form the original version and one figure against the other can make a primary transposition, one can survey right away the three possible primary transpositions of a three-part movement. One can make the secondary transpositions oneself according to the previous instruction.

Second Example

The three subjects are in Tab. I, Fig. 4 [in the original version], and one sees its primary inversions in the following Fig. 5, made into a canon with a slight addition.³²⁰ Whoever wants to attempt it can as their exercise bring both the preceding and the following three-subject examples of this kind into a canon in this manner. It is arbitrary which subject begins – the first, second or third – as long as the next voice follows the preceding one in a similar way and the subjects are capable of inversion. It is self-evident that any additions must likewise permit inversion.

Third Example

One will find this in Tab. I, Fig. 6. and the inversions in Fig. 7 of this table and in Fig. 1 of the following Tab. II.

Fourth Example

This is in Tab. II, Fig. 2, and one has the inversion in Figs. 3 and 4. In all of these examples, one will see that the highest voice becomes the middlemost and the lowest, the middlemost becomes the highest and lowest, and the lowest becomes the highest and middlemost.

³²⁰ See the repeat signs. The canon arises by staggering the entrances of the second and third subjects.

Note

One often tends to work out the triple counterpoint of this species with a lower secondary voice, and consequently in four voices. Caution is not needed here with the fifths in the three contrapuntal upper voices, and the fifth is used regularly.³²¹ But one still has to beware of two fourths in succession, because they become two fifths in the inversion of these three voices. In contrast, all kinds of dissonant chords (including ninth chords and the like) may now be used without distinction, favourably and without danger, because the fundament [bass voice] remains unchanged. An example of this is given in Tab. V, Fig. 2. The inversions have been omitted to save space. Anyone can attempt it themselves at leisure for their own practice. But note that the three upper voices will be exchanged among themselves according to the instruction given previously, and the lower secondary voice, which is labelled as *Basso Continuo* in the said figure, remains in its place at each inversion, as one can see in a similar example in Tab. XXXI, Fig. 2.

SECTION TWO

On mixed triple counterpoint

Compositions that can be inverted not only at the octave but also according to other species of double counterpoint are called mixed triple counterpoint. Since there are six other species of double counterpoint besides counterpoint at the octave (as is known from Part One of the Treatise), and since this one and that one can be mixed with the others, one easily sees that there could be several kinds of mixed triple counterpoint. But one combination is not always as skilful as another, if the subject should have a good natural melody and an unforced harmony. We will leave it to a connoisseur to venture all kinds of mixture and instead content ourselves with presenting to said connoisseurs the following two types as the most convenient. Even if all examples therein of the previously explained sixfold inversion are not possible at the octave, this is not necessary: firstly, because one does not always require this sixfold inversion; and secondly, this deficiency is compensated for by the inversions in other types of counterpoint.

First Type

One first composes a consonant two-voice setting that can be made into three voices through an added third, as shown in Part One. It does not matter whether the original version is in double counterpoint at the octave, the tenth or the twelfth – or another type entirely – as one will sufficiently see in the fifth chapter of this part. But the subsequent inversions are also to be arranged according to whatever type of counterpoint was employed. It is easiest, however, if

³²¹ The reason the fifth may be used regularly (i.e. not just as a dissonance) is that when it inverts to a fourth, this fourth will be contained between two upper voices (i.e. it will not be bass-related because of the added secondary voice), where it is considered a consonance.

one uses counterpoint at the octave and adds thirds either above the highest voice or above the lowest voice. This added voice is then individuated afterwards by all kinds of melodic figures found in composition, whereby the first and last note of a figure must always be the same as the one from which it arises, according to the basic rule of composition.³²² As desired, one can now and again use a brief pause. One can change the thirds into tenths and sixths. From a longer note one can make as many shorter notes as required according to its value, by which one differentiates one subject³²³ from another, even if they are both essentially identical. The following example will clarify the matter. The original version is in Tab. LV, Fig. 3, and the lower and middle voices make up an original version capable of the inversion at the octave. The upper voice moves in thirds [tenths] with the middle voice. These upper and middle voices are capable of inversion at the twelfth and the octave. The middle and lowest voices, just like the upper and lower voices, permit inversion at the twelfth between themselves, as anyone can see at once. There are thus three types of counterpoint contained in this setting. From this now arises the triple setting found in Tab. V, Fig. 1, which appears here in four versions. First, one sees the original version, where the first subject is below, the second above, and the third in the middle. At (a) the second theme has been inverted a twelfth lower. There is a transposition at the octave in (b), and, in (c), the third theme is raised a third and the second theme is lowered a tenth; indeed, one may seemingly deduce an inversion at the tenth. This is not the case, however, when the intervals come to be at the twelfth or the fifth, as the unison is changed into the fifth and the second into the fourth. The inversion at the tenth cannot take place between these two voices, as the thirds would become octaves. On the contrary, the first theme is capable of the inversion at the tenth against the third theme, and one will see in Tab. LV, Fig. 4 how the three subjects would stand against each other. One sees here, however, that the third theme has been lowered a tenth while the second theme is lowered a third. In contrast, the first theme retains its intervals [i.e. position] and is only raised an octave. The change of a few intervals by the flat signs is just as acceptable here as in inversion at the twelfth, where likewise the half and whole tones of the subject cannot be imitated. But these alterations are already known from the principles of double counterpoint.

If one now wants to produce a triple counterpoint, as said, one first designs a simple two-part setting at the octave. One uses no intervals where the added third would make a dissonance against another part. One avoids using two of the same consonances in similar motion in succession. Next, one attempts to make the inversion of the voices at the octave, tenth and twelfth in two and three parts. One reserves the best inversions for the fugue, as they cannot always be of equal quality, although one can remedy this deficiency with a filler voice. Then one also adds flourishes [lit. flowers] and seeks to distinguish one setting from the other in the manner explained previously. In this practice and examination, one need not chain the inversions directly after one another, as done here. One can do it as in the previous examples, and one will find a quadruple counterpoint of this kind in the following chapter as well.

³²² This is a common rule when adding diminutions, as it ensures that ornamental figures do not introduce voice-leading errors.

³²³ Alternatively: setting [*Satz*].

Second Type

This type has its basis in the same kinds of double counterpoint as before. It is subsequently worked out in a different way, however, for here the dissonances are not entirely and completely excluded. But the more consonant the subjects are, the more easily and the more frequently they can be inverted. Each voice must first be produced against the other at the octave. But two voices must be capable of inversion at the twelfth, and, if desired, also at the tenth.

First Example

The original version of this example is in Tab. II, Fig. 5. All the voices are set against one another at the octave, while the lowest can be exchanged against the middlemost and highest at the twelfth, and likewise the middlemost against the highest (the sixths between the middlemost and highest here do not merit attention). This three-part setting can consequently be inverted according to both types of counterpoint [octave and twelfth]. One sees it first at the octave in Tab. II, Figs. 6 and 7. In Fig. 8, the third subject is inverted to the higher twelfth; in Fig. 9, the first subject is inverted to the lower twelfth. The remaining subjects remain in place, although they are transposed to other voices. In Fig. 10, two subjects – namely, the first and the second – have been inverted at the twelfth simultaneously, and the same thing occurs in Fig. 11 with the second and third subjects. The first, however, remains, although it has also been transposed into another voice.

Second Example

This is in Tab. III, Fig. 1. Here each voice is first set against the other at the octave, hence the inversions in Figs. 2 and 3. The second subject in the bass stands against the rest at the twelfth. Thus, in the inversion in Fig. 4, the bass becomes the soprano and is transposed up a twelfth. In Fig. 5, the soprano becomes the bass via inversion down a twelfth, by which the middle voice is also transferred down a fifth. Sixths are found between the upper and middle voices in Fig. 1, but since these can only be used in counterpoint at the twelfth under certain conditions, which do not occur here, a change in the middle voice was necessary, through which both subjects now stand at the octave, as one can see by comparing the intervals: the sixths between the first and third subjects in Fig. 1 become thirds in Fig. 5, and so on. Finally, the upper and lower voices of the original version are set against each other in counterpoint at the tenth, from which the inversions emerge in Tab. III, Figs. 6 and 7; in order to find the inversion, one must do away with the higher of the two voices written together on the upper system. These four voices have been written together, however, so that one will see how such a triple counterpoint can be realised in four voices through an added third. One has the impression that the first quartet in Fig. 6 is derived from the previous Fig. 4, and that the latter derives from Fig. 5. I venture to take responsibility for the harmonic freedoms here and in similar places, both with good reason and with the approbation of great men, should I eventually be called to render an account thereof. Those who will be learning counterpoint for the first time from my book are particularly reminded to judge whether I have instructed them properly according to these criteria.

Third Example

This is in Tab. III, Fig. 8. It is inverted at the octave in the following Fig. 9. The bass stands at the twelfth against the middle and highest voices. Proof is given in the inversion in Tab. IV, Fig. 1, where the bass becomes the soprano via inversion a twelfth higher. In Tab. IV, Fig. 2, the soprano becomes the bass through inversion a twelfth lower, and, because the second and third subjects in the original version have sixths against each other, the second subject is transposed simultaneously a fourth higher so that it can again be harmonised here with the third subject, although that could have happened also a fifth lower, by which these two voices containing the second and third subjects come to stand at the octave. In the original version, the middle stands against the highest voice at the tenth. Proof of this can be found in Tab. IV, Fig. 3, where the soprano becomes the bass via inversion a tenth lower. If the soprano is also repeated with its regular intervals [without transposition], the setting becomes four-voice, as one sees in the said figure.

Fourth Example

This is shown to us in Tab. IV, Fig. 4. Note first that only the second and third subjects are actually at the octave, but the remaining subjects [set] against one another are not, as one can see from the fact that the interval of a fifth is present. Thus one cannot have many inversions at the octave. One will see Tab. IV, Fig. 5. This example is at the twelfth in the following Fig. 6, in which the lowest voice of the original version has become the highest voice through the inversion a twelfth higher. This process is reversed in Fig. 7, and the highest voice has become the bass through the inversion a twelfth lower. The second subject must be inverted at the same time, which occurs a fourth higher here, although it could also happen a fifth lower. This inversion was necessary because otherwise the second and third subjects would not have harmonised; as one sees from the sixths found between them in Fig. 4, they are not fashioned according to counterpoint at the twelfth. In Fig. 7, these two subjects thus come to be at the octave via the above-mentioned inversion. One sees this example in Fig. 8 in four voices, where the fourth added voice (which is the lowest on the system designated with the alto clef) is based on double counterpoint at the tenth. Take the soprano or the third subject from Fig. 4 and set it a tenth lower against the other two subjects in order to see this more clearly.

Note

From all the examples now explained, one sees moreover that the only intervals that can be readily used in this second kind of triple mixed counterpoint in all the voices are the third and octave, and after that the fifth and sixth in certain voices. The seventh works well as used in Tab. III, Fig. 1, but if no good inversion is possible, it is better to omit it. In the old contrapuntists, one generally finds only consonant settings, and these are easier and more convenient to invert.

CHAPTER TWO

On quadruple counterpoint

§. 1

When four different voices can become inverted among themselves in such a way that each can become the first, second, third or fourth – that is, the soprano, alto, tenor or bass – one calls such a composition a quadruple or four-part counterpoint.

§. 2

The working out of such a counterpoint can happen either according to the rules of double counterpoint at the octave alone, or simultaneously according to other kinds of double counterpoint, and thus mixed.

SECTION ONE

On quadruple counterpoint at the octave

The fashioning of a quadruple setting is the same as with a triple setting. One voice must stand against the other at the octave, and thus not only consonances, but also dissonances are possible. However, one must prevent [the occurrence of] those dissonances that under inversion have not yet achieved musical recognition³²⁴ in this type of composition. No part may make two successive fourths against the other because fifths emerge; and the fifth must be wielded as a dissonance, because it becomes a fourth during the inversion, which necessitates a preparation and resolution according to the rigour of harmonic rules. But all of this is already known from the principles of double counterpoint. Moreover, each quadruple counterpoint of this kind that adheres to all the rules is capable of twenty-four inversions, of which only the first four are primary transpositions, and the remaining twenty are secondary transpositions. One can imagine the four main transpositions through the following numbers, whereby 1. denotes the soprano, 2. the alto, 3. the tenor and 4. the bass (not the themes), unless the subjects would be arranged in the original version such that the first was in the soprano, the second in the alto, the

³²⁴ *das musikalische Bürgerrecht* – lit. musical citizenship.

third in the tenor, and the fourth in the bass. As already said, the subjects are counted according to the order of their entrances.

Primary transpositions.

| First | Second. | Third. | Fourth. |
|-------|---------|--------|---------|
| 1. | 4. | 3. | 2. |
| 2. | 1. | 4. | 3. |
| 3. | 2. | 1. | 4. |
| 4. | 3. | 2. | 1. |

Each of these four main transpositions has five secondary transpositions, as follows:

(1) With a stationary bass, the three remaining voices are transposed among themselves as follows.

| (1) Sec. ³²⁵ | (2) Sec. | (3) Sec. | (4) Sec. | (5) Sec. |
|-------------------------|----------|----------|----------|----------|
| 3. | 2. | 3. | 2. | 1. |
| 1. | 3. | 2. | 1. | 3. |
| 2. | 1. | 1. | 3. | 2. |
| 4. | 4. | 4. | 4. | 4. |

(2) With a stationary tenor, the three remaining voices are exchanged among themselves as follows.

| (1) Sec. | (2) Sec. | (3) Sec. | (4) Sec. | (5) Sec. |
|----------|----------|----------|----------|----------|
| 1. | 1. | 2. | 4. | 2. |
| 2. | 4. | 4. | 2. | 1. |
| 4. | 2. | 1. | 1. | 4. |
| 3. | 3. | 3. | 3. | 3. |

³²⁵ 'Secondary transposition' (*Nebenversetzung*).

(3) With a stationary alto, the three remaining voices are exchanged among themselves in the following way.

| (1) Sec. | (2) Sec. | (3) Sec. | (4) Sec. | (5) Sec. |
|----------|----------|----------|----------|----------|
| 3. | 1. | 1. | 4. | 4. |
| 1. | 4. | 3. | 1. | 3. |
| 4. | 3. | 4. | 3. | 1. |
| 2. | 2. | 2. | 2. | 2. |

(4) With a stationary soprano, the three remaining voices are exchanged among themselves in the following way:

| (1) Sec. | (2) Sec. | (3) Sec. | (4) Sec. | (5) Sec. |
|----------|----------|----------|----------|----------|
| 2. | 4. | 4. | 3. | 3. |
| 4. | 3. | 2. | 4. | 2. |
| 3. | 2. | 3. | 2. | 4. |
| 1. | 1. | 1. | 1. | 1. |

However, it is not necessary in the slightest that a quadruple setting always permit all four main transpositions. It remains a good, suitable setting if it only has two inversions. But as long as one is merely practising, it is good to employ the intervals such that all four main inversions are possible; for, if these are present, one simultaneously has all twenty secondary transpositions, and no more are possible from such a setting at the octave.

First Example

This begins in Tab. V, Fig. 4 and concludes in the following table. The melody and motion by which one subject differentiates itself from another, as well as the different entrances, immediately catch the eye. Whoever wishes can add the remaining twenty secondary transpositions to the inversions found in Tab. VI, Figs. 1, 2 and 3 for practice. Each could be the original version, and, together with Fig. 4 of the previous table, they form the four main inversions of this counterpoint.

Second Example

This is shown in Tab. VI, Fig. 4 and at the beginning of the following Tab. VII [and is] in a circle canon at the octave. One can first consider for oneself the four themes in Tab. VII, Fig. 1, in order to examine better how one can make a canon from it and to check the inversions of the subjects.

Third Example

This is found in Tab. IX, Fig. 3 and is likewise capable of all twenty-four inversions, as one can practise according to the guidance of the previous example.

Note

If one wants to cover this quadruple counterpoint with a low secondary voice, and consequently work it out in five parts, its creation will be easier. The fundamental [bass] voice remains unmoved in its place without being transposed into another voice, and the four remaining voices are simply exchanged among themselves. Caution is not needed here with the fifth. However, two fourths in succession must always be avoided. But one has the advantage that all kinds of dissonant subjects can be used without distinction (ninth chords and the like), because the constant fundamental voice retains the purity and good harmony of the subject. We give here the example found in Tab. V, Fig. 3, of which the four upper voices may be changed twenty-four times with a constant bass.

SECTION TWO

On mixed quadruple counterpoint

A composition that can be inverted not only at the octave but also at other intervals is called a mixed quadruple counterpoint. Since this contains the same various kinds as mixed triple counterpoint, we refer to that which is said in the previous chapter and only present the following two types here.

First Type

One first composes a simple, two-part, consonant subject according to the type of counterpoint that makes a quartet from a duet, and subsequently determines its inversion. Next, one distinguishes the two added voices from each other in the manner described above, and then

the quadruple setting is ready. See, for example, Tab. IX, Fig. 8, where the highest and lowest voices contain the original version in two parts, and the two middle voices are the voices added in thirds, as one can see from the numerals with which the subjects' order is indicated. Since the highest voice receives thirds below, and the lowest voice thirds above (these immediately being transformed into tenths), one sees that the original version is at the twelfth. If necessary, the reader may refer back to the teaching of double counterpoint at the twelfth in order to be certain that, depending on which two voices one takes to be the original version, the process can also be derived from counterpoint at the tenth or octave; it is all the same. An investigation will reveal that, in the four-part composition found here, the first and third, second and fourth, first and second, and third and fourth subjects can be transposed at the twelfth. The first and fourth, third and second, second and fourth, and first and third subjects are also capable of inversion at the octave. (Note that we always speak of subjects and not of voices.³²⁶) The first and second subjects, as well as the third and fourth, are capable of transposition at the tenth, and this is the basis for the added voices in thirds or tenths. Thus there are three counterpoints contained in this example. One finds the same setting in a quadruple version with necessary melodic variations [and inversions] in Tab. IX, Fig. 4. This is then transposed in Fig. 5 at the octave such that the highest voice has become the lowest, the lowest voice the highest, the second voice the third, and the third voice the second. The second voice [of Fig. 4] (always counted from above) becomes the bass in Fig. 6 via inversion to the lower twelfth; the highest voice becomes the second, the bass voice becomes the third, and the third voice becomes the highest, although with a transposition up by eleventh. In Fig. 7, the upper voice becomes the third, and the lower voice becomes the second. The third voice becomes the bass, although with transposition down by a fifth; and the second voice becomes the soprano, but with inversion up by an eleventh.

The four-part composition in Tab. X, Fig. 1 can be inverted in a similar way, although it has been omitted here in order to save space. Moreover, one can refer back to what was said in the previous chapter about the fashioning of a triple counterpoint of this kind.

Second Type

The easiest and most suitable [approach] is to construct the different subjects above each other in the following ways:

- α) so that the bass can be transposed against all the voices, and, vice versa, so that all the voices can be transposed against the bass according to double counterpoint at the octave.
- β) so that the soprano is capable of inversion at the twelfth against the alto, and, vice versa, so that the alto is capable of inversion at the twelfth against the soprano.

The best quadruple counterpoint emerges from the strict observance of these two guidelines, as one will see from the example found in Tab. VII, Fig. 2, which, despite its frequent inversions [in Tab. VII, Figs. 3–5 and Tab. VIII, Figs. 1–2], admits no irregularities in the pliancy and flowing nature of the harmony contained therein, any less than the example given in Tab. V, Fig. 4 [with its inversions in Tab. VI, Figs. 1–3]. Tab. VII, Fig. 2 can, however, be inverted more than forty-four times. The four primary inversions at the octave can be seen in Figs. 3, 4

³²⁶ Marpurg contradicts this rule later in this very same paragraph.

and 5 in comparison with Tab. VII, Fig. 2. How one can find its twenty secondary inversions is already known. One finds this example at the twelfth in Tab. VIII, Fig. 1, where the bass becomes the soprano through inversion to the higher twelfth, but the remaining subjects remain in place, although they are transferred to other voices. If the bass remains in place, this figure permits six inversions with the simple inversion of the three upper voices, which already makes thirty variations. If one then wants to take the two middle voices as the bass and to bring the first and lowest voices alternately into the middle, one has four more variations and thus the amount of thirty-four. We continue to Tab. VIII, Fig. 2, where, although all the subjects remain in their voice just as in the original version [Tab. VII, Fig. 4], the three are directly transposed into other intervals [positions]. That is, the soprano, tenor and bass are transposed up a fourth, and only the alto retains its position. This figure is again capable of the six known transpositions between the three upper voices with a stationary bass, which then already make forty alterations. Since both the soprano and the third voice (the tenor, which has the alto clef here) can be used alternately as the bass and the two remaining voices can appear alternately against that in the middle, one has four more variations, making forty-four in total. It should be easy for us to add a dozen more pure inversions, if not more. We want to leave these, however, to the reflection of the artistically well informed. For those who are so advanced that they understand these [the inversions discussed up to this point], it will not be difficult to find the rest of them; those who do not understand will not be served by an explanation anyway.

We continue to a second example of mixed quadruple counterpoint. This is in Tab. VIII, Fig. 3, which is also composed at the octave and the twelfth, but with more freedom (one will easily be able to find which voices are composed according to these two counterpoints). Because of these freedoms – in particular because of the ninth [suspensions] – this setting does not allow for the primary inversions at the octave, but rather only a few secondary inversions. Namely, one leaves the bass in its place and only exchanges the three upper voices among themselves. With this inversion at the twelfth in Tab. VIII, Fig. 4 – where the bass becomes the soprano and is inverted up a twelfth – the soprano must also be simultaneously inverted, and, indeed, a fourth lower, because these voices are not capable of the inversion at the twelfth between themselves. Through this alteration, however, they come to be at the octave between themselves (as illuminated by the comparison of the two parts), since, for example, the sixths formed between the first and second themes in Fig. 3 become thirds in Fig. 4, and so on. This Fig. 4 permits various inversions at the octave, which we omit due to space in order to view a third example.

This is in Tab. VIII, Fig. 5, where, because of the intervals of the fourth and fifth found therein, not all the voices can be set in the bass, and where one must consequently find recourse in the secondary inversions. One will see a [nevertheless valid] primary inversion at the octave in Tab. IX, Fig. 1. An inversion to the lower tenth can be found in the following Fig. 2, wherein the third voice is altered from the original version. However, since the third and fourth voices in the original version now and then proceed in thirds and, consequently, cannot be inverted at the tenth [because of the resulting fifths], the fourth subject is simultaneously raised by a sixth, such that the intervals remain the same as before.

Note

From the preceding examples, one sees that fashioning a mixed quadruple counterpoint of this kind depends on: (1) all the voices being set among themselves at the octave as much as

possible; and (2) two other voices among them being simultaneously capable of a transposition at the twelfth or (if one wants) at another interval; it does not matter which two voices actually fulfil this. The inversions, however, must be subsequently organised according to the chosen interval, and one can only find such inversions through trial and error. There are too many kinds of combinations for one to be able to catalogue all of them. The main thing is that one must fully comprehend all seven species of double counterpoint (but especially counterpoint at the twelfth and tenth) alongside counterpoint at the octave; without these three types, one will not accomplish much in this style of composition. Counterpoint at the octave is not enough, and counterpoint at the tenth and at the twelfth are of little use without counterpoint at the octave. The one supports the other, and their combination depends on allowing the voices to proceed in those intervals that can, under certain circumstances, occur in all three counterpoints simultaneously.³²⁷

³²⁷ The only consonances that invert to consonances in counterpoint at the octave, tenth and twelfth are the unison and octave. All other intervals must be treated as dissonances, as they will be dissonant either in the original version or in the inversion.

CHAPTER THREE

On double inverted counterpoint

§. 1

A composition that permits contrary motion together with the inversion of voices is called a double inverted counterpoint or a double counterpoint in contrary motion.

§. 2

Since contrary motion is free or strict, and, consequently, each subject can be transposed in two different ways, one has to refer back to the instruction given in the teaching of imitation in Part One, Chapter 1, §. 4 [pp. 4–6], in order to know which scale degree has to begin the contrary motion if one wants to invert the subject in strict contrary motion while preserving the order of all whole and half tones, for these do not remain the same in free contrary motion.

§. 3

Regarding free contrary motion, one can generally note that the following two types are the most common and the most suitable:

The first type is when the first degree of the piece becomes the first degree again, and the second degree becomes the seventh degree, and so on; that is, when the ascending and descending octaves of a key are set against each other, as one can see, for example, from the following representation in C major.

Descending octave. c. b. a. g. f. e. d. c.

Ascending octave. c. d. e. f. g. a. b. c.

Here, the c becomes a c again, the b becomes d, the a becomes e, and so on.

The second type is when the octave of the tonic and the octave of the dominant are set against each other, for example, in C major:

Ascending octave of the tonic: c. d. e. f. g. a. b. c.

Descending octave of the dominant: g. f. e. d. c. b. a. g.

Here, the g becomes c, the d becomes f, and so on.

If one wants to transfer a subject from the fugue into a different key and invert it, one must first imagine the original version in this key in order to determine the kind of free contrary motion. Nevertheless, one can use strict and free contrary motion in alternation – and the latter kind in various ways – according to the nature of the circumstances. If, however, one wants to transpose an entire piece from beginning to end into contrary motion – as one can see in two examples from the late Kapellmeister Bach's *Art of Fugue* (the beginnings of which are given in the second and third section of this chapter) or in Berardi's *Documenti armonici* from the pen of Marco Scacchi in a four-voice motet on the words 'Si Deus pro nobis, quis contra nos?' [If God is for us, who can be against us?³²⁸] – then one must retain the chosen type of contrary motion from beginning to end, for which reason one chooses the most suitable type beforehand.

§. 4

Regardless of the type of inversion, the exact same intervals that are found in the original version always appear again. The third becomes the third again, the sixth becomes the sixth, and so on. Nonetheless, the setting permits only consonant intervals, namely, thirds, octaves, fifths and sixths, as the dissonances under inversion will neither be prepared nor resolved correctly, and thus can only be used as accented or unaccented passing notes.³²⁹ The kinds of dissonances that may occur now and then as an exception to this rule will be indicated at the proper time.

SECTION ONE

On two-voice counterpoint in contrary motion

§. 1

The [consonant] intervals that can occur here are the third, fifth, sixth and octave. Of the dissonant intervals, only the augmented fourth, augmented second and diminished seventh (just as in Tab. LVI, Figs. 6, 7 and 8) can be used and inverted, because not every inversion or, rather, contrary motion is suitable. If one uses the perfect fourth, it must always be resolved to the sixth with a descending bass; but it is better to leave it out.³³⁰ There is no difficulty with the false fifth if one has it descend, as usual, one step to the third.

³²⁸ See Berardi, *Documenti armonici* (Bologna: Giacomo Monti, 1687), pp. 64–67 for the original version of the motet and pp. 67–70 for the motet in contrary motion. For a description of this passage in Berardi and the Scacchi motet, see Aleksandra Patalas, 'Music theory of Giovanni Maria Artusi in the polemical writings and in the music of Marco Scacchi', *Musica Iagellonica* 4 (2007), 19–47, at 38–40.

³²⁹ *nur durchgehend oder in Wechselgängen*.

³³⁰ Presumably Marpurg is referring to the situation like the four-*subsyncopatio* in the second half of the penultimate bar of Tab. X, Fig. 2.

First Example

The original version is in Tab. X, Fig. 2, and its inversion is in Fig. 4, where the soprano has become the bass, and the bass has become the soprano. The contrary motion simultaneously used in it is free and occurs with the opposing ascending and descending octaves of the tonic key. But what do the different clefs in Fig. 2 mean? This is an old manner of designating this genre of composition, which one actually uses only in the canon; it has only been applied in this contrapuntal example so that one can become acquainted with it in advance. The clefs standing immediately before the start of the composition require no explanation. But the two preceding clefs, which, however, are inverted in a different manner, have the following aims: the first clef is so that one should not spend a long time seeking out the tone at which the composer intended the inversion to occur. One only needs to invert the page – that is, to make the upper part into the lower – thus reading from right to left, resulting in the inversion, as one can discern by comparing Fig. 4 with the inverted Fig. 2. The second inverted clef – that is, the one in the middle – serves so that, if one cannot easily read the subject from right to left in the previous way, if one holds it up to a mirror, the clef will not appear inverted but rather in its regular form, such that one can read from left to right as usual. One does not use these two clefs at the same time, however. They have been put here and likewise in other places so that one may know what kind of relationship exists between original and inverted versions. Those ignorant of the contrapuntal style of composition have taken this kind of notation of inverted counterpoint as an opportunity to refute the entire science of counterpoint. One need not consider, however, how trivial their reasons are. Experience contradicts them, for they would have judged differently if they had understood anything more than how to combine several fashionable flourishes with their dawdling melodies, which year after year are thankfully forgotten upon the emergence of others, because everything in them depends on man's caprice and not on the eternal laws of nature. It is to counterpoint's advantage that it is not subject to the mutable obstinacy of time and wanton penchants that an unsure taste forms, and that these days one knows neither a German, nor French, nor Italian contrapuntist from the other, as all nations agree in this regard: that which is true in music. But to return to the clefs: no clever person will ever confound the symbol with the matter itself. That would mean throwing the baby out with the bathwater: are these symbols in the canonic style so entirely without use? But such wretched minds do not understand it. It is not an art to make something ridiculous; but to do so with things that have a worthy purpose is in fact a very ridiculous art.

Second Example

The original version is in Tab. X, Fig. 7, and the inversion follows immediately thereafter in Fig. 8, which is again free but occurs with the opposing octaves of the tonic and dominant. The clefs have exactly the same explanation as in the previous example.

Third Example

This is a canon found in Tab. X, Fig. 11, and one will see the inversion of it in the following Fig. 12. The canon itself is free and occurs with the opposing octaves of the tonic and the dominant, although it is transposed into a different scale. For proof, one may return this Fig. 12 from C minor to F minor.

§. 2

If, in the composition of such a setting, similar motion is avoided between the two voices with thirds, it can be practised with three voices. If, at the same time, one avoids similar motion with sixths, the composition can be made into four voices. One lets the third voice go either a third under the soprano or a third above the bass; or, if it should be in four voices, one adds these thirds to both voices simultaneously. For example, Figs. 5 and 6 originate from the previously explained subjects in Figs. 2 and 4, as one sees, and Figs. 9 and 10 derive from Figs. 7 and 8.

§. 3

One often tends to change the setting into contrary motion but not to invert the voices at the same time.³³¹ Since the intervals do not remain the same through this process, as in the inversion of [both] voices, but rather are changed as in counterpoint at the octave, where a sixth comes from a third, the third from a sixth, and so on, one must therefore comply with the rules of counterpoint at the octave in the creation of such a setting. The fifth can only be used as a dissonance: that is, it must be prepared and resolved, because it will become a fourth.³³² One finds a complete example of such an inverted counterpoint of this type in Tab. LVI, Fig. 2, where the original version is in (a) and the transposition of the setting into contrary motion (without shifting of the voices) is in Fig. 3, in (c). With (d), this previous setting is evolved at the octave just like the main example in (b), and the example's fourfold inversion is noteworthy. One will see a second example in Tab. XI, Fig. 3 between the first and second voices and its inversion in contrary motion in Fig. 4 between the second and third voices. Here, one does not need to look at anything beyond the entrance of the third [lowest] voice.

Note

If the subjects are transferred into contrary motion and the voices stay in their place, the intervals can be changed not only at the octave, as the previous examples teach, but also at the tenth, at the twelfth, even according to other counterpoints [intervals], as one will find examples of in Tab. LVII, Figs. 8 and 9 at the tenth and the twelfth. If this alteration should happen, however, one must especially conform to the rules of these double counterpoints in the creation of the original version of the setting. For example, if the intervals should be in counterpoint at the twelfth, one must avoid sixths.³³³ If it should happen at the tenth, then two thirds and two sixths in succession must be avoided,³³⁴ and so on. The fifth may occur in both types [at the tenth and twelfth]; by contrast, one can only use the fifth under certain conditions in counterpoint at the octave. However, the latter [counterpoint at the octave] is the most common, and for that reason we have only thought of the others in passing, although even they have their uses in certain settings.

³³¹ That is, one employs melodic inversion but not double counterpoint.

³³² If the voice tied into the fifth is to be inverted, then it must subsequently proceed up by step, so that after inversion the resolution of the tied voice occurs down by step. Alternatively, a fifth may be treated as a passing tone, thus not requiring preparation or resolution.

³³³ Or at least treat the sixths as dissonances.

³³⁴ Because they invert to octaves and fifths, respectively.

SECTION TWO

On three-voice counterpoint in contrary motion

How a two-voice setting can be made into a three-voice setting has already been taught. Here the question is how to design a three-voice setting in which all three voices are distinct from one another. Since the exchange of voices can happen most suitably in two different ways, we should like to treat its principles in this [twofold] manner.

First Type

Here the two outer voices are exchanged between themselves at the transfer of the setting into contrary motion, while the middle voice remains in its place. Since the intervals between the two outer voices remain the same during this exchange, just as in an inverted two-voice setting, no other rules regarding these two voices are needed other than those we have given in the previous section on an inverted two-voice setting, which one can refer back to. By contrast, the middle voice becomes the object of our attention, as the notes that initially formed a third, a sixth, etc. against the upper voice become the same intervals against the lower voice after the exchange, and vice versa. The most essential thing that one has to notice, however, pertains to the fourth, which one must either completely avoid between the highest and middle voices, or which one must prepare (most comfortably in the upper voice) and afterwards resolve to the sixth. By contrast, the fourth can always be used normally between the middle and lowest voices.³³⁵ Otherwise, what was said of the remaining dissonances in the previous section also applies here. One will see an example of an inverted three-voice counterpoint of this kind in Tab. XI, Fig. 1 and the inversion in Fig. 2.

Second Type

Here, at the transfer of the subjects into contrary motion, the three voices are set such that the soprano becomes the alto, the alto the bass, and the bass the soprano. Since the two upper subjects of the original version in fact become the two lowest through this process (yet still remain above each other, just as in the original version), it therefore happens that the intervals do not remain the same, but rather the third becomes a sixth, the sixth a third, and so on, just as in the two-voice inverted counterpoint, which was taught in §. 3 in the previous section. We refer to it here, so as not to present the exact same rules twice. Regarding the fourth, note that one must avoid it in succession between the highest and middle voices because they will become two fifths between the middle and lowest voices at the transposition. In the inversion, the lowest voice (which becomes the highest) occurs again with exactly the same intervals that it had in the original version, the only difference being that the intervals of the sixth, third, etc. between the highest and the lowest voices will become sixths, thirds, etc. between the highest

³³⁵ Neither this nor the previous sentence is entirely true if one requires that the tied voice resolve by descending step in a suspended dissonance, since the tied voice will ascend after the dissonance in the inverted setting. Passing fourths are fine, however, since they may ascend or descend, as seen in Tab. XI, Figs 1 and 2.

and the middle voices. These exact intervals between the lowest and middle voices will become those between the highest and lowest voices, from which follows that the fourth, according to its proper use, can be used more conveniently in the original version between the highest and lowest voices than between the middle and lowest voices, as one can see by comparing Fig. 4 against Fig. 5 in Tab. LIV. Finally, the start of such a counterpoint follows here as an example, which has been inverted from beginning to end in this manner in the late Kapellmeister Bach's *Art of Fugue*. One will perceive the difficulty of the subject neither in the original version in Tab. XI, Fig. 3, nor in the inversion, which one will find immediately thereafter in Fig. 4 and is continued as long as necessary in the following Tab. XII. The harmony and melody in it flow as naturally as the freest type of composition.

SECTION THREE

On four-part counterpoint in contrary motion

§. 1

How a two-voice subject can be made into a four-voice subject has been shown in Section One. Here follows instruction in how to create a four-part invertible setting in which all four voices are distinct from one another.

§. 2

First and foremost, one notes that in the transfer of the voices into contrary motion, the soprano becomes the bass, the bass the soprano, the alto the tenor, and the tenor the alto.

§. 3

What was said of dissonant settings right at the outset also applies here. Thus, one uses exclusively consonant intervals: the third, sixth, octave and fifth. The fourth can always be used between the two middle voices without danger, likewise between the tenor and bass and between the alto and bass according to its regular use – that is, prepared and resolved. However, it is best omitted between the soprano and bass. But how the fourth can be used most suitably between the soprano and alto and, likewise, between the soprano and tenor (despite the fact that they have been forbidden by the ancients here) can be seen from the evolution of an example where the fourth occurs between the bass and tenor, and likewise between the bass and alto according to the manner explained previously, where the bass and tenor become the soprano and alto at the inversion of the voices, and, moreover, the bass and alto become the soprano and tenor. See Tab. LVII, Figs. 1, 2 and 3. In the first example of this counterpoint, we give the beginning of the fugue that one will find in its entirety in the late Kapellmeister Bach's *Art of*

Fugue. See Tab. XII, Fig. 1 and its inversion in Tab. XIII, Fig. 1. Can a melody be more flowing and a harmony more succinct [*bündig*] than this? One may not attribute lifelessness and stiffness in a setting to [the restrictive techniques of] counterpoint, but only to the composer. As a second example, one takes a canon found in Tab. XXXIII, Fig. 2 from the same pen. The inversion with contrary motion follows in Fig. 3. It is already known from Section One of this chapter what the inverted clefs added at the front of Fig. 2 signify. In particular, however, the first row of clefs indicates the inversion of the setting into the so-called natural tones [*natürliche Töne*], as one sees written out in Fig. 3. The second row contains exactly the same inversion, but into the transposed tones [*versetzte Töne*], as one sees from the flat signs. Now one will not be mistaken in the clefs. In both instances, the composition remains on exactly the same degrees. To be convinced of this, in the first row of clefs, one takes Fig. 3 and reads it from right to left, albeit with inverted voices and by imagining the regular soprano, alto, tenor and bass clefs in turn.

CHAPTER FOUR

On retrograde counterpoint

§. 1

If a composition is formed so that one can practise it not only from the beginning to the end, but also from the end to the beginning – that is, backwards – it is called a retrograde counterpoint.

§. 2

In practising a setting in retrograde, the voices are either simultaneously inverted among themselves or not. If the voices cannot be simultaneously inverted, it is called a simple retrograde counterpoint. But if the voices can be simultaneously inverted, it is called a double retrograde counterpoint.

§. 3

If the retrograde counterpoint is inverted, it occurs either in similar or in contrary motion. Therefore, two species of double retrograde counterpoint emerge: double retrograde counterpoint in similar motion and in contrary motion.

§. 4

Depending on what kind and species it is, only consonant intervals occur, and of the dissonant intervals, only the false fifth, the minor seventh in the dominant, the diminished seventh, the augmented fourth and the augmented second, although only under certain conditions, namely, so that the passages be organised with consonances preparing and resolving the dissonances, so that they appear in exactly the same way again backwards, as one can see, for example, in Tab. LVII, Figs. 4, 5, 6 and 7. The remaining dissonances are completely omitted, because instead of being first prepared, then struck, and finally resolved, they appear here in a reversed way: first resolved, then struck, and finally prepared. Since the unaccented passing notes become accented passing notes, and vice versa, it is safer in the original version to use accented passing notes initially rather than unaccented, because one will realise beforehand what will become of them as a result, rather than when one uses unaccented passing notes in the original version, which can become clumsy accented passing notes afterwards. With rests, dots and suspensions – even though these can only be consonant – one has to be sure they do not occur such that they are improper in retrograde. Prohibiting them categorically is, in fact, longstanding [practice] but is unfounded. Practice and diligence will be of the greatest advantage, since, if one wants to work out such a composition, one can attempt it backwards right away, and thus one will

find where these things do or do not work. It is too digressive and unnecessary to seek all possible and impossible cases together. Outside of the examples belonging to this chapter, one will still find more of them in the chapter on canon – and, indeed, ones that are not made in the commonplace, everyday sloppiness,³³⁶ such that one can use them in organising one's practice.

SECTION ONE

On simple retrograde counterpoint

What it consists of has recently been said. Examples follow here according to the number of voices of which the counterpoint can consist, which, as with the other counterpoints, we have only extended to four voices, although the counterpoint can consist of more.

One will find a two-voice example in Tab. XIII, Fig. 2, and the same is written out in retrograde in the following Fig. 3. In the same way, one can write the example found in Tab. XIII, Fig. 4 in retrograde, as well as the examples found in Tab. LIV, Figs. 1 and 2. One also sees Tab. XXXI, Figs. 7 and 8.

One will find a three-voice example in Tab. XIV, Fig. 1, and it is in retrograde in Fig. 2.

One will find a four-voice example in Tab. XIV, Fig. 3, and it is in retrograde in Fig. 4.

SECTION TWO

On double retrograde counterpoint

What it is has been said above. Since it can be fashioned in two different motions, instruction for both follows in the two subsequent articles.

³³⁶ *nach dem gemeinen Alltagsschlendrian* (ed.).

Article One

On double retrograde counterpoint in similar motion

§. 1

Since the voices here are exchanged at the octave at the same time but no dissonances can take place in a retrograde composition, one has to avoid the fifth in a two-voice setting because it will become a fourth. One will see the first example in Tab. LIV, Fig. 1 and the retrograde evolution in Fig. 2. Furthermore, one will compare the example found in Fig. 3 of this table against Tab. XIII, Fig. 4 in order to have a second example.

§. 2

In a three-voice setting where the bass becomes the soprano and the soprano the bass but the middle voice remains in place, the middle and bass voices allow only a [single] fifth between them, because it becomes a fourth in the evolution between the soprano and the middle voice. Two successive fourths may not occur between any two voices. One will see an example in Tab. LIV, Fig. 4, and one will find the retrograde evolution in Fig. 5.

§. 3

In a three-part setting, if one wants to make the middle voice into the bass, the soprano into the middle voice and the bass into the soprano at the inversion: (1) one has to avoid the fourth between the soprano and the middle voice in the original version, because a fourth will occur from that between the tenor and bass in the inversion; (2) the bass and the middle voice can make no fifth between them. In the inversion, the fifth becomes a fourth between the soprano and the bass. In contrast, the middle voice can make a fifth with the soprano, and likewise the bass can make a fifth with the soprano. In the inversion of the former [when the fifth occurs between the middle voice and soprano], the fifth remains a fifth between the bass and the middle voice, and, indeed, in the inversion of the latter [when the fifth occurs between the bass and the soprano], it becomes a fourth between the soprano and alto. One will see an example in Tab. LV, Fig. 1: the main example is in (a), the inversion is in (b).

§. 4

In a four-voice setting – where the bass becomes the soprano, the soprano the bass, the alto the tenor, and the tenor the alto – one must observe that no fourth can take place (1) between the soprano and bass, (2) between the soprano and alto or (3) between the soprano and tenor, because clumsy fourth progressions arise. Two successive fourths cannot occur between any voices. One will see an example in Tab. LVI, Fig. 1, where the main setting is in (a) and the inversion is in (b).

Article Two

On double retrograde counterpoint in contrary motion

In this counterpoint, exactly the same intervals always appear again at the inversion, just as above in the double inverted counterpoint. The third remains a third again, the sixth a sixth, and so on. Only consonant intervals may occur.

One will find a two-voice example in Tab. XIV, Fig. 5 and the inversion in the following Fig. 6, where the soprano becomes the bass and the bass the soprano. The inverted clefs added at the end of Fig. 5 serve to show how the inversion should occur. One should merely bring the lowest to the highest [invert the voices at the octave], and one can thus read the entire example according to the guidance of this clef, from left to right as usual, resulting in the double retrograde inversion of the example in contrary motion.

In a setting of this kind, if (α) the fifth is avoided, and merely the third, sixth and octave are used, and (β) furthermore, contrary and oblique motion are taken into consideration,³³⁷ then the setting is not only capable of all four possible motions, but it can also be inverted at the octave in every motion and, finally, practised in three voices. The example found in Tab. XVI, Fig. 1 has been fashioned according to these rules, and it is capable of ten alterations, as one will see from the following explanation. One will see, namely:

- (1) The two [main] subjects themselves in Tab. XVI, Fig. 1 between the upper and middle voices.
- (2) The evolution of the same at the octave in the same example between the middle and lower voices.
- (3) The main subjects in contrary motion in Fig. 3.
- (4) The evolution in the same example.
- (5) The main subjects in retrograde motion in Fig. 5.
- (6) The evolution in the same example.
- (7) The main subjects in retrograde contrary motion in Fig. 6.
- (8) The evolution in the same example.
- (9) The first trio in similar motion in Fig. 2.
- (10) The second trio in contrary motion in Fig. 4.

In a three-voice setting of this kind – where the soprano becomes the bass and the bass becomes the soprano, but the middle voice remains the same – the fourth is to be avoided between the

³³⁷ That is, without any similar motion.

soprano and the alto because it becomes a fourth between the bass and tenor. An example of such a counterpoint is in Tab. XV, Fig. 1, and the retrograde inversion together with contrary motion is in Fig. 2, according to the clefs added at the end.

In a four-voice setting of this kind – where the soprano becomes the bass, the bass the soprano, the alto the tenor, and the tenor the alto – one must observe that no fourth occurs (1) between the soprano and alto, because an improper fourth will arise between the tenor and bass, and likewise (2) between the soprano and tenor, because an improper fourth arises between the alto and bass. The first example of such a counterpoint is in Tab. XV, Fig. 3, and its retrograde evolution in contrary motion is in Fig. 4. One will see the second example of this in Tab. XV, in Fig. 5, and the inversion in retrograde contrary motion is to be realised from the clefs attached at the end.

CHAPTER FIVE

On transferring a composition into different motions and its resolution into different types of counterpoint

§. 1

We have seen in the Chapters [One and Two] on triple and quadruple counterpoint how, in a composition of this kind, all three common types of counterpoint – which can occur simultaneously at the octave, tenth and twelfth – can accomplish an advantageous unification, by virtue of which one can let sound soon this, soon that subject with another according to different counterpoints before one combines all of them (and thus all three counterpoints) at once (not to mention how, as often as one combines them, one can accomplish it in this and that form of harmony in the course of the fugue). But with these settings, we dealt exclusively with similar motion. Here is the question: how to invent such settings that are not only capable of different counterpoints, but also simultaneously capable of different types of motion.

§. 2

Not only does one read in Kapellmeister Heinichen³³⁸ that the ancients must have regarded a subject of this kind as the greatest mystery in music, but one can also see that, because this knowledge is only passed down orally from one to the other for financial gain, no one dares to write even a little word on it, until, finally, it gradually disappears altogether. Nonetheless, its art existed in this aspect in inventing merely two subjects (or, one can otherwise say, a subject and countersubject) in counterpoint at the octave, tenth and twelfth in two, three and four voices, and subsequently altogether in counterpoint *alla riversa* [melodic inversion] (that is, transposed in double inverted counterpoint). The ancients made no mention of retrograde and retrograde in contrary motion, nor of the transposition of a composition into all seven possible species of double counterpoint, for they were not familiar with all of them.

§. 3

Do not be surprised when I say that the entire art [of counterpoint] existed in nothing other than what I reported. Yet nothing is easier than the creation of such a setting, as the following will shortly demonstrate. I have perhaps greater justification to wonder how there are contrapuntists who can make something without knowing what it is that they make, and who can make settings without knowing what is contained therein, which surely testifies to poor theory. Which

³³⁸ In fact, Heinichen lambasted previous generations for overvaluing convoluted contrapuntal techniques, such that one imagines Heinichen would consider Marpurg's *Abhandlung* at times tedious, pedantic and outdated. See the introduction to Heinichen's *Der General-Bass in der Composition*, 1–94 (especially footnote d, pp. 6–9), which has been translated in George J. Buelow, 'Johann David Heinichen's *Der General-Bass in Der Composition*. A critical study with annotated translation of selected chapters', PhD dissertation, New York University, 1961, 549–619.

contrapuntists do not know how a two-voice setting at the octave, tenth or twelfth can be made into three or four voices? Yet only few also know that, besides the principles of harmonic motion, there is nothing further to observe in the aforementioned mystery than this: that one must not use any dissonances if the setting should also be capable of inversion in contrary motion. Perhaps no one has yet realised that these two subjects are also capable of the remaining types of motion; indeed, that one can differentiate them from each other entirely through a few added elaborations from the art of composition and can make not only three, but also four settings from the two subjects that permit all these alterations with respect to counterpoint and motion. I say ‘perhaps’³³⁹ because I judge the matter according to the available theoretical writings and according to discourses that I have often conducted with several contrapuntists who are well versed in this regard.

§. 4

Nonetheless, we must prove the matter through examples. One will see the first example in Tab. XVI, Fig. 9, which, as one can see, is merely a composition containing two subjects that becomes four-voiced through the addition of thirds. In this composition, there are firstly three counterpoints: at the octave, tenth and twelfth, as shown in Tab. XVI, Figs. 13, 14 and 15. It can, however, also be worked out in all four possible motions: see Figs. 9, 10, 11 and 12. If one wants to have it in three or in only two voices, one omits one or both of the voices proceeding in thirds. If one now distinguishes the subjects from one another here according to the instruction given on triple counterpoint, then one has three or even four themes that are capable of the said three counterpoints and not only contrary motion, but also simultaneously retrograde and inverted retrograde motion. Proof that these two subjects can be made into four subjects is found back in Section Two of Chapter Two [pp. 21–22], where this exact example occurs in Tab. IX, Fig. 8 and then with added figuration in Figs. 4, 5, 6 and 7. For reasons of space we omit the transfer of this now elaborated counterpoint into contrary motion, retrograde motion and retrograde inverted motion. As pure as it is in Tab. IX in Fig. 8 (or in Tab. XVI, Figs. 9, 10, 11 and 12 in fundamental [bass] notes), so pure must it remain with its added elaborations in these motions, as can be verified by anyone who has made themselves well acquainted with double inverted counterpoint and with retrograde counterpoint according to the preceding instruction. One can, however, change the dots and the passing notes now and then.

The second example is in Tab. V, Fig. 1, whereby one must first refer back to what was said about it in the chapter on triple counterpoint [Part Two, p. 11]. Afterwards, one can transfer it into double inverted counterpoint, as is proper. The two remaining motions, however, cannot be applied in a suitable manner.

§. 5

If in the previous paragraphs [§. 4] we dealt with settings that must first be differentiated from each other by all sorts of elaborations, then here we want to examine a three-voice composition in which all three subjects are already differentiated from each other, regardless of whether one can trace them back to the counterpoint that makes a trio from a duo. One fashions it according

³³⁹ This refers to earlier in this paragraph: ‘I have perhaps greater justification...’.

to the rules of double inverted retrograde counterpoint, and the upper and lower voices therein must be set simultaneously at the twelfth and tenth, while the lowest and middle voices must be set at the octave. As a sample, one takes the example found in Tab. LV, Fig. 2, which we have already used in double inverted retrograde counterpoint. One sees this here in a sevenfold [primary] alteration. Anyone can with little effort find the secondary variations themselves.

- (1) The original version is in (a).
- (2) An evolution at the octave is in (b), since the two upper voices are exchanged between themselves over a stationary bass.
- (3) An evolution at the tenth is in (c), since the bass becomes the soprano and the soprano becomes the bass via transposition a tenth lower. The middle voice remains but is also raised a third so that it harmonises with the bass.
- (4) An evolution at the twelfth is in (d), since the bass is transferred a twelfth higher, while the middle voice is simultaneously transposed a fifth higher. Finally, the soprano from the initial statement becomes the bass.
- (5) One finds the simple retrograde motion of the setting in (e).
- (6) The example in (f) is transferred to double retrograde counterpoint [*alle riversa*].
- (7) The same is in (g) in double inverted retrograde motion.

§. 6

Finally, it remains for us to show not only how a composition can be resolved in more than the three known counterpoints, but also how it can be resolved in all seven possible species of double counterpoint. From this one can see that the so-called counterpoint that makes a trio or quartet from a duo is at home not only in counterpoint at the octave, tenth or twelfth (as one has believed until now), but also that this can happen according to all other counterpoints. Consequently, such a species of counterpoint is a summary [*Abstract*] of all remaining species, namely, since it contains all that which they have in common, but omits that which is distinct from the others.

The first example is in Tab. XVII, Fig. 1, and one will see under Figs. 3 and 4 how it can be inverted at the sixth, the octave, the tenth and the twelfth. As one can see, the first of the two upper voices, which always contains the main two-voice setting, is always set in these named intervals against the two stationary voices below.

The second example is in Tab. XVII, Fig. 2, and one will see in Figs. 5 and 6 the resolution of the subjects into the octave, tenth, twelfth ([the example at the twelfth] still relates to Fig. 5 but appears indented due to a mistake in the engraving) and sixth.

The third example is in Tab. XVII, Fig. 7 and may finally be resolved in all seven species of double counterpoint. One will see it:

- (1) at the octave in Fig. 8.
- (2) at the ninth or second in Fig. 9.
- (3) at the tenth or third in Tab. XVIII, Fig. 1.
- (4) at the eleventh or fourth in Fig. 2.
- (5) at the twelfth or fifth in Fig. 3.
- (6) at the thirteenth or sixth in Fig. 4.
- (7) at the fourteenth or seventh in Fig. 5.

One can always change the final note with which each resolution ends, and with that we conclude the instruction on counterpoint.

CHAPTER SIX

On canon

§. 1

Canon – among other things – used to be the touchstone of harmonic ingenuity. It was not believed that the free compositional style would be sufficient to judge a person's ability. There have always been people endowed by nature with a special talent for remembering certain formulas and passages from the works of their cleverer colleagues [*Mitbrüder*], and who compensate for a lack of natural inventiveness through these remembered passages (which, in the end, are upheld entirely as their own), combining them according to the custom of the country and the time and making a work under their own name from them. But one is not satisfied with such compositions. Would-be composers were also subjected to the constraints of canonic composition, and once they proved themselves therein, a pronouncement was made regarding their skill. The custom ended in time, but the canon has always remained an indispensable part of composition, and it will probably endure for as long as fugues are made. These will probably continue to be made for as long as the wondrous harmonic combatants assert that vacuous melodic assemblages have value. Yesteryear's works by illustrious masters in this style are still valued today, since the remaining [lesser] musings have long fallen out of taste, and the present-day masters who distinguished themselves through admirable examples will probably be to posterity what a Pränestini, Frescobaldi or Froberger and many others are to us today.

We will deal with the teaching of canon in three sections, first addressing all its possible kinds and genres, then how it is fashioned, and, finally, how it must be resolved.

Section One

On the different types and species of canon

§. 1

A canon is merely a musical work built from canonic imitation. Since all the different kinds of imitation now remaining – such as imitation with respect to the intervals with which the *comes* can begin, the accentuation [*Tacttheil*], type of motion, duration of the notes, etc. – can be combined with it, it is easy to recognise how numerous the possible kinds and species of canon are. We would like to examine each one individually.

§. 2

Since a canon can consist of not only two, but also three, four and more voices, the distinction thus emerges between two-, three-, four- and many-voiced canons.

§. 3

In every canon, the *comes* enters according to the guidance of a single *dux* or according to the guidance of more *duces* in succession. A canon of the first kind is called a simple canon or *canon simplex*. A canon of the second kind is called a multiple canon, and it is named a double or triple canon, *canon duplex*, *triplex*, etc., according to the number of voices. One will find an example of a double canon in Tab. XLII, Fig. 3, where the soprano and the tenor are the two principal *duces*, which determine the succession of the bass and the alto. In Tab. XLIII, Fig. 1, the bass and tenor form the two *duces*. In Tab. XXXVII, Fig. 2, the second bass and the second alto do the same, and in Tab. XXIX, Fig. 4, a bass voice and an upper voice form the *duces*. One will see in the following how these examples may be explained otherwise. In particular, the latter will be clarified in the following section on fashioning the retrograde canon.³⁴⁰ All other canons that will appear here are simple.

§. 4

One either tends to bring only the *dux* of the canon to paper and to leave the resolution to the reflection of its executors, or one sets out both the *comes* and the *dux* properly over one another in score. A canon written out with all the voices is called an open or resolved canon, *canon apertus* [or *canon*] *resolutus* [in Latin], or *canone in partito* in Italian. All previously mentioned canons, for example, are presented in this way. A canon where only the *dux* is brought to paper, and where the *comes* must first be sought out, is called a closed canon, *canon clausus* [in Latin] or *canone in corpo* in Italian: for example, Tab. XXXV, Figs. 2, 3 and 4.

Note

If more than one *dux* is present, it goes without saying that one must set all of them out in different staves above and below each other.

§. 5

A closed canon may or may not have a heading,³⁴¹ or at least not a complete one. A closed canon without a heading (or with an incomplete one) is called a puzzle canon, *canon*

³⁴⁰ In Tab. XXIX, Fig. 4, the alto and tenor are retrogrades of the soprano and bass, respectively.

³⁴¹ This descriptive heading that acts as a cipher to a canon can also be called a motto or rubric.

aenigmaticus, for example Tab. XLII, Fig. 2, as well as Tab. XXXVIII. Figs. 3, 4 and 5. The heading of a canon is arranged such

1) That one indicates the number of voices of which the canon consists. Instead of doing so with words, one frequently uses a certain symbol that is often repeated on each note where a *comes* should enter, once for each voice; for example, as in Tab. XXXVII, Fig. 5, where one sees five symbols, which suggest as many *comites*, and if these are reckoned together with the *dux*, one will see that the canon should be worked through in six voices.

2) That one indicates the intervals with which the *comes* should commence the imitation, specifically the height or depth and whether it should occur below or above. This can happen in two different ways: α) through the actual naming of the intervals, for example, when one writes above the *dux*: at the upper fifth (*in Epiadiapente*), at the lower octave (*in hypodiapason*), and so on; or β) one indicates this through a numeral at that note or at its previously explained symbol where the *comes* should enter. If the entrance occurs above, then the numeral is set above the note; if it occurs below, one writes it below the note. If the entrance is at the unison, it does not matter whether the numeral is below or above. Refer to Tab. XXX, Fig. 8, where one sees from the symbols §. 8 and §. 15 that the third voice should enter with the lower octave, but the fourth should enter with the lower fifteenth. In order to put a mind's ability to the test, one often omits the aforementioned symbols and sets in their place all the remaining clefs required by the *comites* at the start of the system after the clef of the *dux* and according to the order of entrances. These clefs must always be chosen, however, such that, should the canon be set subsequently into score, one voice comes to be on the same degrees as the other.³⁴² For example, if the canon began with b in the third octave and the second voice should begin at the lower fifth e, the third at c' and the fourth at the lower fifth from this interval, namely, f (as in, for example, the canon found in Tab. XXXIV, Fig. 1), then, for that reason, the C clef must be chosen for the first, third and fourth lines [from the bottom], and the F clef must be chosen for the fourth line. Or one must have taken the G clef on the first line and the C clef on the first, second and fourth lines. Or, finally, one must have taken the G clef on the second line, the C clef on the second and third lines, and the F clef on the fourth³⁴³ line. It is all the same.³⁴⁴ If one wants to be accommodating to the reader, one can also mark after each clef the rests that every *comes* must observe and mark the interval at which the entrance should occur with numerals above and below these rests. See Tab. LVIII, Fig. 4.

3) That one indicates when the *comes* should enter, whether it should occur at the crotchet or quaver, or even earlier or later. Previously one expressed this with words. These days one accomplishes it, as just said, with the ordinary rest symbols. If there is a rest at the beginning of the *dux*, it goes without saying that the *comes* must bear this in mind for the written-out rests at hand; and if the composer has not observed the starting rests in this way, but rather signalled the entrances only with the other already familiar little symbols, then one must count the initial pause up to this symbol.

³⁴² That is, on the same position on the five-line stave, regardless of the clef, such as how all four voices in Tab. XXXIV, Fig. 1 begin on the second-highest line.

³⁴³ Originally 'third', but not in errata.

³⁴⁴ Assuming that the key signature is adjusted accordingly.

4) That, if the *comes* should follow the *dux* with changed value and motion of notes or be shifted metrically, etc., one expresses this with words.

5) That, if the canon, after its proper resolution, should still be worked through in a different way, for example, according to double inverted counterpoint and so on, one indicates this at the end of the system through inverted clefs or the like (if it is not expressed with words).

6) That, finally, in certain kinds of canon, one sets the proper fermatas above those notes with which the *comes* should cease. One will learn in the following what may otherwise belong to the heading, or at least could be included in it according to the nature of the circumstances.

Note

Previously a canon was called a *fuga in conseguenza*, and only the aforementioned heading according to which a canon should be resolved and worked through was called a canon: that is, a rule, law or precept.³⁴⁵ Since one subsequently began to conflate the symbol with the signified thing, the first term [*fuga in conseguenza*] disappeared gradually, and in its place the word canon has been introduced and has remained.

§. 6

Since canonic imitation can occur at all the intervals of the octave, the following eight primary species of canon therefore result:

(1) The canon at the unison. A two-voice example of this is found in Tab. XIX, Fig. 1; a three-voice example in Tab. XXVI, Fig. 4; and likewise in Fig. 6, which one will easily resolve according to the guidance of the symbols; and likewise a four-voice example in Tab. L, Fig. 1 and in Tab. XXIX, Fig. 1, and in Tab. XXVIII, Fig. 3: *idem* in Tab. XXX, Figs. 5, 6 and 7; a six-voice example in Tab. XXXVII, Fig. 5; and a twelve-voice example in Tab. XXXVIII, Fig. 2.

(2) The canon at the second and, indeed, at the upper and lower second. One will see examples of both in Tab. XIX, Figs. 2 and 3.

(3) The canon at the third, specifically at the upper and lower third (*in epeditono* and *hypoditono*), in Tab. XIX, Fig. 4, where it is better to transpose the beginning voice an octave lower, however, such that the upper third with which the *comes* enters is changed into an upper tenth. In addition, see Tab. XIX, Fig. 5 at the lower third.

³⁴⁵ This is from the Latin *canon* and the Greek *κανών*.

4) The canon at the fourth, and firstly at the upper fourth, *in epidiatessaron*, in Tab. XIX, Fig. 6; at the lower fourth, *in hypodiatessaron*, Tab. XIX, Fig. 7; and likewise in Tab. XLI, Fig. 13; *idem* Tab. XVIII, Fig. 11.

5) The canon at the fifth, namely, at the upper fifth, in *epidiapente*; see Tab. XIX, Fig. 8; and at the lower fifth, in *hypodiapente*, in Tab. XIX, Fig. 9. See also Tab. XX, Fig. 7.

6) The canon at the sixth, specifically at the upper sixth. See Tab. XIX, Fig. 10, and at the lower sixth in Fig. 11.

7) The canon at the seventh, and indeed at the upper seventh. Tab. XIX, Fig. 12. And at the lower seventh in Tab. XX, Fig. 1.

8) The canon at the octave, specifically at the upper octave, *in epidiapason* in Tab. XX, Fig. 2 and likewise in Fig. 4. At the lower octave, *hypodiapason*, in Tab. XX, Fig. 3 and likewise in Tab. XVIII, Fig. 6.

The canons at the ninth, tenth and so on can be reckoned with the genres at the second, third and so on.

§. 7

A canon is either created so that it is brought to cadence through a coda [*Anhang*], or it can be practised without end.³⁴⁶ Since, in a canon of the latter kind, the voices again enter in succession at the beginning and consequently proceed in a circle or cycle, such a canon is also called a circular or cyclic melody, a circle canon, as well as a perpetual or infinite canon, *canon circularis, infinitus, perpetuus*, etc. in Latin; just as the canon where the voices are brought to a close through a coda is called a finite canon [*endlicher Canon*]. In general, canons above a cantus firmus (as in Tab. XXX, Fig. 1) belong to this latter species, as well as double augmented canons (as in Tab. XXX, Fig. 1), all of which will be examined separately in due course. These finite canons are exquisitely used in sacred music, as one can see in Tab. XXVIII, Fig. 1, Tab. XLII, Fig. 3, and likewise in Tab. XLIII, Fig. 1. In the perpetual canons, however, one can also come to a close in certain places on a suitable harmony, assuming one has arranged for it beforehand, so that the conclusion is not ridiculous or dull because of each voice departing in succession.

§. 8

In a circle canon, when a voice enters again at the beginning, either it begins again with exactly the same intervals [the same starting pitch] (as in Tab. XIX, in Figs. 1, 2, 3, 4, etc.), or upon repetition it begins with different intervals [itches], that is a second, third, fourth, fifth, sixth or seventh lower or higher. And since such a canon continues through all twelve keys via this change, it is therefore called a circle canon through the keys, *canon circularis per tonos*. I have been told that the Kapellmeister G. at R. has fashioned a particular two-voice canon of this

³⁴⁶ Marpurg uses *coda* in Tab. XXIII, Fig. 5, and describes *Anhang* as a *coda* on p. 106.

kind.³⁴⁷ An appetite for novelty compelled me to request that the author make it public. But he did not want to make me so fortunate as to possess this sublime rarity. It must be something precious. Meanwhile none of our present-day composers benefit from the invention of such a canon without making a fuss. One knows that already more than one hundred years ago, [Agostino] Bendinelli [1635–1703] fashioned a canon – one of four voices, in fact – which, after the end, always begins a second higher than before, since in the meantime two voices are still proceeding [*moduliren*] in the previous key. This canon is found in the twelfth chapter of the second part in Bononcini's *Musico pratico*.³⁴⁸ One only has to read the writings of Werckmeister and especially the so-called *Harmonologia musica* in order to see that such canons have already been known in Germany for a long time.³⁴⁹ We will give the following examples, which are not bound to a contrived circle system, but nevertheless prove their worth.³⁵⁰

Two-voice circle canons through the keys

The first is in Tab. XLI, Fig. 12 and is a canon at the upper fifth, and upon repetition always begins a second higher.³⁵¹ The repeat has always been denoted with stars above the notes, as one sees. The second is in Tab. XLI, Fig. 13 and is a canon at the lower fourth, and it always begins the subject again at a lower fourth. The third is a canon at the unison but in contrary motion and is in Tab. XXXIX, Fig. 12; the repetition always occurs a third higher. The fourth is in Fig. 13 of this table and is at the unison in contrary motion; the repetition occurs a third lower. The fifth is in Tab. XL, Fig. 22 and is a canon at the lower third with inverted motion; the repetition occurs a third lower.

³⁴⁷ Marpurg reveals the true identity of this composer in the Index to Part 2 (p. [154] of the original text) with an entry for 'Gebel': Georg Gebel [1709–1753] of Rudolstadt, where he was appointed Kapellmeister in 1747.

³⁴⁸ The canon cited from Chapter 12 of Part Two (pp. 106–109) of the treatise arguably bears some resemblance to the canon that Bononcini included in the first edition before the start of his treatise, albeit in contrary motion and with changed note values and added figuration. It bears the text 'Voi che di ben compor brama tenete il Bononcin legete' ('You who wish to compose well, read Bononcini'). See Giovanni Maria Bononcini, *Musico pratico* (Bologna: Giacomo Monti, 1673). A German translation of Part Two was published in 1701 (Stuttgart: Paul Treu).

³⁴⁹ See Andreas Werckmeister, *Harmonologia musica: oder Kurtze Anleitung zur Musicalischen Composition* (Frankfurt & Leipzig: Theodor Philipp Calvisius, 1702). Werckmeister dedicates a substantial supplement [*Anhang*] (pp. 89–142) at the end of the treatise to double counterpoint and canon. Throughout the supplement, he references the long heritage of these compositional practices.

³⁵⁰ The meaning of 'contrived' is unclear, since the following examples of circle canons do indeed change key upon each repetition.

³⁵¹ The phrase *per tonos* appears in this and other examples. It should designate a 'tonal' answer, in contrast with a 'real' answer (*per Gradum*). Tab. XLI, Fig. 12, however, uses a real answer, so the meaning of *per tonos* in this context is unclear. On pp. 61–62 of Part Two, Marpurg also uses the terms *uneigentlich* vs *eigentlich* (irregular vs regular) to distinguish between tonal and real. See Eckelt, Johann Valentin, 'Kurtzer Unterrichts was einen Organist[en] nötig zu wissen seÿ. Brief Instruction on What an Organist Must Know', tr. and ed. Derek Remeš, *Zeitschrift der Gesellschaft für Musiktheorie* 16/2 (2019), 127–142, esp. 129.

Note

If a voice rises too high or too low in these examples, one transposes the beginning interval one octave higher or lower at the repeat and continues using the same intervals [*nach Proportion*].

The sixth is in Tab. XLI, Fig. 1 and is a canon at the upper third with inverted motion; the repetition occurs a third higher. The seventh is in Tab. XLI, Fig. 2 and occurs a third lower in contrary motion at both the entrance and the repetition. The eighth is in Tab. XX, Fig. 7 and is a canon at the lower fifth; the repetition occurs a second lower.

Three-voice circle canons through the keys

The first is in Tab. XXVI, Fig. 5, and the one voice always enters a fourth higher than the other; the repetition of the subject occurs a third higher. The second is in Tab. XXVII, Fig. 1 and follows the one voice a fifth lower; the repetition occurs a third higher.

Four-voice circle canons through the keys

The first is in Tab. XXXI, Fig. 3, and one voice follows a fifth higher than the other; the repetition occurs a third higher. The second is in Tab. XXXII, Fig. 1, and it has exactly the same explanation as the previous example. The third is in Fig. 2 of the same table and is made exactly as the previous two. The fourth is in Tab. XXXIII, Fig. 1 and is a particular kind of circle canon through the keys. The circle consists not of short phrases like the previous examples, but rather a long melody ordered by ascending fifths proceeding through the keys. I do not recall ever seeing an example of this kind.

§. 9

Some of the canons tend to be distinguished between regular and irregular, or bound and unbound.³⁵² By regular are understood those where the *comes* imitates everything of the *dux* consistently and in a similar way. By irregular, however, are understood those where the *comes* does not entirely imitate the *dux* in a similar way; where it, for example, changes the fourth into a fifth or, vice versa, the fifth into a fourth and so on, just as the *comes* in a fugue.³⁵³ Virtually all finite canons belong to the irregular type.

§. 10

If the imitation in a canon occurs via augmentation or diminution, it receives the corresponding name and is called *canon per augmentationem* or *diminutionem* in Latin. If in each comes the

³⁵² Presumably this refers to the presence or absence of suspensions.

³⁵³ See the footnote addressing *per tonos* vs *per Gradum* on p. 60 of Part Two.

proportion of the notes is augmented or diminished, it is called a *canon per augmentationem* or *diminutionem duplicem, triplicem*, etc.

Two-voice examples

The first is in Tab. XLI, Fig. 11 and is in augmentation. The second is in Tab. XXI, Fig. 1 and is in diminution with inverted motion. If one wants to have it in augmentation, one begins the setting as in Fig. 2 and continues it as in Fig. 1 as it stands.³⁵⁴ The third is in Tab. XXI, Fig. 3 and is in augmentation and contrary motion. If one wants to have it in diminution, the voices commence as in Fig. 4.³⁵⁵ The fourth can be seen in Tab. XXI, Fig. 5 and is in augmentation with inverted motion. In Fig. 6, one finds it in diminution. The fifth in augmentation in Tab. XXXIX, Fig. 8. The sixth in diminution in Fig. 9. The seventh in augmentation in Tab. XL, Fig. 16. The eighth in Fig. 17. The ninth in Fig. 18. The tenth in Fig. 19. The eleventh in Tab. XLI, Fig. 7. The twelfth in diminution in Fig. 8. The thirteenth example, which is a finite canon, is in Tab. XX, Fig. 8. One sees how it can be inverted at the octave in Fig. 9.

Three-voice examples

The first is in Tab. XXVII, Fig. 3 and is a double augmented finite canon. The crotchets from the beginning voice become minims in the first *comes* and semibreves in the second *comes*. The second is in Tab. XXX, Fig. 1, and it has exactly the same explanation as the previous, only that the *comites* enter in contrary motion.

Four-voice examples

One will see the first in Tab. XXX, Fig. 2, and it is merely the same three-voice example explained previously, the only distinction being that the voices here are inverted at the octave, and a fourth voice is added in thirds. The second follows immediately after in Fig. 3 and is in three-part augmentation where the voices enter subsequently in contrary motion. One can continue this harmonic texture even further if one wants, since it does not come to a close.

§. 11

If the *comes* follows the *dux* in dissimilar motion – that is, in inverted, retrograde or retrograde contrary motion – then the canon is named thus and is called a canon in contrary, retrograde or retrograde inverted motion: *canon per motum contrarium*, *canon cancrizans*, *canon cancrizans motu contrario*.

³⁵⁴ Tab. XXI, Fig. 2 is the same as Fig. 1, but starting with the pick-up to the second full bar.

³⁵⁵ As before, Tab. XXI, Fig. 4 is the same as Fig. 3, but starting with the pick-up to bar three.

Examples

Of canons in contrary motion

The first is at the lower second and is in Tab. XX, Fig. 5. The second at the upper ninth also there [in Tab. XX] in Fig. 6. The third in Tab. XXVIII, Fig. 2, where the second voice enters in similar motion but the third in contrary motion. The fourth in Tab. XXIX, Fig. 3. The fifth in Tab. XXX, Fig. 4. The sixth in Tab. XXXIV, Fig. 3, where two voices proceed in similar motion and two voices in contrary motion. The seventh in Tab. XXXVII, Fig. 2 with respect to the four lowest voices. The fifth [uppermost] voice serves as accompaniment. The eighth in Tab. XXXVII, Fig. 3, where four voices proceed in similar motion and four voices in contrary motion. The ninth in Tab. XXXVII, Fig. 4 has exactly the same explanation as the previous example. The tenth, eleventh and twelfth in Tab. XVIII, Figs. 8, 9 and 10. One will find more examples in Tab. XXXIX, XL and XLI.

Examples

Of canons in retrograde motion

The first is in Tab. XIII, Fig. 5,³⁵⁶ and its resolution is in Fig. 2, which is continued with Fig. 3.

The second is in Tab. XXI, Fig. 7; the imitation between voices is noteworthy.³⁵⁷

The third is in Tab. XXI, Fig. 8, in which the regular imitation of the two voices between themselves in the middle is likewise noteworthy.

The fourth is in Tab. XXII, Fig. 1, and the second voice begins the subject in augmentation. One will otherwise find no other examples of this kind of retrograde canon.

The fifth is in Tab. XXIII, Fig. 1 and is not yet resolved. To do this, one first writes the dux found here on one stave, and then one writes the same voice against it on another stave below the first, but from the end to the beginning. Whoever has the ability to read backwards does not first need to set the voices on top of each other, but instead can play the setting at sight from the end to the beginning, according to the clefs found at the end.

The sixth is in Tab. XXIII, Fig. 2, and it has exactly the same explanation as the previous example.

The seventh is in Tab. XIII, Fig. 2 and is already resolved.

³⁵⁶ Note that this example consists of a single melodic line.

³⁵⁷ By definition, every canon involves imitation. Thus Marpurg must be referring to the use of the same motifs in both voices, like the five-note scalar segment (ascending or descending).

The eighth is in Tab. XIV, Fig. 7, and one finds it resolved in Fig. 6 into the inverted retrograde motion according to the clefs found at the end.

The ninth is in Tab. XV, Fig. 6 and is resolved in retrograde inverted motion according to the clefs found at the end, as the previous example.

The tenth is in Tab. XXII, Fig. 2 and is resolved in inverted retrograde motion.

Note

If a retrograde canon has not yet been resolved on paper, but instead should be played at sight from itself, then the one person proceeds from the beginning to the end, and the other person from the end to the beginning. Provided one wants to do the canon again, one subsequently reverses this process, and each begins again where they stopped – the one from the beginning and the other from the end – and continues in a similar way for every repetition. This is the most common and natural manner.

§. 12

As in earlier times, it is still the custom to make a canon on a foundational cantus firmus. The late Kapellmeister Bach worked out the chorale *Vom Himmel hoch* in this way (among others).³⁵⁸ One can purchase it engraved. To save space, we would like to provide a few brief examples from Berardi, which, though they are not the most harmonious models in this genre of canon, nevertheless sufficiently display how one puts it into practice.³⁵⁹

The first example is in Tab. XXIII, Fig. 5 and is a two-voice canon at the unison above the cantus firmus found there.

The second example in Fig. 6 is as the previous, only that the successive voice enters later.

The third example in Tab. XXIV, Fig. 1 contains a two-voice canon at the lower second, and the fourth in Fig. 2 contains one at the upper second.

The fifth example in Fig. 3 is a canon at the lower third.

³⁵⁸ This is *Vom Himmel hoch da komm' ich her*, BWV 769, five canonic variations for organ. Bach submitted these canons to Mizler's Corresponding Society of the Musical Sciences (see my footnote on p. XIII of the preface to Part Two) after obtaining membership. Bach's membership in the Society is recounted in the last paragraph of Bach's obituary, along with a mention of these canonic variations: 'To the Society he furnished the chorale *Vom Himmel hoch da komm' ich her* fully worked out, which was thereupon engraved on copper.' Wolff (ed.), *The New Bach Reader*, 307. For Bach's interactions with the society, see Wolff, *Johann Sebastian Bach*, 422–423. For the reception of the study of canon in the eighteenth century that features this example, see Oliver Wiener, 'On the discrepant role of canonic techniques as reflected in Enlightenment writings about music', in Katelijne Schiltz and Bonnie J. Blackburn (eds), *Canons and Canonic Techniques, 14th–16th Centuries: Theory, Practice, and Reception History* (Leuven: Peeters, 2007), 421–443, at 435–439.

³⁵⁹ The subsequent examples by Berardi are found in the same order in his *Documenti armonici*, 87–103.

The sixth and seventh examples in Figs. 4 and 5 are canons at the lower and upper fourth.

The eighth and ninth examples in Figs. 6 and 7 are canons at the upper fifth.

The tenth and eleventh examples in Tab. XXV, Figs. 1 and 2 are canons at the lower and upper sixth.

The twelfth and thirteenth examples in Figs. 3 and 4 are canons at the lower and upper seventh.

The fourteenth and fifteenth examples in Tab. XXVI, Figs. 1 and 2 contain canons at the lower and upper octave.

Thus it is apparent that one can make a canonic fugue at all intervals above a cantus firmus. Note also that one can place the cantus firmus not only in the bass, but also in the highest voice and in the middle, as desired.

§. 13

To the present kind of canon, one can also count those that are accompanied by a secondary filler-voice, whether it be above, below or in the middle. See, for example, Tab. L, Fig. 2, where the two upper voices make a canon between themselves, and the lower voice is set to them as a supplement. In addition, see Tab. XXXI, Fig. 2, where the three upper voices form a canon at the octave between themselves against the lower voice. See also Tab. XXXVII, Fig. 7, a seven-voice canon at the unison, which, however, must be accompanied by the bassline found in Fig. 6. Moreover, see Tab. XXXVII, Fig. 2, where the four lower voices have a double canon in contrary motion between themselves, which, however, is accompanied by the secondary voice found above it.

§. 14

A canon is also capable of imitation in mixed metre [mixed metrical placement], *per arsin & thesin*, as the following examples show in Tab. XXIII, Figs. 3 and 4, *idem* in Tab. XXXVII, Fig. 3, where one choir works against the other, *idem* in Fig. 4 of this table, where one voice is reckoned against the other in each choir. Other examples where one voice follows the other but delayed by one crotchet (just as in Tab. XXXVII, Fig. 3) are found in Tab. XLII in the second resolution of Fig. 1 in (b), *idem* Tab. LVII, Fig. 10.

§. 15

A new species of canon is the interrupted imitation. Examples thereof are in Tab. XLI, Figs. 9 and 10; Tab. XXXIX, Figs. 10 and 11; and Tab. XL, Figs. 20 and 21.

§. 16

There are canons in which either the *dux*, the *comes* or both simultaneously permit a secondary voice in parallel thirds. These are of excellent use and deserve to be noted in particular. One will find the first example in Tab. XXIII, Fig. 3. The bass contains the *dux*, and the *comes* follows a twelfth higher in contrary motion. The tenor, however, proceeds a third higher with the *dux*. The second example follows immediately thereafter in Fig. 4 and is also a canon at the twelfth, but in similar motion and on weak beats. The alto proceeds a third higher with the bass. One will find a third example in Tab. XXX, Fig. 4 in a canon at the upper octave, where the bass and soprano form the *duces*. A third is added above the bass and below the soprano, such that the canon is in four voices. One will find the fourth example in Tab. XXXI, Fig. 1, and the fifth in Tab. XXXIV, Fig. 3 at the second resolution (c) of the main example. One will find a sixth example in arsis and thesis in Tab. XLI, Fig. 1 in the first resolution (a). In Part One of the Treatise, Tab. LXI, Fig. 11 [p. 186], we have already had occasion to cite a canon of this kind, which one can refer back to.

§. 17

A canon where the *comites* enter successively with different intervals is called a mixed canon or a canon with unequal intervals, as in, for example, Tab. XXXIII, Fig. 2, where the second voice enters a fifth lower against the first voice; the third voice enters a seventh lower; and the fourth voice enters an eleventh lower. The inversion of this canon in contrary motion follows in Fig. 3.

The examples found in Tab. XXXIV, Figs. 1 and 2 belong to this species of canon. One will see a second kind of mixed canon in Tab. XLII, Fig. 1 at (b), and likewise in Tab. XXXVIII, Fig. 1. The mixed canon has exactly the same explanation as stretto, by means of which the *comites* can pursue the *duces* in various intervals as needed.³⁶⁰ Those many-voiced canons where the remaining voices follow the first or the second alternately at the octave are called canons with equal intervals, and one names them according to the interval with which the second voice enters. Since this can occur below or above, canons thus emerge at the lower and upper fourth, at the lower and upper fifth, etc., regardless of how many voices the canon consists of, provided that the remaining voices do not begin with intervals other than those with which the first voice began the canon or those with which the second voice followed it. If the second voice enters at the octave, and the third enters at a different interval, it is best if one names the canon after both intervals together, even if the opposite generally occurs. One will find canons at the lower fifth in Tab. XXXV, Figs. 1, 2, 4 and 5, which are all resolved in a similar way. One will find canons at the upper fifth in [Tab. XXXV] Figs. 3, 6 and 7, where the second voice enters at the upper fifth, the third follows the first voice, and the fourth voice follows the second voice at the upper octave. One finds a canon at the lower fourth in Tab. XXXVIII, Fig. 1 and at the upper fourth in Tab. XXXVI, Fig. 1. The second voice enters at the upper fourth, the third voice follows the first voice, and the fourth voice follows the second voice at the upper octave. One will see a canon at the upper octave and [upper] fifth in Tab. XXVIII, Fig. 2, *idem* Tab. XXXV, Fig. 12. [In the latter example,] the second voice enters at the upper octave, the third voice follows the first voice, and the fourth voice the second voice at the lower fifth. A three-voice example of this kind can be found in Tab. XXVII, Fig. 2, where the third voice follows

³⁶⁰ See p. 15 of Part One.

the second voice at the lower fifth. Tab. XXXV, Fig. 11 contains a canon at the lower octave and upper fourth. The second voice enters at the lower octave. The third voice follows the first voice, and the fourth voice the second voice at the upper fourth. A six-voice example of a canon at the lower fifth is in Tab. XXXVI, Fig. 11, and its resolution is shown in the same stave. One will see other examples of a canon at the lower octave only in Tab. I, Fig. 5, Tab. VI, Fig. 4, Tab. XXIX, Fig. 2 and Tab. XXX, Fig. 8, which are resolved as the previous one. In this last example in Tab. XXXI, Fig. 2, some voices only follow at the unison in a few places. Since, however, this should actually occur at the octave, and the unison is only chosen because of range, such canons are named after the octave and not the unison.

§. 18

Finally, a canon that is capable of several resolutions is called a polymorphic canon – from *πολὺς* [*polus*], much, and *μορφοῦς* [*morphos*], form, – although one also recognises such a canon among those in which the number of voices exceeds conventional practice in the strongest compositions. Such canons are not fashioned so much for use as they are to show the infinite possible combinations and alterations in music. Romano Michaeli [c. seventeenth century],³⁶¹ Pier Francesco Valentini [1570–1654] and Berardi among the Italians have excelled with such polymorphic canons, as have Herr Magister Johann Georg Keirleber [1639–1691] and the Kapellmeisters Theil and Stölzel among the Germans. Whoever knows of more [such composers] can add them [to this list]. Berardi among others has set a canon at the unison with thirty-two voices,³⁶² and Magister Keirleber has even set another canon with five hundred and twelve voices.³⁶³ A few examples follow here from the other masters. We would like to proceed step by step and begin with the smallest [simplest] polymorphic texture.

First Example

This is in Tab. XXII, Fig. 3 and is first resolved at the unison with inverted motion. It is inverted at the twelfth in Fig. 4, which is considered a second resolution. The third resolution is found in Fig. 5 in retrograde motion, and this resolution is inverted at the twelfth in Fig. 6. Since the retrograde motion is somewhat difficult to discern, as it does not begin with the end of the subject, one can first imagine a C clef on the second line [mezzo-soprano clef] of the second voice in Fig. 3 instead of the tenor clef.

³⁶¹ Marpurg refers to him incorrectly as ‘Michael Romanus’, perhaps from misreading ‘Romanus Michaelius Romanus’ (Romanus Michaelius the Roman) as his name appears in Kircher’s *Musurgia universalis*. See Daniel R. Melamed, ‘A thirty-six voice canon in the hand of C. P. E. Bach’, in Daniel R. Melamed (ed.), *Bach Studies 2* (New York: Cambridge University Press, 1995), 107–118, at 113.

³⁶² Berardi’s canon for 32 sopranos is written in a literal circle on the text from Psalm 128 (although Berardi cites the text as Psalm 127): ‘filii tui sicut novellae olivarum in circuitu mensae tuae’ (‘thy children like olive plants round about thy table’, KJV). Both the circle canon and the cipher for its resolution are in Berardi, *Documenti armonici*, 112–114.

³⁶³ This canon was written in commemoration of the birthday of the Holy Roman Emperor Joseph I (1678–1711) and printed under the title *Aggratulation musico-poetica*. The print includes six Latin couplets and two different melodies: one for sixteen voices and one for sixteen violins. According to the directions, the canons can be performed with 256 voices and 256 instruments together, making 512 parts in total. See Walther, *Musicalisches lexicon*, ‘Keirleberus, Joan. Georgius’, 337.

One then reads backwards from the third bar of the second voice, so that one begins from [the end of] this bar and then skips over two bars to the very last bar, from which one continues to read the subject again from the end to the beginning. Then the intervals [tones] found in Fig. 5 emerge in order.

Second Example

This is in Tab. XXXIV, Fig. 3, and the first resolution occurs so that two of the voices follow each other in similar motion at the unison and the two other voices follow the previous voices in inverted motion at the upper fourth. In (b), the entire example is inverted according to counterpoint *alla riversa* [melodic inversion], and in (c) the setting is resolved at the lower fifth, but each voice is filled out with added voices at the lower tenth.

Third Example

This is in Tab. XLII, Fig. 1, where the first resolution occurs at the lower sixth, and the third voice shadows the lowest voice with thirds. The second resolution in (b) occurs with mixed intervals and always a crotchet later.

Fourth Example

This is a canon found in Tab. XXXVIII, Fig. 3, which is generally attributed (albeit unjustly) to the former Hamburg Kapellmeister Thomas Selle [1599–1663], but was in fact written by the renowned Romano Michaeli, who flourished long before that, and, in fact, on the Sanctus text. According to the following instruction that Kircher gives us about it in his *Musurgia universalis*, it can be resolved and executed with thirty-six voices in nine choirs.³⁶⁴

The first choir.

The bass and tenor begin at the same time: the bass as it is there; the tenor in contrary motion at the twelfth above it. The alto enters a semibreve or a half bar later at the upper octave, and the soprano enters simultaneously with the alto but a twelfth above it in contrary motion.

The second choir.

The bass and tenor, as above, after an entire bar or rest or after two semibreves. The alto and soprano, as above, after one and a half bars, or after three semibreves.

³⁶⁴ This canon also famously features on the frontispiece to *Musurgia universalis*, where it is engraved on a banner supported by angels. Kircher describes its resolution as Marpurg has described it here. Marpurg recreates the canon almost exactly as it is in Kircher, except that the first note of the *dux* (and each subsequent *comes*) in Kircher is a dotted semibreve, rather than a semibreve followed by a rest, as Marpurg has it. See Athanasius Kircher, *Musurgia universalis*, Part 1, Book 7 (Rome: Francesco Corbelletti, 1650), 583–584.

The third choir.

The bass and tenor, as above, after two entire bars or after four semibreves. The alto and soprano after two and a half bars, or after five semibreves.

The fourth choir.

The bass and tenor, as above, after three whole bars or after six semibreves. The alto and soprano after three and a half bars or after seven semibreves.

The fifth choir.

The bass and tenor, as above, after four whole bars. The alto and soprano after nine semibreves.

The sixth choir.

The bass and tenor, as above, after five whole bars. The alto and soprano after eleven semibreves or five and a half bars.

The seventh choir.

The bass and tenor, as above, after six whole bars. The alto and soprano after six and a half bars.

The eighth choir.

The bass and tenor, as above, after seven whole bars. The alto and soprano after seven and a half bars.

The ninth choir.

The bass and tenor, as above, after eight whole bars; the alto and soprano after nine and a half bars.

Fifth Example

This is in Tab. XLII, Fig. 2 and is a canon in augmentation, which can be varied sixteen times with two voices, thirty-four times with three voices, thirty times with four voices, and thus eighty times altogether. Due to space limitations, we will show only the sixteen two-voice resolutions written out, because the three- and four-voice resolutions result from these, and anyone who is in full possession of the teaching on double counterpoint at the octave, tenth and twelfth – just as we expressed it – will not find the slightest difficulty in it.

Two-voice resolutions

(1) Since the canon consists of six bars, and it is only capable of simple augmentation (that is, the sort where the crotchets become minims, the quavers become crotchets, and so on), one can effortlessly realise that the augmentation can go no further than to the end of the third bar, which is also indicated with a fermata over the last note of the bar for greater certainty. The canon is now, as it is in Fig. 2, first written down on one stave – indeed, on the highest one.³⁶⁵ The resolution begins immediately after in the lower voice without pausing with the upper voice at the octave and ceases with the last note of the third bar, during which time the upper voice also goes to the end. That is, the first resolution and the basis for the remaining variations

(2) Is an inversion of the first resolution at the octave.

(3) Is an inversion of the second resolution at the upper tenth.

(4) Is an inversion of the first resolution at the upper tenth.

(5) Is just as the first resolution, only that both voices are simultaneously set a third higher.

(6) Just as the second resolution, only that both voices are simultaneously raised a third higher.

(7) The *dux* as it stands. The resolution occurs below at the distance of a tenth, and, in fact, as in all remaining resolutions, simultaneously with the upper voice and augmented.

(8) The resolution occurs above in C and the first statement [*Hauptsatz*] is set below at the distance of a tenth, and this in A.

(9)

(10)

(11)

(12)

(13)

(14)

(15)

(16)

These [Nos. 9–16] are merely transpositions of the previous resolutions into contrary motion, which – in the case of the voices that remain in place – begin as there with exactly the same intervals.

³⁶⁵ Presumably this refers to the highest voice in the canon, since there is only one stave in Tab. XLII, Fig. 2.

One comes by the three- and four-voice resolutions if one or two suitable voices in parallel thirds are added above or below those two-voice resolutions that allow it. These [voices in] thirds can again be converted afterwards into lower or higher tenths, as we had in examples of counterpoint at the octave, tenth and twelfth. If one wants to convert them into sixths, one will produce even more than the said eighty variations of which the late author [Theile] himself boasted.³⁶⁶

Sixth Example

This is in Tab. XXXVIII, Fig. 4 and is called Solomon's Knot, *nodus Salomonis*, by the author [Pier Francesco Valentini], but [is called] a labyrinth by Kircher. It is set for ninety-six voices in twenty-four choirs. Kircher, however, who deliberated the matter further, discovered that it could be sung through with as many as five hundred and twelve voices or one hundred and twenty-eight choirs.³⁶⁷ Regarding the harmony and the kind of resolution in general, it is organised like the canon in thirty-six voices found before it in Fig. 3. One will find more detailed information in Kircher's *Musurgia universalis*, and it is less difficult than it is necessary or useful to make such many-voiced canons that use only the exact same harmony throughout.

Seventh Example

This is shown in Tab. XXXVIII, Fig. 5, and the renowned author [Valentini] resolved this canon upwards of two thousand times and fashioned an entire work on it, as one can read in Kircher.³⁶⁸ One wishes that this work were available to us in Germany.³⁶⁹ At least the subject of the canon looks better [i.e. more harmonically interesting] than those in Figs. 3 and 4.

I leave it to someone with more time and patience to undertake this tremendous number of resolutions, which, as Kircher writes, can be in two-, three-, four- and more voices. This will not likely require a wizard if a man as honest and clever as Kircher can be trusted.

Eighth Example

One will find this example in Tab. XXXV, Fig. 5, and it is the by-product of a dispute that the late Kapellmeister Stölzel had with someone who claimed canon to be the *non plus ultra* of music.³⁷⁰ The Kapellmeister fortunately contradicted his opponent through a polymorphic

³⁶⁶ See Johann Theile, *Musikalisches Kunstbuch*, ed. Carl Dahlhaus (Kassel: Bärenreiter, 1965), 3–20.

³⁶⁷ This canon appears in Kircher immediately following the canon by Michaeli (see pp. 72–74). Kircher, *Musurgia universalis*, 584–585.

³⁶⁸ Kircher, *Musurgia Universalis*, i:402.

³⁶⁹ This canon is set to the text of the Salve Regina ('Illos tuos misericordes oculos ad nos converte'). See Pier Francesco Valentini, *Canone... con le sue resolutioni in più di duemillia modi, libro primo* (1629), 2–5, reproduced in his *Canoni musicali* (1655).

³⁷⁰ That is, Stölzel's opponent seems to have claimed that the contrapuntal potential of the genre of canon had been exhausted, which Stölzel's example from his *Practischer Beweis* is intended to refute. Stölzel wrote that, 'It was not so long ago that I proclaimed to someone who sought the *non plus ultra* of musical composition in *Canons* that it would be possible to make a great number [lit. 60] of perpetual canons in three voices from one perpetual

canon, and – since the pages on which he did it have made themselves quite scarce – we would like to excerpt the canon with all its variations here and share it with the world anew.³⁷¹

‘First, one will see that it is a four-voice canon at the lower fifth and octave, which loses none of its harmonic purity if the melody is immediately changed with respect to arsis and thesis, as in Tab. XXXV, Fig. 10. And because the interval with which the canon begins is no less the same [through this process of metrical shift], it follows necessarily that, because it consists of seven whole bars, fourteen alterations are possible with respect to the beginning, as one can see from the letters (a) to (o). The canon in Fig. 10 that is varied with respect to thesis and arsis permits the same. Consequently, the number of alterations reaches twenty-eight, and one will find it superfluous to set all of them out in the table, since everyone can easily survey them.

‘Moreover, because a fourth can be found neither between the soprano and alto, nor between the soprano and tenor in the composition of the canon, and no suspended or syncopated dissonances are present therein, it can thus be sung or played from a mirror or in inversion – that is, the canon can be inverted according to counterpoint *alla riversa* [melodic inversion], ‘as one can see in Tab. XXXV, Fig. 6. A canon at the upper fifth and octave thus results, which is also capable of twenty-eight alterations.

‘As the lowest [voice] is now turned into the highest and the highest into the lowest, this canon also allows the first to be set as the last and the last as the first, or (which is the same) it allows retrograde motion to be introduced if the passing notes are changed; and thus a new, entirely different canon in melody and harmony emerges, which, just as the two previous canons, permits the same twenty-eight alterations. This canon at the lower fifth and octave is in Tab. XXXV, Fig. 8.

‘Because this third canon is again capable of transfer into contrary motion, a fourth canon results and, indeed, one in inverted retrograde motion, which can be found in Tab. XXXV, Fig. 7. And this canon at the upper fifth and octave can likewise, as the previous, be varied twenty-eight times. Thus, with the alterations of these four canons reckoned together, we have already one hundred and twelve variations.

‘Now anyone can change these four principal canons in different ways: partly with respect to the interval in which the successive voices follow the beginning voices; partly if several voices are differentiated from each other with respect to thesis and arsis; and, finally, with respect to the repeat that transposes the entire canon.

four-voice canon at the lower fifth’ (‘Es ist nicht gar lange, daß ich mich gegen einem, der das *Non plus ultra* der musicalischen *Composition* in den *Canonibus* suchte, verlauten ließ: Es wären aus einem einzigen *Canone perpetuo in hypo diapente quatuor vocum*, ein ganzes Schock unterschiedene *Canones perpetui à 4. zu machen*’). See Stölzel, *Practischer Beweis* ([n.p.], 1725), §. 1.

³⁷¹ The following excerpts (including the musical example in Tab. XXXV, Fig. 5) come from Stölzel’s *Practischer Beweis* §. 18–43. Marpurg has not quoted Stölzel verbatim, but rather paraphrases the sense of the original text. That being said, as Marpurg notes here, this text (and most of Stölzel’s critical works) was not widely circulated, but it is known that this particular treatise circulated largely through handwritten copies. On the printed and handwritten sources of *Practischer Beweis*, see Florian Vogt, *Die »Anleitung zur musikalischen Setzkunst« von Gottfried Heinrich Stölzel (1690–1749): Edition und Kommentar* (Neumünster: Bockel, 2018) 20–21 and 33–36. Despite a limited readership (only 400 copies were printed), Vogt suggests that Stölzel was still well respected within intellectual musical circles, as evidenced both by his entrance into Lorenz Christoph Mizler’s Corresponding Society of the Musical Sciences [Correspondierende Societät der musicalischen Wissenschaften] in 1739, the same year as Georg Philipp Telemann, and by tributes to Stölzel in Mattheson’s *Grundlage einer Ehren-Pforte* and Gerber’s *Historisch-biographisches Lexicon der Tonkünstler*, vol. ii.

‘The Kapellmeister³⁷² undertakes these indicated alterations only with the first principal canon, however. But this will not hinder the fact that it would also work with the remaining ones. The beginning should now be made from the canons at the unison. But because this does not require much effort, the author did not want to give an example of it, although it would certainly have worked, albeit not in four voices. Thus he begins from the canons at the octave, as there is already more to say about them:

‘First, the example found in Tab. XXXV, Fig. 11, in which the bass follows the alto at the lower octave; the soprano follows the alto [at the upper fourth], and the tenor follows the bass at the upper fourth. This is a canon at the lower octave and upper fourth.

‘Second. This is a canon at the upper octave, and it is in Tab. XXXV, Fig. 12. The soprano follows the tenor at the upper octave, and the alto also follows the bass, which begins at the lower fifth against the tenor, at the upper octave.

‘Third. This is again a canon at the lower octave, found in Tab. XXXV, Fig. 13. The tenor first follows the soprano at this interval. The bass enters against the tenor at the lower fourth, and the alto enters at this interval against the soprano.

‘Fourth. This is a canon at the upper octave, found in Tab. XXXV, Fig. 14. The alto follows the bass at the upper octave. The soprano enters at the fourth above the alto, and the tenor enters at the fourth above the bass.

‘Since these four canons – as well as those previous – can be altered one hundred and twelve times, we now have two hundred and ‘twenty-four alterations in total. Here follow yet more canons at other intervals.

‘The first is at the upper fourth and is in Tab. XXXVI, Fig. 1. The tenor follows the bass at this interval. The alto enters at the upper octave against the bass and the soprano enters at the upper fourth against the alto.

‘The second is a canon at the lower fifth and is in Tab. XXXVI, Fig. 2. The bass follows the tenor at this interval. The soprano enters at the octave against the tenor and the alto enters at the same interval against the bass.

‘The third is a canon at the upper fourth and is in Tab. XXXVI, Fig. 3. The soprano follows the alto at this interval. The bass enters at the lower octave against the alto and the tenor enters at the upper fourth against the bass.

‘The fourth is again a canon at the upper fourth and is in Tab. XXXVI, Fig. 4. The alto follows the tenor at this interval. The soprano enters at the upper octave against the tenor and the bass enters at the lower octave against the alto.

‘These four canons again give one hundred and twelve alterations, which, with the previous two hundred and twenty-four, are now at the amount of three hundred and thirty-six. The following two canons are still to note:

³⁷² Here Marpurg mistakenly alters Stölzel’s original so that it would seem that Stölzel refers to himself. In the original (§. 27), Stölzel refers to himself in the first person (‘I’) rather than the third (‘the Kapellmeister’). Marpurg does the same on the following page (‘the author’).

‘The first at the lower twelfth in Tab. XXXVI, Fig. 5, where the bass follows the soprano at this interval, the tenor follows the soprano at the lower octave, and the alto follows the bass at the upper octave.

‘The second is at the upper eleventh and is in Tab. XXXVI, Fig. 6, where the soprano follows the bass at this interval, the alto follows the bass at the upper octave, and the soprano follows the tenor at the lower octave.

‘Since every canon, as is known, is able to be altered twenty-eight times, such that fifty-six changes result, the number of its alterations now amounts to three hundred and ninety-two.

‘The canon above was varied in this way, so that the thesis was transformed into arsis and, vice versa, the arsis into thesis. It now occurs mixed; and from these mixed beats emerge the three new canons found in Tab. XXXVI, Figs. 7, 8 and 9, each of which is capable of twenty-eight alterations. If one adds the eighty-four alterations emerging from that to the previous three hundred and ninety-two, one now has four hundred and seventy-six of them altogether.

‘Finally, the canon can be changed with respect to the repeat; and, although this might also be feasible at other intervals, the author remains here – just as before – at the fourth and the fifth alone. If the canon is now transposed to the descending fourth at every repeat, there results the circle canon through the twelve keys found in Tab. XXXVI, Fig. 10. Because voice ranges would not be able to reach such a form, however, the transposition occurs at the falling fourths and rising fifths in alternation.

‘If the canon is eventually lengthened by one bar, so that the transposition at the fifth can occur at the repeat, a second circle canon results, by means of which one can also pass through all twelve tones, albeit in a different way. See Tab. XXXVII, Fig. 1.

‘Since the remaining three principal canons in Tab. XXXV, Figs. 6, 7 and 8 can be varied in a similar way, and since, moreover, still more alterations than those cited occur in each canon, one must certainly be astonished at so many endless combinations’.

Ninth Example

This is in Tab. XXXIX, Fig. 1 and has these advantages over all polymorphic canons previously explained: that the *comes* can follow the *dux* at all intervals of the octave and in different ways; that it is capable of all four possible motions, of mixed metre, of interrupted imitation, of diminution and augmentation, and of circling through the keys; and, finally, that it can be made not only in two voices, but also three and four voices. As proof, we should like to present only the following resolutions. Whoever wants to make the effort will be able to find even more of them.

(I) Two-voice resolutions

(α) At the unison and at the octave

One finds these from [Tab. XXXIX] Fig. 1 to Fig. 13; the evolutions of Figs. 1, 2, 3 and 4 at the octave are notable; likewise the various entrances, since the successive voice enters earlier or later here and there; likewise the augmentation in Fig. 8 and the diminution in Fig. 9; the interrupted imitation in Figs. 10 and 11; the circle through the keys in Figs. 12 and 13; the setting of the beginning and successive voices into contrary motion in Fig. 2; the mixed motion in Fig. 5 and the following; thesis in both voices in Figs. 1 and 2; and arsis in both voices in Figs. 3 and 4. These thirteen alterations are reckoned together with the inversions at the octave in Figs. 1, 2, 3 and 4, so we have seventeen alterations altogether.

(β) At the second and at the seventh

One will find these from [Tab. XXXIX,] Figs. 14 to Tab. XL, Fig. 3. First, note the mixture of beats in all the figures; secondly, the evolution of the subjects in Tab. XXXIX, Figs. 13, 15, 16 and 17 by means of which the seconds, with which the entrances occur, become sevenths; and thirdly, how the upper second, with which the successive voice in Figs. 14 and 16 begins, becomes a lower second at the transposition of the canon into contrary motion in Figs. 15 and 17.

These seven figures with the four evolutions again make eleven alterations, and the previous seventeen with them make up twenty-eight alterations in total.

(γ) At the third and at the sixth

These extend from Tab. XL, Fig. 4 to Tab. XLI, Fig. 2 and are either at the lower or the upper third. But Tab. XL, Fig. 16 and Tab. XLI, Fig. 2 can be inverted at the octave, resulting in two resolutions at the sixth. Here one notes first how Fig. 4 is transposed into contrary motion in Fig. 5; second, the retrograde motion of the canon in Fig. 6; third, the inverted retrograde motion in Fig. 7; fourth, the transfer of Fig. 4 into arsis in both voices in Fig. 8; fifth, the inversion of this arsis into contrary motion in Fig. 9; sixth, its retrograde motion in Fig. 10; and seventh, finally, its inverted retrograde motion in Fig. 11 [and] the diminution and augmentation in Figs. 16, 17, 18 and 19. The interrupted imitation in Figs. 20 and 21 and the traversal through the twelve keys in the circle in Fig. 22 of this table and in Tab. XLI, Figs. 1 and 2 come into consideration afterwards. With these twenty-one figures (which, including both inversions at the octave, make up twenty-three) reckoned together with the previous twenty-eight variations, we already have fifty-one alterations.

(δ) At the fourth and at the fifth

One finds these in Tab. XLI, from Fig. 3 to Fig. 10. Again they make eight variations, which together amount to fifty-nine.

The canon in Tab. XXXIX, Fig. 5 can now be treated just like Figs. 1, 2, 3 and 4: that is, first, it can be inverted at the octave; second, set into contrary motion; third, this again can be inverted at the octave; fourth, transformed into arsis in both voices; fifth, this arsis can be inverted again at the octave; sixth, this arsis again into contrary motion; and seventh, this contrary motion can be evolved [inverted] again at the octave.

This sevenfold variation can also be worked through with Tab. XXXIX, Fig. 6; also with Fig. 7 in exactly the same table; also with Tab. XL, Fig. 1; also with Fig. 2 of it; also with the following Fig. 3, to say nothing of the others. These six times seven alterations again make forty-two; thus with fifty-nine together they add up to one hundred and one alterations.

Note

One does not take exception to occasional slight changes to the motion of the canon's *dux*. Here one has the same freedom as one has in stretto. But one will already have become accustomed to this slight alteration from the previous eight examples.

Here follows yet another kind of sixfold alteration of the canon. This consists of bringing it (1) into retrograde motion and (2) into retrograde inverted motion, (3) changing the two subjects from thesis into arsis and (4) doing the same in contrary motion, and (5) adding retrograde and (6) retrograde inverted motion to this arsis, just as in Tab. XL, Fig. 4. One can alter Tab. XL, Fig. 13 in this way, also Fig. 15 in this table, also Tab. XLI, Fig. 4, also the following Fig. 5, also Fig. 6, to say nothing of the others. These five times six, or thirty alterations with the previous one hundred and one make one hundred and thirty-one two-voice resolutions and variations all together. How many have not yet been included?

II) Three-voice resolutions

The third voice is added at the distance of a third either above or below the upper or lower voices, as appropriate. These three voices are capable of all elaborations [*Figuren*], except those in Tab. XXXIX, Figs. 1, 2, 3 and 4. If one reckons these one hundred and thirty-one three-voice resolutions to the one hundred and thirty-one two-voice resolutions, we have exactly two hundred and sixty-two variations. The thirds can be transformed into tenths and sixths, and this transformation occurs both in the sixths and in the tenths two hundred and sixty-two times.

This number is taken twice, and the five hundred and twenty-four resulting from it are added to the two hundred and sixty-two, making seven hundred and eighty-six alterations.

(III) Four-voice resolutions

These result from those three-voice resolutions that are yet capable of a fourth voice in parallel thirds, sixths or tenths. Anyone can attempt this themselves at their leisure. I posit that only two hundred and fifty variations will result from this, so [all together] we already have over one thousand. One can see immediately, however, that almost all elaborations permitted by three-

voice harmony can still be practised in four voices. At this time, it suffices for me to have shown the path to almost countless variations of a single setting according to all kinds of imitation and motion on these seven tones of music [i.e. the scale].

Section Two

On fashioning a canon

§. 1

The difficulty that one believes to be associated with creating a canon is probably the reason that not so many composers have bothered with it as with other compositions in recent times. This supposed difficulty frightens them right at the outset; and there would be nothing substantial to object to about this if, in the years to follow, it did not occur to many [composers] to view the matter with ridicule and to belittle a science that they do not understand.

§. 2

Just as those noble masters (I mean those, however, whom not actual merit, but rather age, their post, or the considerable remuneration that they receive distinguishes from the others) tend, according to laudable custom, to marvel only at their own creations and to view the works of their colleagues contemptuously, so are composers of a different class (with regard to skill alone) accustomed to revering only that which they themselves can make and to disdaining that which exceeds their ability. They can certainly find no better method of defending themselves against the charge of ignorance. This is a toll that they owe to their limited insights, and insolence in contempt of the matter keeps them harmlessly in their deficient knowledge.

§. 3

Nevertheless it is not true that fashioning a canon is subject to such enormous difficulty. A person who has never bothered with a matter can make a statement about neither its ease nor its difficulty. Each compositional style has its rules and exceptions. If one has brought these into his power and possesses sufficient intellect to execute them (since the rules are of little use without natural ability), then one receives a certain proficiency in composition through its daily practice, which one calls in every compositional style a *Schlendrian* in common parlance.³⁷³

³⁷³ *Schlendrian* is the casual and negligent indifference to one's duties, or a person characterised thus.

§. 4

This much is certain: that every day a great many people dare to venture into other parts of composition who still do not know the difference between a second and a ninth. This should make it nearly believable that, without understanding the laws of harmony, it must be easier to progress in the free genres of musical composition than in the contrapuntal and canonic compositional style. For a precise knowledge of harmony certainly belongs to the latter two. Whether these people, however, would not present themselves with more success and be less ridiculous in the eyes of the adept if they had comprehended the laws of harmony beforehand, that is a question that one can answer easily. Often one must laugh heartily to oneself about such little men if one shows oneself to be trustworthy and then must endure half an hour of violence listening to their boasting.³⁷⁴ Concertos, arias, solos, sinfonias and heaven knows what else are dug up in droves, and they do not at all expect the judgement of others about them. They tell us how beautiful this passage is, how difficult that spot is, how this or that performer stumbled over it, and so on. One can see their self-gratification in their eyes, and from further discussion one can conclude with certainty that they judge their merit by pound and weight [i.e. the number of compositions], such that he who has produced two crotchets less than them must be only half as skilful as they are. Such dear folks! What a pity that they do not recognise the lack of coherence in their compositions! That they do not realise their mistakes regarding modulation, metric placement, harmony and the nature of the instrument! That they do not discern that this or that passage has long before been used by others to the point of loathing; that they do nothing new, but rather have only revived the old in a very clumsy way. Just as it is ridiculous when a stiff contrapuntist by profession – that is, a person who only endorses his harmonic inversions, and who practises free compositional style neither alone, nor mixed with his own style – speaks in lamentations of nothing but the excessive freedom of the new, so it is absurd when a melodic jokester of the aforementioned type becomes incensed over the restrictions of the canonic or contrapuntal style: the former lacks the intellect to think with fortuitous freedom, and the latter lacks the knowledge to write under fortuitous dictates. If necessary, one could excuse the former, because the mistakes of nature are not so easy to rectify, but the latter deserves no leniency if he makes no effort to obtain that which he can obtain.

§. 5

But we must make headway towards our goal and examine the rules for fashioning a canon. In order to proceed in an orderly way, we will accomplish this according to the canon's various species and proceed from the easy to the difficult. Note at the outset that one does well in the beginning to avoid all contrived melodies, and it is better to compose unornamented [*schlecht*] counterpoint in *alla breve* metre than to compose in ornamented counterpoint and according to a different motion [metre].

³⁷⁴ Alternatively, 'boastful compositions'.

Clause One

On canon at the unison

with different subjects or parts

If the canon at the unison consists of different subjects or parts, then this is the easiest way to fashion it: one first invents a composition of several bars in the number of stipulated voices, wherein one voice must be differentiated from the other as much as possible with respect to the way the notes proceed, and writes it down.³⁷⁵

Regarding harmony, one can apply all possible kinds here, since all the intervals remain the same throughout. Once finished, one brings all these different voices (from which one composes a subject, theme or part) in succession on a stave; it does not matter whether this or that voice begins the canon. One must, however, set them after each other in such a way that the rules of a duo do not suffer; that is, when the second voice enters, one allows the first voice to continue the canon with the most suitable voice for it, so that there are no empty or clumsy passages. For what sounds well in many voices together can come off very poorly in isolation [in two voices]. Once this is done, one indicates the entrance of the successive voices at the appropriate notes with the usual symbols, and with that the canon is finished. Incidentally, all compositions of this kind are circle canons.

As a first example, one takes Tab. XXVI, Fig. 3, where one finds a three-voice setting in three staves set on top of each other. The result is Fig. 4: an infinite canon at the unison with all three voices written out properly. One will notice thereby that the voices cross each other such that this or that one forms the highest, middle or lowest voice in alternation. The intervals, however, always remain the same, and upon every repetition the harmony remains just as in Fig. 3. It can be noted that, in writing out a canon of this kind in its entirety, one generally tends to begin from the lowest stave, but this is discretionary.

One sees a second example in Tab. XXVI, Fig. 6.³⁷⁶ The second voice enters at the first symbol above b flat [system one, bar four], and the third voice at the second sign above g [system two, bar four] at the unison, just as the first.

A third example can be found in Tab. LIV, Fig. 7. The three-voice setting from which it is derived is given just before in Fig. 6. The reason why the subjects in Fig. 7 follow each other successively so that the lowest subject appears in the middle [bars 4–6] will not be difficult to divine:³⁷⁷ the passage from { ^csharp_g and ^c_a } between the upper and middle voices is the reason.³⁷⁸ Had the first voice continued the canon with the middle subject at the entrance of the second voice, the lower voice would not have been correct.³⁷⁹ Since it is therefore unnecessary to restrict oneself to the order of subjects as they stand above each other [in Fig. 6], one sprang

³⁷⁵ That is, if the canon should be for three voices, one first composes a non-canonic three-voice composition. See the first example below (Tab. XXVI, Fig. 3). This method also appears in Jean-Philippe Rameau, *Traité de l'Harmonie réduite à ses principes naturels* (Paris: Jean-Baptiste-Christophe Ballard, 1722), 319ff.

³⁷⁶ Note that this example consists of a single continuous voice, not three separate voices.

³⁷⁷ The three subjects are bars 1–3, 4–6 and 7–9.

³⁷⁸ See the first complete bar of Fig. 6.

³⁷⁹ This sentence should read: 'Had the first voice continued the canon with the last subject...', as this is the voice that would have caused the aforementioned augmented fourth to resolve improperly to a third against the bass.

immediately from the upper subject to the lower [in Fig. 7], and this should be observed in all similar cases. A fourth example is in Tab. L, Fig. 1.

Clause Two

On canon at the octave but
with different subjects or parts

Since the different subjects in a canon of this kind come to stand at the octave between themselves, such a canon must also be fashioned according to double counterpoint at the octave. One invents a two-, three- or four-voice composition of this kind and writes it down; if all the voices are correct in relation to one another, one sets the different subjects in succession on a stave as it suits them best and adds the symbols for the entrances above or below, according to which the successive voices should follow the commencing voice an octave or a fifteenth higher or lower: and thus the canon is complete. All these canons are again infinite, just as the previously explained canons at the unison. For the first example, see Tab. I, Figs. 4 and 5, and for a second example, Tab. VII, Fig. 1 and Tab. VI, Fig. 4. One will have to refer to the first sections from Chapters One and Two [Part II, pp. 6–9 and 17–21]. For a third example, see Tab. XXIX, Fig. 2, and for a fourth, the example found in Tab. XXX, Fig. 8, which, like the previous example, is resolved according to the instruction of the symbols found therein. If, in a canon of this kind, one voice occasionally succeeds the other at the unison, this occurs because the subjects will otherwise be too far removed from each other.

Note

The canons at the unison and the octave with different subjects are counted among the simple canons not only because one can bring the different subjects all in succession and consequently the entire canon to one stave, but also because, in contrast to the double canons (as we will see), two and indeed more staves must be set above each other.

Clause Three

On canon at the unison and the octave with one
subject, as well as canon at the second, third, fourth, fifth, sixth and seventh

All finite canons at the unison and the octave have only one subject, as do infinite canons at those intervals where the successive voices follow soon afterwards; likewise with all finite and infinite canons at the second, third, fourth, fifth, sixth and seventh, be they in two or more

voices, the successive voices following several bars later or soon afterwards, in similar or contrary motion, in the same or a mixed metre; canons in interrupted imitation also have one subject. All these canons are most suitably fashioned in the following way:

A) If the canons are in two voices:

- (1) One invents a few or more intervals [tones] and sets them in the voice that should begin.
- (2) One transfers these intervals to the second voice, and either at the unison, the second, third, fourth, fifth, sixth, seventh or octave; below or above, according to the proportion that it should have against the first; that is, in exactly the same motion or in contrary motion, in thesis or arsis.
- (3) Next one returns to the first voice and continues the beginning melody in such a way that it harmonises with the two intervals rendered into the second voice.
- (4) One sets the addition that the first voice now receives in the subsequent voice in the proper proportion, and one proceeds in this manner until one wants to conclude the canon. If it should be a circle canon, observe that, if one then believes the canon to be long enough, one begins the canon again from the start in the first voice as soon as an appropriate interval is reached in the second voice. If the second voice can now follow properly as well and can begin the canon again from the start, then the circle canon is finished. To simplify the setting [process], one can occasionally add a brief rest if circumstances allow. If the subjects do not sound well together, one must always return to the first voice and change this or that interval, this or that progression.

The following canons have been made according to these rules: the canon at the unison in Tab. XIX, Fig. 1; the canons at the second in Figs. 2 and 3; the canons at the third in Figs. 4 and 5; the canons at the fourth in Figs. 6 and 7, *idem* in Tab. XVIII, Fig. 11; the canons at the fifth in Tab. XIX, Figs. 8 and 9; the canons at the sixth in Figs. 10 and 11; the canons at the seventh in Fig. 12 and Tab. XX, Fig. 1; and the canons at the octave in Tab. XX, Figs. 2 and 3, *idem* in Tab. XVIII, Fig. 6. One notes in passing that the canon at the lower seventh in Tab. XX, Fig. 1 is merely an evolution at the octave of the canon at the upper second from Tab. XIX, Fig. 2. Tab. XIX, Figs. 6 and 9 relate to each other in a similar way, likewise Figs. 7 and 8 from this table and Tab. XX, Figs. 2 and 3. One will easily discover the other canons capable of the evolution at the octave in both these and other tables. One will see from the example found in Tab. XLV, Fig. 1 of a longer, worked-out, finite canon at the unison how the canonic compositional style can be used in the most pleasing way in a chamber sonata. Whoever wants to have more examples from this sublime pen can find them in the *XVIII. Melodious Canons or Six Duo-Sonatas by Monsieur Telemann* [TWV 40: 118–123], which were engraved in Paris in 1738.³⁸⁰ The Kapellmeisters [Johann Christoph] Pepusch [1667–1752], [Johann Friedrich] Fasch [1688–1758] and Graupner have also proved themselves in this galant, canonic compositional style (among others) through many beautiful examples. See the beginning of an example from the latter composer in

Tab. L, Fig. 2, where the two-voice canon at the unison is worked out with a lower secondary voice. Trios of this kind have become somewhat rare since the intrusion of galant melodic

³⁸⁰ Tab. XLV, Fig. 1 contains Marpurg's full realisation of the first movement (Presto) of the second sonata from this collection, originally published on one stave with a symbol indicating the entrance of the second voice.

machinations.³⁸¹ One will see canons in contrary motion in Tab. XVIII, Fig. 8, where the successive voice begins a second above, in Fig. 9 of this table, where the second voice succeeds the first at the lower eleventh, in Tab. XVIII, Fig. 10, where such occurs at the lower fourth, in Tab. XX, Fig. 5, where the successive voice imitates a second lower, and in Fig. 6 of this table, where the successive voice imitates the subject in contrary motion a ninth higher. One will find a longer example worked out in a more galant style in a Duo for two Violins on the bottom two staves of Tabs. XLVII, XLVIII, XLIX and L.³⁸²

To find examples in arsis and thesis, and likewise in interrupted imitation, return to §. 14 and §. 15 of the previous section [pp. 67–68 of Part II].

(B) If the canons are in three or more voices, with equal and unequal intervals

It is already known to us from §. 17 in Section One of this chapter [pp. 69–70] that a canon with equal intervals is a canon where the third, fourth, etc. voices (with respect to the beginning intervals) are the same as either the first voice or the second voice and, consequently, must begin either at the unison or the octave, above or below it; likewise, that a canon with unequal or mixed intervals is a canon where the third or fourth etc. voice begins neither with the first nor with the second voice at the same interval. Both are fashioned according to the same rules regardless of whether the voices enter at the same or different remove with regard to time, in similar or mixed metre, or in the same or in contrary motion.

- (1) One first proceeds in the same manner as with two-voice canons of this kind, according to the instruction given shortly before in (A) [Part Two, pp. 93–95].
- (2) After one has transferred the starting intervals to the second voice, one does the same with the third voice, fourth voice, and so on.
- (3) Once this is done, one returns to the first voice and continues the initial melody so that it harmonises with the second voice.
- (4) One then transfers this addition according to proportion into the third, fourth etc. voices, continuing like this until the end. If it should be a circle canon, one begins the canon again from the start in the first voice as soon as an appropriate interval is reached in the last voice. The second, third, fourth etc. voices follow proportionally, and with that the canon is finished. Finally one adds the heading for clarity.

If such a canon is to be capable of a few or all four kinds of motion, then one avoids all dissonant intervals. The harmonic triad [5/3] and the sixth chord [6/3] are the most apt chords in this regard. Concerning the doubling of the third in the harmonic triad: one should have as few

³⁸¹ seit der eingeübten leichten Melodienmacherey.

³⁸² This canon by Carl Philipp Emanuel Bach does not appear in any of his other publications. See David Yearsley, ‘C. P. E. Bach and the living traditions of learned counterpoint’, in Annette Richards (ed.), *C. P. E. Bach Studies* (New York: Cambridge University Press, 2006), 173–201, esp. 181–187, and Tab. 7.1 on p. 177. This canon is also reproduced in *C. P. E. Bach: The Complete Works*, VIII/1: Cadenzas, Embellishments, and Compositional Studies, ed. Peter Wollny (Cambridge, MA: The Packard Humanities Institute, 2019), 135 <https://cpebach.org/toc/toc-VIII-1.html>, accessed 2 February 2022.

qualms about it as with the doubling of the octave in the sixth chord, where necessity demands it.

Here follow a few canons worked out according to these rules, in particular:

(α) With equal intervals

Such as those at the unison in Tab. XXXVII, Fig. 5, likewise in Tab. XXX, Figs. 5, 6 and 7, and still others, although note that one can also make such canons with short subjects according to the previously explained way (that is, like the canons with different subjects from Clause 1 [pp. 89–91]), even if they only constitute a single primary [homophonic] setting. And this too applies to the canons at the octave with short subjects or with one primary setting, if the underlying harmony from which one draws the melody of the canon (as was taught above) only consists of two or three principal notes in each voice. If the *comes*, however, should enter on a different beat or in contrary motion, then this does not work, but rather one must continue as recently demonstrated in (B) of this clause [pp. 95–96]. The following canons are made in this way: the canon at the octave in Tab. LVII, Fig. 10, where the second voice follows in arsis; the eight-voice canon found in Tab. XXXVII, Fig. 3 is a simple canon at the unison of this kind, even though the second choir follows the first a fifth higher in contrary motion. Proof is found in the third and fourth bars. One merely views the voices in the following order [from bar three]: (1) the first or the uppermost; (2) the seventh; (3) the second; (4) the eighth; (5) the third; (6) the fifth; (7) the fourth; and (8) the sixth. Thus, one will find that all seven *comites* enter a crotchet later, and thus successively in a mixed metre. The author, the late Kapellmeister Bach, titled this canon the *Trias harmonica*, the harmonic triad [BWV 1072], because it contains no other harmony but this.³⁸³ Note also the eight-voice canon in mixed motion and in arsis and thesis found in the following Fig. 4.

In Tab. XXXIV, Fig. 3 (a) one will see a second canon where two voices at the unison follow each other in the same motion and two voices follow at the fourth above in contrary motion. Since its harmony is organised such that the voices can exchange their motion against each other, this is shown at (b) [of Fig. 3], where the canon is inverted *alla riversa* [melodic inversion], and the upper fourth – at which two voices follow each other – is transformed to the lower fourth.

Note too the canon at the upper fifth in Tab. XXIX, Fig. 3, where the second and fourth voices follow in contrary motion; the six-voice canon at the lower fifth in Tab. XXXVI, Fig. 11; the canon at the upper octave in Tab. XXVII, Fig. 2; the canon at the lower fourth in Tab. XXVIII, Fig. 1; the following canons, as the canons in Tab. XXXV, Fig. 3 at the upper fifth, and the three following canons at the lower fifth in Figs. 1, 2 and 4, which – exactly like the canon by Stölzel in Fig. 5 – can be transposed into all four motions. This canon is already familiar from the previous section [pp. 77–82], where one finds an elaborate explanation of this polymorphic canon by Stölzel.

³⁸³ Christoph Wolff dates the first published version of the canon to this example in Marburg but posits that Bach would have originally written it as a riddle canon, likely in the commonplace book of a student or colleague. See Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: W. W. Norton, 2001) 336–338. Were Bach not the author, Marburg probably would have criticised the fact that this canon only contains a single harmony, as he does with other examples.

(β) With unequal intervals

One can devise as many [canons of this type] as one wishes from this mixture [of tones], and it would be very tedious to gather all its possible kinds, even only up to four voices. First and foremost, all those many-voiced canons belong here where the third follows the second, the fourth the third, the fifth the fourth, and so on, at exactly that interval [tone] as the second follows the first. For example, if the canon began on the A in the lower [cello C] octave, the second voice follows at the upper fourth D, the third voice at the upper fourth from this D, namely, G, and the fourth voice at the upper fourth from this G, namely, C: thus, this would be a canon with mixed intervals or an unequal canon. One will see a nine-voice example of this in Tab. XXXVIII, Fig. 1, where all the voices follow each other at the interval of a third. All major and minor triads from the C octave are contained there, along with the deficient, or diminished, triad. The latter will require no vindication against those harmonists of recent times who are impudently united with blind allegiance against the laws of the ancients, as the late Kapellmeister Stölzel let it be known already in 1725 in §. 5 of his *Practischer Beweis*, regarding both the diminished triad and the augmented triad: ‘that, in addition to these triads (the major and the minor) that are perfectly pleasurable to the ear, there are two others (although imperfect) to be taken into account, which must be called diminished and augmented because of their two outermost tones, in exactly this way (namely, as the true foundation of all canonic arts) – as far as I am aware, such a thing has never yet been disclosed to those who do not contemplate the matter themselves’.³⁸⁴

Furthermore, those circle canons through the keys where the key is changed with every entrance belong to this class, although there is still more to observe regarding their production, as one will see in the following clause.

Finally, note the following examples of mixed canons, according to which anyone can devise new kinds. The first is Tab. XXXIII, Fig. 2; previously its resolution has occupied several people under the supervision of the practised pen of the renowned honourable Mattheson,³⁸⁵ just as various clever minds struggle year after year to produce a canon of the same kind, without reaching their desired goal. One will find this canon inverted in contrary motion in the following Fig. 3 [Tab. XXXIII], and in Figs. 1 and 2 of the following Tab. XXXIV there are two canons of the same kind, although the canon in Fig. 2 is distinct with respect to the time at which the entrances occur. To fashion a canon of this kind, note that:

(1) Only consonant harmonies are to be used.

(2) Between the first and second voices (upon which everything depends), one makes neither two consecutive thirds nor two consecutive sixths in similar motion, according to the lesson given above, and in general one must use only oblique and contrary motion. One makes the addition in the first voice against the second as if one were making counterpoint at the tenth. One cannot give more rules than this. Practice will reveal the most advantageous methods, and one must adjust and vary the intervals until they harmonise [make consonances]. Ultimately such difficult types of composition often depend on a good eye; sometimes one gnaws one’s nails and pens in vain over them.

³⁸⁴ From Stölzel, *Practischer Beweis*, p. [2], §. 5. This is a direct quote, with Marpurg’s glosses in parentheses. Note that when he writes ‘namely, as the true foundation of all canonic arts’ [*nemlich als das wahre Fundament aller canonischen Künste*], he also alludes broadly to the subtitle of Stölzel’s treatise, ‘wie aus einem nach dem wahren Fundamente solcher Noten-Künstleyen gesetzten Canone perpetuo...’.

³⁸⁵ The meaning is unclear; presumably it refers to certain students of Mattheson’s writings.

Often only a few harmonic passages are possible. One must therefore either change the proportion [time intervals] of the entrances or devise a mixture oneself without acquiescing to the temptation of imitating a certain model. In this regard, I recall the polymorphic canon by Stölzel explained above, according to which various extremely clever men known to me would like to make a new canon that permits just as many alterations. They produced the first four primary alterations with respect to motion with little effort. Moreover, these four initial canons can be transformed into canons at the octave and the fourth. But when it came to the mixing of beats, incorrect progressions emerged, and so on. It may not be impossible to devise a polymorphic canon at the lower fifth capable of as many and perhaps even more alterations as Stölzel's. But the time entrances of the initial canon must occur differently than here, and the remaining variations – insofar as one can follow Stölzel's example – must be found according to proportion. Without observing this, one either produces nothing, or one makes Stölzel's canon again.

A second example of an unequal, three-voice canon of this kind can be seen in Tab. XLII, Fig. 1 at the second resolution [in (b)]. At the same time, mixed metre comes into consideration here.

Clause Four

On circle canon through the keys

These are designed like the canons of the previous clause in (A) [Part Two, pp. 93–95] if they are in two voices, except that instead of repeating the canon at exactly the same intervals with which it began, one organises the modulation such that this repetition can occur at a different interval.

If one has already determined this interval, however, then the first voice begins the canon again with a note that is suitable [harmonically] to the last voice, and the remaining voices follow proportionally. The following are made in this way: (1) the canon in Tab. XLI, Fig. 12, which passes through the twelve keys in a rising fifth and falling fourth; (2) the canon in Fig. 13 of this table, which does this in a double falling fourth; also (3), (4), (5), (6) and (7);³⁸⁶ and the canons passing through the keys in various ways in Tab. XXXIX, Figs. 12 and 13, Tab. XL, Fig. 22, and Tab. XLI, Figs. 1 and 2, although the *comes* enters directly in contrary motion. I do not recall having seen any examples anywhere of such circle canons through the keys in two kinds of motion.

If such a canon should be in three voices, then one works it out in double counterpoint at the octave; namely, when the second voice enters, the first continues the texture against the second in counterpoint at the octave, and it pursues its melody in this way if this addition is transposed into the second voice at the entrance of the third voice. As soon as the aforementioned addition is also transposed into the third voice, the first voice begins the canon again in those intervals according to the key that one wishes to pass through. For example, see Tab. XXVI, Fig. 5, where the second and third voices circle in rising fourths, and the first voice always enters again

³⁸⁶ It is unclear whether these refer to Tab. XXXIX or Tab. XLI, because none involve modulating canons.

through a falling fifth. Moreover, see Tab. XXVII, Fig. 1, where the process is reversed, and the second and third voices circle in falling fifths, and the first always enters again through a rising fourth (with respect to the third voice, as reckoned in the previous example). Although the migration of keys in these two examples occurs only by fourths and fifths, this can also be achieved by thirds, sixths, sevenths and seconds in this way; whereby it is notable that if, for example, the second follows the first and the third follows the second at the interval of a rising seventh, the first voice always begins again at the interval of a falling second and vice versa; and so is it with the third and sixth. The previous examples of the fourth and fifth will make my intention clear.

The four-voice canon of this kind is worked out exactly like the three-voice canon in double counterpoint at the octave, only that the addition designed afterwards in the first voice must also be first and foremost transposed into the fourth voice before the first voice can repeat the canon. However, as soon as this continuation is transferred, the first voice must repeat the canon immediately at the determined interval. The remaining voices follow proportionally, and just as the four subjects are exchanged among themselves the first four times, so are they exchanged the following eight times, as anyone can see if they want to set out the three following canons in their entirety. These three canons are in Tab. XXXI, Fig. 3 [continued on Tab. XXXII] and Tab. XXXII, Figs. 1 and 2 and go through the twelve keys in a similar way, with three rising fifths and one falling fourth.

One will see a different kind of four-voice circle canon through the keys in Tab. XXXIII, Fig. 1, where, after all the voices have entered successively in rising fifths, the first voice continues the modulation through the falling fourth without repeating the canon.³⁸⁷ After this, the three following voices always modulate further via the rising fifths, until the circle is completed at last, and the beginning key is reached again. Since here only a single, long subject is fundamentally present and no voice is inverted against the other, one needs only to proceed according to the regular rules of harmony, without paying attention to counterpoint at the octave. As soon as the fourth voice enters, one has the first voice continue with those intervals that harmonise against the other voices and that belong to the scale in which the repetition of the canon should occur. This continuation is rendered into the three remaining voices proportionally, after which one begins this process anew until the twelve keys are worked through, and the first voice can commence the canon again, just as at the beginning. In one fell swoop, one can make three-voice circle canons through the keys.

Yet another way to migrate through the twelve keys in a four-voice canon is shown in Tab. XXXVI, Fig. 10 and Tab. XXXVII, Fig. 1. Whereas the key was changed at every entrance in the previous examples, here this change happens somewhat more slowly. A regular canon in the foundational key is first made through all four voices. If such intervals appear at its close in the last voices against which the first voice can suitably enter in a different key, the entire canon is subsequently transposed proportionally into this key again, and this lasts until the circle becomes complete after the twelvefold transposition. The first of these two canons achieves this by fifths and the second by fourths. The canon by Bendinelli mentioned on page 59 in §. 8 and found in Tab. LVIII, Fig. 7 also belongs to this type.

³⁸⁷ How the bass repeats a ‘falling fourth’ is unclear; ‘without repeating the canon’ presumably refers to the fact that the bass voice does not repeat bars 1–4, but begins directly with their transposition.

Clause Five

On augmented and diminished canon

§. 1

It takes as little effort to make a finite canon in augmentation as it does to compose an infinite canon of this [diminished] kind. Thus, we would like to begin with the former.

§. 2

To make an infinite canon in augmentation, note the following:

(α) One writes a few intervals (or even more) in quick motion in the voice that should begin.

(β) One has the following voice repeat this passage in augmented notes, which can occur in similar or contrary motion, in equal or unequal metre, in continuous or interrupted imitation, and at all [starting] intervals, although one usually does it at the unison, octave or fifth.

(γ) Once this is done, one returns to the beginning voice and continues the melodic texture against the second voice.

(δ) Afterwards, this addition is subsequently transposed proportionally into the second voice just like the beginning, and one continues thus until one wants to conclude. If the canon is now finished, one writes it on a [single] staff with the usual fermata marking the note with which the canonic imitation in augmentation ceases, because the last part of the melody [after the fermata] only serves as accompaniment and is called the appendix, or *coda* in Italian. Sometimes a small coda is also made in the second voice, in which case the canon cannot be notated on a [single] staff. For example, the canon in Tab. XX, Fig. 8 is made in this way, which can also be evolved at the octave (the beginning of which is shown in Fig. 9). However, the examples in Tab. LVIII, Figs. 5 and 6 are regular, whereby the contrary motion and the imitation at the lower fifth in the latter are notable.

§. 3

If the canon should be in doubled augmented imitation, and thus in three voices, one first has to observe the rules given in the previous §. in (α), (β) and (γ). Afterwards, once the second voice has completed the initial passage of the first voice in simple augmentation, one has the third voice enter in double augmentation and the second proceed against it, repeating the [second] addition of the first voice, which subsequently is organised according to the second and third voices. Whereas one has free rein regarding harmony in a two-voice canon of this kind, one must proceed cautiously, in contrast, in the three-voice canon and make the additions

with [only] consonant intervals. See Tab. XXVII, Fig. 3, for example [continued on Tab. XXVII]. If this canon should be written on a single stave, it is notated as it stands in the highest line in the soprano [in the smallest note values]. The final fermata [bar 11] indicates the end of the simple augmentation, and the first fermata [bar 5] indicates the end of the double augmentation.

Note

If, in a two-part augmented canon, the harmony between the two voices is designed in counterpoint at the tenth – namely, such that one avoids two consecutive thirds and sixths in similar motion and uses only oblique and contrary motion – then it can be practised in three voices through the addition of a voice proceeding in parallel thirds. If precisely this is observed in a canon with double augmentation [which is always in three voices], then it can be made into four voices. However, these thirds, which one can also transform into sixths and tenths, are added to the last voice. For example, see the double augmented canon in Tab. XXX, Fig. 1, which is made into four voices through the addition of an upper third in Fig. 2, specifically with an inversion at the octave. If done well, this is one of the most beautiful species of canon. Note also the contrary motion of the second voice in the original example in Fig. 1.

§. 4

If the canon should be in triple augmented imitation, then one has the fourth voice enter when the third voice completes the initial passage and continues with the imitation until one can suitably conclude. The coda in the first voice, as is easily guessed, is now made according to all three of the remaining voices. One will find an example that is not entirely completed but can still be further continued in Tab. XXX, Fig. 3, where, in addition to the contrary motion, the imitation at the seventh is notable.

§. 5

Concerning infinite canons in augmentation, one generally makes them only simple and thus in two voices, because of the limitations associated with them, although it is possible to do this with double augmented imitation. Since, in a canon of this kind, the beginning voice completes its circle twice, while the following voice does so only once, because of the doubled note values, the composition must consequently be so organised that the *dux* can be harmonised with the *comes* twice. To simplify the creation of such a setting, at the outset one draws twice as many bar lines in the score as the canon should have in the *dux*. If the *dux* should consist of two bars, one makes four bar lines; should it consist of three, one makes six; if four, one makes eight, and so on. After that, one invents a few notes and – if, for example, the canon should have only four bars – writes them in the first and then in the third bar; or, if it should have eight bars, in the first and fifth bars, and so on. After transposing this passage into the second voice through augmented imitation, one returns to the first voice and continues the melody therein according to the second. One again transposes this addition proportionally into the second voice, and one continues thus until the first voice has concluded the entire setting and the second voice has

concluded half of it. If the first voice now begins the repetition while the second voice catches up on the second half, one will see how the two voices behave against each other regarding harmony. Then one must change the disharmonious intervals³⁸⁸ into harmonious ones and use unaccented and accented passing tones, dots and other expedients that will become available through practice, so that one can work out the beginning, middle and end. As soon as one has changed something in one voice, one must not forget to do the same proportionally in the other voice, regardless of the interval or type of motion that the augmentation occurs in. See the examples in Tab. XXXIX, Fig. 8, likewise Tab. XL, Figs. 16, 17 and 18 and Tab. XLI, Fig. 7. Note that sometimes the two voices begin together in many of these canons, which is possible in a retrograde canon as well. Moreover, all these cited canons can be made into three voices through the addition of a third [in parallel motion]. One will find longer examples in similar motion in Tab. XLI, Fig. 11 and in contrary motion in Tab. XXI, Figs. 3 and 5.

§. 6

Canons in diminution are not actually possible. Even if one gives the *dux* a generous lead, one catches up right away through the diminished notes. Where, then, does one take up the more distant melody in the *dux*? Beginning from the place where the starting voice's subject concludes in the second voice, one must reverse it, continuing the melody in this second voice and augmenting it in the first. However, the result is a canon of mixed genre: the beginning belongs to diminished imitation and the continuation belongs to augmented imitation. The technique of diminution has a better use in fugue, and indeed in stretto, as one can see applied to a single theme in Tabs. LIII and LIV, in numbers 30, 31 and 43 to 74. Nevertheless, one can write infinite canons in augmentation so that they acquire the character of a canon in diminution. After the first voice has completed its circle once, one locates the place where both voices come together shortly before the end and follow each other closely. For example, see the augmented canon in contrary motion found in Tab. XXI, Fig. 5. In the eighth bar [after the repeat sign], the two voices converge, as one can see from the intervals [tones] marked with symbols. Since there the second voice has the notes which appear in the first voice in diminished figures, one notates the canon from this place on (as shown at the beginning of Fig. 6) and can proceed thus proportionally. In this way, it acquires the appearance of a diminished canon. Fig. 4 is made in this way from Fig. 3, and the completely written-out canon in Fig. 1 is based on Fig. 2. Thus one could say that, in composing a canon in augmentation, one has actually made two canons.

³⁸⁸ *die nicht klingenden Intervallen*; that is, dissonant intervals.

Clause Six

On retrograde canon

§. 1

One generally makes this with an even number of voices, that is, with two or four voices, and so on. Every two-voice retrograde canon is simple, because one can notate it on one stave. As soon as it has four voices, it is double, because two staves are required, and so on. If it is in three voices, it must be written out and resolved outright, because one cannot notate it on one stave, or one must take two unequal staves for it, and that is not the fashion.

§. 2

The simple retrograde canon, be it in simple retrograde or double retrograde motion, is fashioned in the following way. One determines the number of bars that the canon should have and creates a two-voice passage of half as many bars according to the rules of retrograde counterpoint. If the canon should, for example, be eight bars long, then one composes a two-voice passage of four bars, and so on. Once completed, one writes both voices on a [single] stave, such that the four bars from the upper voice are set first, while the four bars from the lower voice, however, are added backwards [in the second half]. For example, see the two-voice setting in Tab. XIII, Fig. 2, which – as shown in the following Fig. 3 – can be read backwards. The canon on one stave in Fig. 5 is the result of Fig. 2. First, the four bars of the upper voice are written down in order. Subsequently, one adds the lowest voice to the first but backwards, as one sees. With that the canon is finished, and at the end of the stave one adds an indication of the canon's type – the voice's clef – although usually backwards. If one wants to perform it, one person begins the voice from the start, and another from the end. Each person sings the stave straight through, always maintaining the same direction.³⁸⁹ The one who previously sang from the beginning to the end now goes from the end to the beginning; and the one who began from the end now proceeds from the beginning to the end, and so on, alternating upon each repetition. In order to make this more comprehensible, see the open [resolved] retrograde canon found in Tab. XXI, Fig. 7, where the first four bars in the two voices contain the original version from which the canon derives. Moreover, if one considers the entire upper voice alone, it is just as the canon should be notated on a single stave. One person now sings this stave just as it stands there, from the beginning to the end; the other begins from the end and sings to the beginning. The result is the second voice added here, which, as one sees, is merely the first voice written backwards. If the canon is now played through once in this way, then the first singer traces their steps from the end and the second singer from the beginning; this is implied by the points at the end and the beginning (which one otherwise tends to use only in other kinds of infinite canon). The asterisks at the middle of the canon indicate how the second voice (which is the first voice backwards) crosses over the first voice and how the first voice (which is the second voice backwards) consequently comes to be below the second voice. The same applies to the open retrograde canon in Tab. XXI, Fig. 8, the canon in Tab. XXII, Fig. 1 and the canon in Tab. XIII, Fig. 4. One finds closed [unresolved] canons of this kind,

³⁸⁹ *auf diesen Fuß wieder zurücke.*

which one will easily resolve according to the instruction of the example now described, in Tab. XXIII, Figs. 1 and 2, and in Tab. XVI, Figs. 7 and 8.

Note

That it is also possible (contrary to the usual custom) not only to make mere imitation between the two voices, but also to make a retrograde canon in augmentation, as one will have seen from the examples in Tab. XXI, Figs. 7 and 8 [continued on Tab. XXII]³⁹⁰ and Tab. XXII, Fig. 1. Such types [of canon] deserve special attention.

§. 3

Since in the previous §. 2 we only dealt with canon in simple retrograde motion, here we will examine canon in retrograde contrary motion. It is created in the same way as the first [kind of canon], only that the two-voice design of the setting is made according to the rules of retrograde inverted counterpoint. Once this is done, one determines the interval at which the contrary motion should happen and notates the canon in the following way: one first writes down the first half of the canon on the stave (that is, the upper voice), although from the end to the beginning and also in contrary motion. Next, one writes down the second half (that is, the lower voice) from the beginning until the end after the previous half, although unchanged and just as it is in the score, in the same motion there. At the beginning of the system, one sets the clef with which the lower voice is designated in the score; at the end of the system, one sets the clef that had the upper voice in the score, although inverted, or on its head. With that, the canon is finished. For example, one will see the setting found in Tab. LVIII, Fig. 1, where the upper voice comprises the first half of a canon, and the lower voice comprises its second half. If one now wants to set the octave of the tonic and of the dominant against each other in the retrograde contrary motion of this example, so that the intervals should move together in the following way,

c. d. e. f. g. a. b. c.

g. f. e. d. c. b. a. g.,

then one notates the first half like this, which, as has been said above, must be copied from the end to the beginning, such that the c with which the fifth bar closes is transformed into a g and the rest is transformed proportionally, as one sees in the first five bars of Fig. 2, which contain the first half of the setting in retrograde contrary motion. But the second half is still missing: namely, the lower voice. This, however, is added verbatim, without changing the intervals or motion from beginning to end, as one sees from the last five bars of Fig. 2. If one changes the clefs properly and, for example, brings the tenor clef to the beginning of the system and adds the inverted treble clef at the end, two people can sing such a canon from one stave. To do this, however, they must face each other as they sing through the canon from beginning to end

³⁹⁰ These examples are addressed earlier in Part Two on p. 64.

according to the clefs and return to the beginning from the end at the repeat, as one sees in the resolution in Tab. XXII, Fig. 2.

Note

The transfer of such a canon to a stave can happen in yet another way. It is all the same. One can first notate the second half or the lower voice, albeit with inverted motion and also backwards. Then, after the second voice, one writes down the first half or the upper voice, just as it is in the score, note for note and from beginning to end. The clefs must also be changed, and thereafter the previous canon appears just like Tab. LVIII, Fig. 3 on one stave. The resolution remains the same, just as in Tab. XXII, Fig. 2.

One will see more examples of this kind in Tab. XIV, Fig. 7 and Tab. XV, Fig. 6.

§. 4

We come at last to double retrograde canon, which, if four-voiced, is worked out according to four-voice retrograde counterpoint. In designing such a setting, one takes, for example, the first four bars of Tab. XXIX, Fig. 4 and, as proof that it can be practised in retrograde, one appends the last four bars. If one wants to transform this contrapuntal passage into a canon and write it on two staves, then, firstly, it is self-evident that the two upper voices must take the top stave and the two lower voices must take the bottom stave. Next, one first notates these two upper voices according to the instruction given in §. 2 [pp. 111–113], and then one notates the two lowest voices in exactly the same way and sets these two staves against each other. Then the canon is finished. In order to make this clearer, one can imagine the upper voice and the third voice of Tab. XXIX, Fig. 4 or, also, the second and lowest voices there separately, just as they stand there from the beginning to the end. The following clause will deal with other kinds of double canons.

Clause Seven

On double canon

How a retrograde double canon works has already been demonstrated in the previous clause. Here we deal with the joining of two or more canons in certain intervals. This begs the question whether such canons should be finite or infinite. In the first case, all kinds of dissonant chords can occur; in the second case, however, only consonant intervals can occur. The creation thereof in a four-voice setting works as follows, assuming that two pairs of voices should make a separate canon between themselves. (1) One first writes a few notes down in the beginning voice, and repeats them in a second voice transposed at the determined intervals. Then one continues the melody in the first voice against it and repeats this addition in the second voice. (2) Next, one turns to the third voice, where one devises a new canon that is melodically distinct

from the first canon. It is self-evident that this melody must be organised such that both this third voice and the fourth voice (which afterwards emerges from this third voice) correspond [harmonise] properly and without error with the first and second voices. (3) If the third and fourth voices are also correct, then one returns to the first and second in order to continue the first canon, and, once this happens, one does the same with the second canon between the third and fourth voices, proceeding thus in alternation until one wants to end. If at some point one permits one of the main voices (the first or third) to pause now and again, then this pause must be imitated precisely in the second or fourth voice, such that the proportions in which the accompanying voices initially entered against the main voices be changed as little as the interval at which the imitation occurs [i.e. not at all]. Moreover, the successive voices can follow the beginning voices both in similar and in contrary motion and at all intervals, provided that one always continues as one began. Examples follow.

The first example of a double canon is in Tab. XLIII, Fig. 1 and is taken from a mass written entirely as a canon by the renowned author [Fux] in the year 1718.³⁹¹ The first canon is between the bass and the alto, and the second canon is between the tenor and soprano. Both are at the upper octave in similar motion. Despite the restrictions of double canonic imitation, one will find the most splendid and proper harmony therein.

The second example is in Tab. XLII, Fig. 3. Since the subjects of both canons are repeated in the manner of an ordinary fugue, we would like to examine them somewhat more closely. The first canon is between the soprano and the bass at the lower fourth, and the second canon is between the tenor and the alto at the upper fifth. Both are made in similar motion. This second canon begins a new subject at (c) after the first canon at (a) commenced the Kyrie and the second canon at (b) modulated against it such that between all four voices a certain passage (indicated with asterisks) is worked out in imitation. The first canon, which, in order to be heard better, has paused somewhat, enters at (d) with different intervals, and this modulation continues until (e), where the second canon takes the subject of the first – just as it is at (a) – in inversion at the octave. This gives occasion for the subject of the second canon at (f) – just as it is at (c) – to be worked through between both voices of the first canon in inversion at the octave. The second canon modulates continuously against it until (g), where the main subject of the first canon appears again in its proper voices, although in a transposed key, upon which the secondary subject found previously in (b) sounds as well. This texture lasts until (i), where the second canon again takes the subject of the first in a transposed key and in inversion at the octave, just as at (e). Then, at (k), a similar melody derived from the passage in (d) is developed between all four voices via canonic imitation, and this canonic double fugue is brought to a close after a supplemental and free concluding harmony.

A third example is in Tab. XXXVII, Fig. 2. The first canon is between the two basses at the fifth, and the second is between the two alto voices at the lower fourth. In both, the *comites* follow the *duces* in contrary motion, and the canon makes a circle [repeats indefinitely]. The soprano voice has been added only for accompaniment.

³⁹¹ This is the *Missa Canonica*, or the *Messa di San Carlo*, K. 7. See Harry White, *The Musical Discourse of Servitude: Authority, Autonomy, and the Work-Concept in Fux, Bach and Handel* (New York: Oxford University Press, 2020), especially 72ff., 244ff.

Clause Eight

On canon that can be practised in three and four voices through the addition of a third

The organisation of such a canon occurs as in all the rest. One determines the interval and motion of the *comes* and always continues the texture in the first voice according to these factors and transposes it proportionally into the second voice, continuing until one wants to close. Regarding the harmony between the two voices, one must design it according to double counterpoint at the octave, tenth or twelfth – more specifically, according to those rules by which a trio or quartet can be made from a duo: that is, one avoids dissonant chords, one uses only oblique and contrary motion, and one avoids two consecutive imperfect consonances in similar motion if the setting should be made in four voices. For, if it should be only in three voices and the third is added above the bass (in counterpoint at the octave), then two parallel sixths are allowable. See the following examples. The first is in Tab. XXIII, Fig. 3, and the second voice follows the beginning voice at the upper twelfth with inverted motion. The harmony between the two principal voices (namely, between the bass and soprano) is organised according to the rules of counterpoint at the octave, by virtue of which a trio is made from a duo, and, therefore, a secondary voice can be added above the bass at the distance of a third. The second example in Fig. 4 has exactly the same explanation, only that the second voice follows the first in similar motion. The third example is in Tab. XXX, Fig. 4 and is a canon at the upper octave in contrary motion. The two principal voices, which one sees on the outermost staves, are designed according to the rules of counterpoint at the twelfth, by virtue of which both the lowest and the highest voice can be supplemented with a secondary voice in thirds – one above, one below. The fourth example is in (c) of Tab. XXXIV, Fig. 3, and the composition in the two principal voices (i.e. the highest and the second voices, or the soprano and the alto) is designed according to counterpoint at the octave, wherein a trio or quartet can be made from a duo and by which the thirds (which here are transformed into tenths) are added below both voices. The fifth example is in Tab. XXXI, Fig. 1, and the initial version (assumed to be the two upper voices) is at the tenth, where the two lowest voices then appear in the previous way. The sixth example is in Part One, Tab. LXI,

Fig. 11, and the highest and lowest voices are at the twelfth, whereby the two middle voices (the one below the highest voice and the other above the lowest voice) are added at the distance of a third, although there they are transformed into tenths. The inversion of the entire canon at the twelfth follows in exactly the same figure immediately after the main example.

Clause Nine

On canon above or below a cantus firmus,
as well as on its accompanying voices

§. 1

The canon above a cantus firmus belongs among those difficult genres of canonic composition, and it is better not to bother with it before one has acquired proficiency in other types. In his *Documenti Armonici*, Berardi gives so many rules that one becomes frightened of it; yet all his rules are futile anyway as soon as the cantus firmus appears above or in the middle [i.e. not in the bass], or as soon as the moment of the *comes* entrance is changed – and if one wanted to gauge this according to his canons cited in §. 12 of the previous Section One [pp. 66–67; Tab. XXIII, Figs. 5–6 and Tab. XXIV, Figs. 1–7], then one would be more puzzled than instructed. The best rule is: one must always keep the current and the following note of the cantus firmus in mind, with respect to both the first and the second voice of the canon, regardless of whether the cantus firmus is above, below or in the middle. If, for example, the melody in the first voice that sounds against the first note from the cantus firmus should be imitated in the second voice against the following note [of the cantus firmus], then such intervals are indisputably to be chosen that sound as good in the second voice against the second note of the cantus firmus as they do in the first voice against the first note of the cantus firmus.

And this can only be found by trial and error, namely, by shifting the melody about and changing the intervals until they suit both sides. One tries to get hold of good examples in this compositional style and undertakes exercises according to these examples. One can also make canons of all kinds over a cantus firmus: canons in similar and mixed metre, in similar and different motion, in augmentation, etc.; in two and many voices; and the cantus firmus can also be used above and in the middle, as well as below.

§. 2

Canons with an accompanying voice are of two different kinds. In some, the accompaniment or the secondary voice is added once the canon is already completely finished; this happens in order to fill out the harmonies, in case some among them should turn out all too bare – but these will not be discussed here. Others are composed directly with the accompaniment, and these are understood like a cantus firmus. I say ‘like’ because the cantus firmus is actually provided, but this accompanying voice is devised from anew – this is the kind of canon we will address here. The first question, however, is whether the canon should be finite or infinite.

§. 3

If it should be infinite, specifically at the unison, then one drafts a score of as many voices as one wants to have according to the instruction given above and seeks out the slowest and the

lowest voice (if it should serve as the bass) for the accompaniment, while one notates the remaining voices properly in succession on a staff. This accompanying voice then circles [repeats] continuously during the pause of a *comes*³⁹² and begins anew at each entrance. For example, see the canon at the unison found in Tab. XXXVII, Fig. 7, which the accompaniment in Fig. 6 belongs to. As one sees, it accomplishes its circle within two bars, and since the one voice [*comes*] always follows the other two bars later, the accompanying voice consequently begins anew at each voice entrance.

§. 4

If such a canon should occur at the octave, then one composes a three- or four-part contrapuntal passage with a low secondary voice according to the instruction given above for triple and quadruple counterpoint, and one then transforms the upper voices into a canon as just shown. The low accompanying voice always makes its circle during the pause of the *comes* and recommences at the entrance of the *comes*, as seen in the example found in Tab. XXXI, Fig. 2.³⁹³ The examples in Tab. V, Figs. 2 and 3 can be made into a canon at the octave in precisely this way with little addition. It does not matter with which subject or theme one begins.

That one can make two-voice canons at the octave in this way is readily apparent.

§. 5

If these are infinite canons but at different intervals, then the *comes* sometimes enters in a different motion or with changed beats, etc.: thus, one must either delay [composition of] the accompaniment (if one is needed) until the canon is finished, or one must add it continuously while composing, and the accompaniment completes its circle once all the voices have made the canon and the first voice enters again.

§. 6

If the canon is finite, then it will be all the easier to compose if the first voice takes a good lead. In this way one has the opportunity to add a good countersubject in the accompaniment voice right away. One continues with the first and accompaniment voices until the second voice [the *comes*] enters, at which point the second voice repeats the material from the first voice according to the predetermined entrance interval. Then one resumes the first and accompaniment voices again and adapts the following harmonic and melodic texture according to the second voice. One then copies this addition from the first voice into the second voice, and continues thus until one wants to conclude the canon, at which point the first voice must make a coda consisting of as many bars as occurred before the second voice entered so that the voices may conclude together (assuming one does not want to have the voices disappear one by one), and the second voice does not imitate this addition. How such an addition or coda

³⁹² That is, while the *comes* is waiting to enter.

³⁹³ Here the bass is the accompanying voice.

works can be seen at the end of the two-voice canon in Tab. XLV, Fig. 1, where the beginning voice ends the material of the canon at the fermata [four bars from the end in the lower voice]. One will see an example of a two-voice canon at the unison with an accompaniment in Tab. L, Fig. 2, [which is continued in] Tab. LI. In the late Kapellmeister Bach's various contrapuntal elaborations on the theme in C minor given to him by his Majesty the King (which one can obtain engraved), one will find several similar canons with an accompanying voice, both finite and infinite, which are to be taken as models.³⁹⁴

Section Three

On the resolution of a canon

§. 1

There used to be a steadfast tradition that older composers would put younger composers to the test by presenting them with all kinds of puzzle canons and judging their skill according to their resolution, just as foremen among honourable craftsmen still tend to confuse newly trained apprentices with all kinds of pedantic tasks and, if they do not accomplish their task well, require them to pay the bill at the tavern. This custom has now in fact waned. One has found that a fool can ask more questions than ten intelligent people can answer. One has detected charlatans³⁹⁵ among the contrapuntists, who, in order to advance themselves falsely, composed arbitrary things, put the phrase canon à 6, 7, 8, etc. above them (although no canon was present therein), and gave them to others to decipher. One has found that, if one presented a true canon to such charlatans, they could not resolve it at all, revealing that their purported insight was only a deception. In the end, one realises that a mediocre mind has often composed such canons, so that the most knowledgeable cannot find the key to them without effort and wasted time – it is no great accomplishment to squander precious time on such a ridiculous thing. Thus, the great masters of recent times who prove themselves with distinction in the contrapuntal style have contented themselves with making canons and using them where necessary. And if they wanted to present something to someone for a lark, they have always, however, added a motto or a few headings that sufficed to indicate the resolution. How many great harmonists have nevertheless expended substantial effort in unravelling such a mystery? Nonetheless it cannot hurt to preserve the puzzle canon [as a genre]. Among the remaining types of composers, there are also impertinent people who hear grass growing³⁹⁶ and think of themselves as musical know-it-alls, and, as such, they must also necessarily understand counterpoint. There is no better way to exact retribution on them than through such a closed canon.³⁹⁷ One does not even always need to use a very difficult one; the easiest is adequate to make them perspire. Mind you, I do not speak here of prudent galant composers, who do justice to every kind of composition.

³⁹⁴ This refers to Bach's *Musical Offering* (BWV 1079), based on a theme supposedly composed by Frederick the Great.

³⁹⁵ Lit. 'market crier' [*Marktschreyer*], or one who shouts prices in the market.

³⁹⁶ Presumably people who believe their aural perception to be superior to others.

³⁹⁷ That is, a canon without any hints regarding its resolution.

§. 2

How does one begin if one wants to resolve a closed canon? I assume that those who undertake this must already be experienced in canonic composition. That is, the ability to recognise all possible different species and kinds of canon is a prerequisite. If one examines the task at hand with all of them in mind, then one will certainly resolve the canon, or it is false. But we would like to examine the matter closer. I demand at the outset that the puzzle canon's principal melody be copied out correctly. The metre is easy to determine if it is written without bar lines, and the same applies to the key signature, should it be missing.³⁹⁸ The number of voices, if not indicated, can also be determined, and whether it is a polymorphic canon will be discovered upon the initial examination. That is, we are dealing with half a dozen intervals [tones] (more or less) that present themselves without clef, metre, and without any symbols belonging to the heading – the fewer the missing elements, the less enigmatic the canon.

The first thing one must do is set the presented intervals [tones] in a particular clef, in a key where the melody appears to be the most correct, and in a metre. Once this is done, the process turns to the imitation, specifically at all intervals: the unison, the second, third, fourth, fifth, sixth, seventh and octave, above or below. One attempts this imitation on upbeats and downbeats, in strong and weak subdivisions, on the first, third, fifth, second, fourth or sixth crotchet or quaver, and so on, and thus with various [initial] pauses at each interval, and all of this first and foremost in similar motion. If this is unsuccessful, one turns to contrary motion, and even to retrograde and retrograde inverted motion.

One does not let the matter rest, but rather continues to test interrupted imitation, augmentation and diminution, according to all intervals, motions and metric divisions.

Provided one is fortunate enough to find a voice [i.e. solution] (this being easy to recognise if it harmonises continuously with the beginning voice and if it proceeds correctly), then it will not be difficult to find the remaining voices, if the canon is capable of still more. The third voice may follow at the octave of the first or the second, or with entirely unequal [non-octave or -unison] intervals; in the same motion as before or in contrary motion; with augmented, diminished or unchanged note values; in arsis or thesis [shifted metrically]; in exactly the same proportion with regard to the time of the entrance; or earlier or later. If one has found a third voice, one goes further and attempts to see whether still more voices are embedded there, and one continues until no more are found.

Whether the canon is finite or infinite is easy to recognise from the context, as is whether the beginning voice should enter again transposed to a higher or lower interval upon its repetition. One now attempts to see whether one can add one or more secondary voices in parallel thirds or tenths to the canon; whether it is capable of other variations and counterpoint in contrary motion; whether it can be transposed into retrograde and inverted retrograde motion, and so on, about which one can find advice in Section One of this chapter in §. [18, pp. 71ff] where polymorphic canons are explained.

This is everything that one can say about the resolution of a puzzle canon. Apart from perfect insight into different harmonic idioms, it takes only time and much patience. So that one can test the value of the instruction given here, and whether it is sufficient enough to solve a closed puzzle canon, see Tab. LVIII, Figs. 8, 9, 10 and 11, with which one can begin practising in

³⁹⁸ Previously Marpurg has not mentioned the possibility that a puzzle canon's metre would not be indicated at the outset.

order to be ready to take on more difficult examples. Whoever has never resolved easy canons will not easily succeed with more difficult ones.

Chapter Seven

On the vocal fugue and the vocal canon

§. 1

The vocal fugue is set either with or without obligato instrumental parts.

§. 2

If there are no obligato instrumental parts, then the instruments play with the voices to enhance the harmony; that is, the first violin with the soprano, the second with the alto, and the viola with the tenor. If one adds oboes, they play with the violas. This is the most natural and common way.

§. 3

However, recent appetite for variation is not satisfied with this type. Yet another disposition of voices has been introduced, consisting of the following: one lets the first violin play with the alto in the higher octave, the second violin with the soprano at the unison, and the viola with the tenor at the unison, sometimes at the higher octave. The oboes always play with the violins. By virtue of this arrangement, not only do two voices proceed in continuous octaves between them, but also irregular passages can actually arise. For example, if two fourths follow each other between the middle voices, these [can] become two fifths via this distribution, not to mention the doubling of dissonances and so on. For these reasons, this disposition does not always please all the masters, even if the harmony supposedly makes a better harmonic impression in this way.

§. 4

A middle ground between these two procedures is to add flutes, and, where it is not contrary to the harmony, to have them play the alto and tenor in the higher octave, while the violins, oboes and violas unite as usual with the singing voices and proceed in unison.

§. 5

Concerning the natural horns, clarinets, trombones and timpani (provided they can and should be in the fugue), their parts consist of a mixture of the remaining voices, as they serve especially to project the theme now and then through a particular intensification. However, one must use

experience as a guide and learn how to go about this doubling of the parts in the most appropriate and reasonable way from good compositions.

§. 6

If the vocal fugue should be composed of obligato instrumental parts, then it is easy to see that they must be fashioned right away with the composition of the voices (and not afterwards, at which point there is no room [in either the texture or the score]), provided one is to produce a good melody and not become disorderly, meandering about here and there.

§. 7

One takes the material for the obligato parts from the primary subjects of the fugue. After all the singing voices have entered in succession, one again introduces the highest instrumental parts in succession with the fugue subject. Imitation in mixed metre (which is not always suitable for the text), in contrary motion, in diminution, augmentation and interrupted imitation, etc. can give the composer an opportunity to present the theme in several different ways against the voices, which must not allow themselves to become confused, but rather continue with their fugue as precisely as possible. If the fugue is to be more artful, one can also design a bass according to a certain predetermined kind of simple counterpoint (in running, skipping, jumping, halting, dotted and other figures), just as one can devise an entirely new subject – if one does not want to form the upper instrumental parts from the theme in the aforementioned way. Either one can write it separately as a fugue against the voices, or one can work out this new subject according to a certain predetermined kind of simple counterpoint with particular figures. Regarding these various devices, one will learn more by examining good compositions than by mere observations [of the textual sort].

§. 8

At the beginning of the fugue, if the vocal bass voice begins the theme and a separate bass instrument is present, then the violas can play along with the vocal bass right away for clarity. If the tenor follows, then the viola plays the theme once again with them and thus remains in its sphere. The second violin can take up the theme at the entrance of the tenor in the previous way and repeat the theme again at the entrance of the alto. Afterwards it remains with its voice [doubling the alto]. The entrance of the soprano with the first voice is noticeable enough without any of these aids to bring out the theme, partly because of the high register and partly because of the trumpets and timpani that enter simultaneously (if present).

§. 9

Regarding the text, prose is far more suitable than poetry, especially if the fugue should consist of different subjects. We know from the principles of double counterpoint that one theme should

be distinct from the other with respect to both its entrance and the type of melody [i.e. motion]. One can also include cadences here, since the one subject does not need to be as long as the other.³⁹⁹ Unmetred speech is more naturally suited to this disparity due to the inequality of phrases and syllables, since, in poetry, one must produce such disparity only with effort through other aids, such as lengthening a word and the like. In all such aids, one runs the risk of going astray with metrically-adjusted arioso passages [i.e. melismas], which the nature of the fugue does not tolerate. Thus, it is far more appropriate to make a good fugue to a Kyrie, Credo, Magnificat, biblical adage or verse from the psalms, and the like, than to a strophe from a hymn [*Lobgesange*]. The latter is far better suited to the compositional style of the motet (more on this anon).

§. 10

The fugue must have as many subjects as there are parts or phrases in the text. Thus one sees that it would be better not to choose a text with more than three or four phrases. If there are more sections therein or if they are made such that they vary in content (and consequently, one cannot join them together), then one briefly writes out each subject of the fugue once in all the voices and begins a new subject with each new part of the text. This is then a motet: that is, a piece of sacred music from several little fugues written together. I use the word motet as it used to be understood. As an invention of recent times, the solo cantatas, which, these days, one sings in the Italian style at the Offertory in many locations of the Roman Church, are to be given a new name, and they can no more bear the name of the motets indiscriminately as those genres of sacred music by the French.

§. 11

In such a motet, one often joins two different texts or works through the exact same text in two different ways. The latter occurs when it is produced from the verse of a chorale [*Kirchenliedes*], where one presents the cantus firmus of this chorale in a predetermined voice according to the entrance of the parts or subjects through augmentation or in another somewhat contrasting motion. The former occurs when the motet is set to biblical prose, with which the cantus firmus of a suitable chorale is joined in another voice in precisely this way. This can also occur in an ordinary fugue.

§. 12

That one must understand well the words about which one composes and have complete command of both their accentuation [*Sylbenmaaß*] and their inflection [*Accent*] is a truth of which no one will doubt, except those who compose in a language that they do not understand. In this regard, one can refer to Parts 37 and 38 of Kapellmeister Scheibe's *Der critische Musicus*, where this matter is explained very thoroughly.⁴⁰⁰ I would have wished that the author

³⁹⁹ That is, the two voices in double counterpoint may conclude independently.

⁴⁰⁰ See Johann Adolph Scheibe, *Die critische Musicus*, Part 2 (Hamburg: Rudolph Beneke, 1740), 81–96.

[Scheibe] had also informed us of his thoughts on the unrhymed⁴⁰¹ contractions and elision of syllables in Latin. The text is either prose or poetry: in the first case, contractions take place as seldom as the separation of syllables; in the second case, the poet – and not the composer – must do so. If grammatical mistakes are still committed in the setting of syllables (as, indeed, not all words are capable of contraction), then this is all the more tasteless, and one can scarcely apologise to their Italian singers because in Italy, as well as in France and other countries, they are indeed distinct from the Germans in pronunciation, although less in accentuation and inflection. This requires no further demonstration. If one makes *gen-jus* [phonetically: *gen-yus*] from *ge-ni-us*, then this is just as ridiculous as when one divides *heus!* and wants to make *he-us!* from it.⁴⁰² The elision of syllables, where one makes *dat-est* from *da-tum-est* [*datum est*, ‘it is given’], and *va-na-mo-res* or *van-ja-mo res* from *va-ni-a-mo-res* [*vani amores*, ‘vain loves’], belongs to the rules of scansion, but not to composition. Who swallows [omits] syllables in the recitation of verse? Indeed, one pronounces each syllable, and thereby the words according to their natural inflection, but not according to the metric feet of prosody. But in music, the declamation and not the scansion must be imitated.⁴⁰³

§. 13

Except in very short texts, which only consist of one or two words (e.g. the Amen, Kyrie and the like), one must be wary of prolonging the syllables in the opening phrase [via melismas] unless particular content or circumstance gives reason for it. In such cases, where the [textual] phrase is far too short, and where one must consequently repeat exactly the same word very often, it is good to introduce a new [counter-]subject directly with this subject, in order to forestall the displeasures that emerge from executing the first subject several times through the voices and in order to join the two subjects together afterwards.

§. 14

Regarding the melody, one has to consider the ease of intonation as much as possible, especially if the fugue is fashioned in the *a cappella* style and should be performed without instrumental accompaniment. All the intervals exceeding the octave are especially difficult with respect to intonation. One must thereby restrict the melody of every voice within the range of an eleventh, and seldom venture an interval [i.e. second] beyond that. At the end, one has to seek out an appropriate key for the fugue, or, even better, one must work out the fugue according to this

⁴⁰¹ Marpurg is likely using *ungereimten* in the sense of ‘nonsensical’, although it could also indicate the absence of rhyme from Latin verse.

⁴⁰² *Heu* is an interjection in both German and Latin (*heus*) that would be pronounced as one syllable, thus it would be just as ridiculous for someone to split *heus* into two syllables as it would be ridiculous for someone to elide two of the syllables in *genius*.

⁴⁰³ In §. 12, Marpurg describes the difference between rules of metre and pronunciation in Latin poetry and its musical setting. Unlike Romance languages, the metre of Latin verse is based on quantity rather than stress or accent (inflection): the metrical feet that make up a line of verse represent different combinations of long and short syllables, governed by fixed rules of elision and contraction. The quantitative metre of a poem is entirely separate from its pronunciation, which proceeds according to the ‘natural inflection’ of the language as spoken. When setting a Latin text, a composer must therefore attend to rules of accent or inflection rather than scansion.

key.⁴⁰⁴ If making prolongations, bear in mind that one is writing for the human throat and not for instruments.⁴⁰⁵ One does not violently force the text to fit the notes, but rather organises the notes according to the text, and does not encumber each little note with a syllable.

§. 15

Regarding text underlay, see also that, if the sense of a sentence is entirely or partly ended, the phrase always concludes on the thesis [accented], and that, if one part rests for a little while, it always ceases on a note that is not dissonant with any others. In both prose and in poetry, however, one must often err against the first rule out of necessity and due to various circumstances.

§. 16

In a fugue with many subjects, where each subject has a particular text, the fugue must nevertheless close with the last words of the text in all the voices, even if none have previously been joined with the others with regard to the text. Now and then, to achieve an appropriate unification of the text between a few voices, one must invent a theme where the one voice can be supplemented against the other with added thirds or tenths.

§. 17

Bononcini, Agostino Steffani [1654–1728] and many others have demonstrated through most excellent examples how canonic imitation in secular duets and trios for the voice can be used advantageously. In sacred works, namely, fugues and motets, it is of the greatest necessity, whether written in the *alla breve* style or in another style. For a composer who does not possess much inventiveness, the canon will always help to provide ideas. He will not know how he comes to them; and the canon will always keep a clever mind's thoughts in order, so that it is not wild or disorderly. However, one can use canonic imitation not only mixed [with other techniques], but one can also apply it on its own and work out entire masses, penitential psalms⁴⁰⁶ and hymns [*Lobgesänge*] accordingly. In Tab. XLII, Fig. 3, Tab. XLIII, Fig. 1, and likewise in Tab. XXVIII, Fig. 1, one will see a few works from masses as proof. To these, one can add the example found in Tab. XLIV, Fig. 1, where the same subject is worked through between the various voices in different ways in a canonic dialogue. Whoever has occasion to obtain the entire mass from which this piece is taken will perceive in each of its movements

⁴⁰⁴ The notion that one could determine the key of a fugue subject after composing it may surprise us today, but there are precedents *c.*1700. See Walker, *Theories of Fugue*, 166ff, esp. 173.

⁴⁰⁵ This comment resembles Scheibe's critique of J. S. Bach: 'Since he judges according to his own fingers, his pieces are extremely difficult to play; for he demands that singers and instrumentalists should be able to do with their throats and instruments whatever he can play on the clavier'. Wolff (ed.), *The New Bach Reader*, 338.

⁴⁰⁶ The so-called penitential psalms are a sequence of psalms which deal with penance or guilt. They include Psalms 6, 32, 38, 51, 102, 130 and 143 in the King James Version of the Bible, or Psalms 6, 31, 37, 50, 101, 129 and 142 in the Latin Vulgate.

a new exemplar of such a canonic exchange.⁴⁰⁷ By the way, this latter example belongs to the free canonic compositional style and, consequently, is not subject to as many difficulties as the double canons found in Tabs. XLII and XLIII, where everything from the beginning to the coda at the end is imitated in the strictest manner.

§. 18

To conclude, we would like to analyse the vocal fugue found in Tabs. XLVI, XLVII, XLVIII, XLIX and L. It is enough that one knows the name of the famous author, in order to consider it as a model in this compositional style.⁴⁰⁸

First, as one will see, this fugue consists of the four usual vocal parts; the first violin plays with the soprano, the second violin with the alto, the viola with the tenor, all in unison. An independent instrumental bass is added to the sung bass, which at times joins with the sung bass and sometimes makes an obligato foundational voice [thoroughbass], according to the nature of the circumstances. Three subjects are found therein: the first on the *Kyrie eleison* [(a)]; the second on the *eleison* [the countersubject (c)]; the third on the *Christe eleison* [(m)], such that the three parts of the Kyrie are each worked out separately and are then united together here.⁴⁰⁹ The first two subjects comprise a double counterfugue between themselves and are constructed in double inverted counterpoint. The third, which enters somewhat later, after the first two have already been worked out a bit, is connected alternately with the first subject, then with the second, then with both at the same time, as the harmony allows.

In (a), the vocal bass begins the fugue with the first subject, and the instrumental bass modulates against it harmonically. At the cadential note of the subject at (b), the tenor takes up the subject a fifth higher, but in contrary motion, and the bass voice introduces the second theme against it in (c).

Just as the bass took up the two subjects right after each other at (a) and (c), so too does the tenor proceed right away with the second subject at (e) after it ends the first subject, except in contrary motion, whereas the soprano enters at (d) with the answer of the first subject in similar motion. The evolution at the octave, in which the voices at (d) and (e) stand against (b) and (c), is based on that type of double counterpoint where the subjects are transformed into contrary

⁴⁰⁷ The complete mass can be found in Hermann Müller (ed.), *Denkmäler deutscher Tonkunst*, lx (Leipzig: Breitkopf & Härtel, 1930), 59–86 (Missa V).

⁴⁰⁸ This Fugue is the Kyrie from J. S. Bach's Mass in G, BWV 236. The mass was not published in its entirety until 1828, and, in fact, this example marks the first publication of any of its movements. See *Johann Sebastian Bach: Neue Ausgabe sämtlicher Werke. Serie II, Band 2. Lutherische Messen und einzelne Messensätze. Kritischer Bericht*, ed. Emil Platen and Marianne Helms (Kassel: Bärenreiter, 1982), 83. It is typical for Kyrie settings to have an ABA' or three-part structure that corresponds to the three parts of the text and their respective motifs: *Kyrie eleison*, *Christe eleison*, *Kyrie eleison*. Bach's Kyrie, however, has two peculiarities regarding the text setting: (1) contra the text-setting rule Marpurge gives on pp. 134–135, §. 16, it concludes with the text *Christe eleison* instead of the final phrase of the Kyrie: *Kyrie eleison*; (2) since Bach combines the three subjects (the first two are sung to *Kyrie eleison* and the third to *Christe eleison*), there are instances where the two different lines of text are sung simultaneously. In the case of this Kyrie, Bach's working out of the three subjects simultaneously and concluding with the third (rather than the first subject, which would be more common) overrules the standard, sectional setting of this text.

⁴⁰⁹ Since the first two subjects (actually one subject and its inversion) are in fact worked out together, Marpurge's statement that each subject is treated separately before being combined is incorrect.

motion, but thereby remain in their voices, as discussed in Chapter Three, Section One, §. 3 [pp. 27–28].

The entrance of the alto is still missing, and this occurs at (f) with the answer of the first subject in contrary motion, against which the soprano at (g) immediately takes up the answer of the second subject in similar motion. At this point, since all the vocal parts have now entered, the instrumental bass unites with the vocal bass for a time.

After the alto has completed the first theme, it proceeds, as all the preceding voices have done, with the second subject (specifically with its answer) in contrary motion at (i), against which the tenor appears with the first subject in proper motion in (h). Beneath (i) and (h), the vocal bass takes up the beginning of the second subject simultaneously at the lower tenth and after that rests for a short while. By the way, the two subjects here at (i) and (h) are the regular evolution of (b) and (c) in contrary motion. The voices are exchanged among each other and are inverted at the same time to *alla riversa* [melodic inversion]. It should also be noted that the soprano sounds the beginning of the second subject via stretto in diminution above (i) – just as the bass did previously under (e). The places are designated with the asterisk above (i) and below (e).⁴¹⁰

Finally, the first exposition of the first two subjects is concluded in a full-voiced manner via their renewed introduction at (k) and (l), where the vocal bass enters again after its rests.

Next, the third subject begins the second part of the fugue with a canonic imitation at the lower fourth where the voices follow each other at an equal distance at (m), (n), (o) and (p). Before the three successive voices complete the subject, the soprano appears again at (q) and the alto appears with the subject's recommencement at (r). Whoever has acquainted themselves with the circle canon through the keys as explained above will see that one could proceed through all twelve tones in four voices with the canon found here. One can try it for practice.

However, before the third subject at (q) concludes in the soprano, the alto (after leaving the third subject taken up at (r)) introduces the first subject at (s); against it the tenor then introduces the beginning of the second subject at (t) and then the first theme immediately afterwards at (u), although also shortened. In the middle of these subjects, the bass and soprano sound the beginning of the second subject in stretto at the places marked with asterisks. Note the change of modulation, since the theme is transposed into other keys. As in the first part of the fugue, where the modulation hovered between the tonic and dominant, so it is here between the third and sixth degrees of the tonic, namely, between B minor and E minor.

The third subject is now abandoned for a time, and only the first two subjects – at (x) and (w) between the tenor and the bass and at (y) and (z) between the alto and soprano – are treated. The abridgements occurring at (v) in the soprano and directly below marked with an asterisk in the alto serve to prepare the complete exposition that follows and which was discussed just prior. It is readily apparent without annotations how the instrumental bass proceeds: at times together with the vocal bass and at times alone. If the vocal bass is silent, the instrumental line continues the bass texture; moreover, it avoids cadences, partly through a change of modulation or of the progression and partly through the introduction of subjects. For example, where the soprano, alto and sung bass form a perfect cadence at (aa), the motion is sustained and continued, partly by the progression of the instrumental bass and partly by the introduction of

⁴¹⁰ Whether every four-note scalar segment in crotchets is a diminished segment of the countersubject is debatable; however, the text underlay supports Marpurg's claim.

the first subject in the tenor. The second subject enters at (bb) against it and with diminished rhythms at the beginning, and the alto imitates the second subject's beginning at (cc), but not further.

When the bass now takes the first subject at (dd), the tenor at (ee) and (gg) sounds the beginning of the third subject twice in close succession, while the soprano at (ff) also begins with the second subject but continues with a melody borrowed from the first subject, and thus by parsing a part thereof, as the alto did shortly before, after it introduced the [second] subject at (cc) in shortened form. And hereby concludes the second part of the fugue.

As the previous part, the third part of the fugue begins with the third subject at (hh), (ii), (kk) and (ll), where the accompanying bass voice joins in. But the subject never appears in its entirety except in the tenor, as the other voices abandon it right away. Instead, the soprano enters with the first subject at (mm) before the tenor has completed the third subject. This changes the modulation, as the harmony heads towards the minor keys A and D, as one can see partly here and partly from the repetition of the subjects at (nn) and (oo) and so on. How these have changed in relation to each other regarding their motion will be easily recognised by those who have carefully surveyed the explanation of the first part of the fugue. The second subject is subsequently abandoned entirely in order to work out the first and third subjects between themselves alone.

The first subject now appears in stretto between the bass and tenor in (pp) and (qq), against which the upper voices at (rr) and (ss) add the shortened third theme. This occurs again with the same subject in (tt) and (uu) between the bass and tenor, while the soprano works through the first subject in (vv).

When the tenor thereafter commences the third theme at (ww), it is answered by the other voices (but only in the soprano and bass in its entirety) over a point d'orgue in the accompanying bass voice on the prolonged dominant degree of the tonic key, to which the modulation returns, as one can see at (xx), (yy) and (zz). Here arises the fourth and final part of the fugue. This prolonged cadence is cut short again as soon as the third theme is introduced at (A), (B) and (C) between the three upper voices in a different way. The first theme, however, is introduced against it at (D) in order to make room for a new point d'orgue over the prolonged tonic degree, where the third theme alone is once again executed in a different way at (E), (F), (G) and (H), after which the fugue is concluded.

These are the most important things that can be noted regarding the composition of the fugue [BWV 236] in itself. One can easily see how the text is underlaid. One will not regret taking this disposition [of subject entries] as a model and making new settings⁴¹¹ based on it. The surest and most advantageous means of obtaining quick proficiency in fashioning a fugue is namely this: that one first seeks to imitate the examples of the best contrapuntists, before one writes down something freely yet haphazardly from one's imagination.

THE END

[of Volume II]

⁴¹¹ Alternately, 'subjects'.

SUPPLEMENT TO PART ONE OF THE TREATISE,

page 114, (β)

On the partitioning and stretto of a subject

All subjects capable of stretto also permit partitioning, but not vice versa, especially if they are somewhat lengthy. Thus, one can only use imitation [stretto] – if it is not to be entirely too free and incomplete – either with very short subjects, or one must invent such subjects by means of canon, since not every idea that one writes down without undertaking a preliminary canonic test is suitable. If one then has a good, singable idea, which, however, is not suitable for stretto, then one partitions it and, with its fragmented parts, one tries again that which did not work with the entire subject.

How this can happen in several different ways is shown adequately in Tab. LI, Fig. 1.⁴¹² At (a) one finds a melodic passage derived from the first five notes, which can be continued so far as one deems appropriate. At (b) this passage prompts a two-voice canonic imitation, which permits inversion at the octave. The passages at (c), (d) and (e) emerge from the two final bars of the subject, and its four final notes are stated in a close stretto at (f).

The variation at (g) originates again from the beginning and is splendid in a galant fugue. At (h) and (i) the upper voices are based on the beginning, and a melody originating from the last part of the subject is set against it in the bass. At (k) there is a proper stretto of the entire subject between the highest and lowest voices with partitions thereof in the middle voice.

The figure at (l) derives from the second bar, while the figure at (m) derives from the last notes of bar two and from half of the following bar, and it can be continued canonically even further in this way. At (n) there is a partition of the middle part of the subject in stretto. Two parts [of the subject] are again combined with each other at (o).

At (p) the upper voices make free imitation in contrary motion above the familiar motif [four stepwise quavers after a quaver rest], and the bass results from augmentation, since the beginning quavers are made into crotchets but are transposed into a different beat. At (q) the

⁴¹² This is C. P. E. Bach's Fantasia and Fugue in C Minor, Wq 119/7.

entire subject is in the bass, while the upper voices take only a part of it and work through it among themselves.

At (r) the familiar motif finds itself in four voices in contrary motion. At (s) the bass takes the last part of the subject in contrary motion; the upper voice modulates against it according to the initial notes of the subject, and the middle voice takes its melody from the last half of the second bar. The canonic imitation at (t) originates from the third bar. At (u) the bass has the entire subject again, and the accompanying harmony in the upper voices originates from different parts of the subject.

At (x) the partitioned material derives from the third bar and half of the previous bar. Counterpoint at the octave occurs between the two halves of this example.⁴¹³ The fragmentation at (y) involves the previously used motif from the second and third bars, as does the fragmentation at (z).

After these examples of partitioning, see now the examples in stretto found on Tab. LII and the following two tables [74 examples in total]. In the compiled examples, one will find all kinds of [temporal] distances and intervals, in contrary and mixed motion, in arsis and thesis [shifted metrically], in all kinds of diminution, etc. If some of these figures appear somewhat bare, that is because they are not intended to be used only in two voices. The purpose is merely to demonstrate the various possible kinds of stretto using a single subject; those that would not sound good in two voices can be made into three or four voices with the addition of one or more secondary voices. With these two examples as guides [Tab. LI, Fig. 1 and Tab. LII, Fig. 1], one can try one's luck with other subjects.

To page 134

In addition to the two-voice double fugues introduced and analysed there [on p. 134 of Part One], one can add the fugues found in Part Two in Tabs. LIX and LX, because their two subjects have been treated in yet a different way, as one will see from the following commentary.⁴¹⁴

⁴¹³ See the asterisks halfway through (x) on Tab. LII.

⁴¹⁴ This 'Duo in Counterpoint at the Octave, Eleventh and Twelfth' has been attributed to C. P. E. Bach and assigned the catalogue numbers Wq. 119/1 (the first in a series of seven fugues) and H. 76. There is reason to believe that this attribution is incorrect. In an article refuting Bach's authorship and making a case for Marpurg as the composer, Wolfgang Horn argues that the mistake comes from a misreading of Bach's autobiography, in which he mentions fugal examples published in the supplement to Marpurg's *Abhandlung*. These are Tab. LI, Fig. 1 and Tabs. LII, LIII and LIV. As Horn argues, however, Bach uses the singular *Beytrag* to denote the first supplement only and not both supplements, and Horn lays the blame for the misattribution with the organist and music collector Johann Jakob Heinrich Westphal (1756–1825). Horn makes the case for Marpurg as the composer through documents written by Kirnberger and Marpurg, the object of which is the compositional value of a 'Duetto' in the *Abhandlung von der Fuge*, the description of which – according to Horn – could only fit the 'Duo' here. For his full argument and detailed description of the source materials, see Wolfgang Horn, 'Friedrich Wilhelm Marpurg, Carl Philipp Emanuel Bach und das "Duo in contrapuncto" Wq 119/1 (H. 76)', *Bach-Jahrbuch* 85 (1999), 159–170.

After the bass completes the first theme that began at (a) and the soprano takes it up at (b), the second theme enters at (c) in the bass, which (as is apparent) continues in such intervals against the first theme that it is invertible not only at the octave, but also at the twelfth. Now the proof should ensue here immediately via the exchange of subjects in the voices. But first an episode at (d) and (e) is introduced, followed by a melody derived by partitioning the first theme in stretto at the octave. After this canon is transposed into a different key at (h) and (i) and a small extension has been added to it in order to return the harmony to A minor, then the two subjects at (k) and (l) sound again, but once again in their previous disposition [as at (b) and (c)], although shortly thereafter they appear inverted at the octave at (m) and (n).

After this repeat of the fugue [subject at (m) and (n)], there follows at (o) and (p) a canon at the lower fifth drawn from the two subjects, which breaks off with the introduction of the episode that appeared before at (d) and (e), but now inverted at the octave at (q) and (r). Next, the aforementioned canon at (f), (g), (h) and (i) appears in a transposed key also at the octave.

Now the first theme enters again at (w). Yet instead of being accompanied by its countersubject, at (x) it receives as harmony a part of the episode that since appeared twice [at (e) and (q)]. From this, one can see that these episodes do not appear in the fugue by mere chance, but are constructed such that, although they are composed of mere afterthoughts [episodes], they can nevertheless be combined with the primary ideas.

Next, as soon as the bass begins the first subject again at (y), the soprano follows it a crotchet later and thus in stretto at (z). Since, however, the harmony does not permit completing the entire theme in this way, the soprano omits a single quaver in order to shift the remainder forward. This occurs at (bb), and from this procedure a canon in thesis and arsis results (specifically a quaver later), as one can see by comparing the bass at (aa) with the soprano at (bb). At (cc) and (dd), note the successive contrary motion in the one part of the subject, which accompanies the chromatic part of the other subject.

Just as the first theme was previously combined with an episode at (w) and (x), so does this occur now at (ee) and (ff) with the second theme, and once again afterwards at (gg) and (hh) with inverted voices, as the subjects appear at the fourth or eleventh.

The two subjects are subsequently united again at (ii) and (kk) – although the first part of the first subject is omitted at (ii) – and once again at (ll) and (mm) in their entirety. Here they are now at the twelfth, since the thirds become thirds again (and not sixths), as happened in the other places where the subjects were [inverted] at the octave.

When the two themes now sound once again in their entire scope at (nn) and (oo), the aforementioned canon appears again in stretto at (pp) and (qq), albeit in a different key, and once again at (rr) and (ss), but at the octave.

Just as this canon resulted from the first subject, now a new subject arises from this second subject at (tt) and (uu), which is then inverted directly at (ww) and (rr) at the octave, after which this duo concludes following a shortened, stretto imitation of the first subject at (yy) and (zz).

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— — how to make a canon from that. II: 20.

— — can be worked out with a secondary voice. *ibid.*

— — mixed. II: 21 to 26.

(δ) double inverted counterpoint, what it is. II: 26; I: 161.

— — retains its intervals in free and strict contrary motion. II: 28.

— — two-voice double inverted counterpoint in contrary motion. II: 29.

— — double [counterpoint] in contrary motion where the voices are not inverted. II: 32, 33.

— — three-voice double inverted counterpoint, in contrary motion. II: 33.

— — four-voice double inverted counterpoint, in contrary motion. II: 36.

(ϵ) retrograde counterpoint. II: 38.

— — simple and double retrograde counterpoint. Ibid. Also I: 161.

— — in similar and dissimilar motion. II: 38.

— — simple retrograde counterpoint in two, three and four voices. II: 40.

— — double retrograde counterpoint in similar motion, in two, three and four voices. II: 41.

— — double retrograde counterpoint in contrary motion, in two, three and four voices. II: 42; I: 161.

— — how the same can be capable of all four motions and of inversion with each at the octave. II: 43.

— is not subject to taste. II: 30.

— to resolve a subject in different counterpoints. II: 45.

— those which make a trio or quartet from a duo are a summary of all seven species of double counterpoint. II: 49, 50.

— one sees here especially according to counterpoint at the octave, tenth and twelfth. I: 168, 179 and 187.

— pedantic counterpoint. *See* the preface to Part 1, pages III and IV.

Counterpointing, differentiating between [kinds of] counterpoint. I: 154.

Countersubject, what is called such. I: 21.

see also Dux, Comes, Fugue subject.

Countersubject [accompanying harmony⁴¹⁵], what one calls it in the fugue. I: 18.

— rules for that. I: 147.

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Danglebert. I: 19.

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Double canon. *See* Canon.

Double, triple counterpoint, etc. *See* Counterpoint.

Doubling of a step in the comes. I: 34.

Dorian and Hyperdorian mode. I: 59.

— examples of it. I: 65.

— is confused with D minor by many and without justification. I: 65.

Duet, a good one is exceptionally regarded. I: 128.

see also Fugue, Telemann.

— a duet which is fashioned according to three counterpoints, analysed. II: 145.

Dux, what it is. I: 17.

— its nature. I: 27

⁴¹⁵ On the translation and meaning of *Gegenharmonie*, see the footnotes to Part 1, pp. 18 and 147 of the original text.

E.

Eberlin. I: 64.

Enharmonic progression. I: 73.

Epidiatessaron, Epiditonus, Epidiapason. See Perfect fifth

Episode, what one means by such in the fugue. I: 18.

— rules for it. I: 151.

Exercises according to the modes. I: 70.

Expanding the melody in the comes, what it is. I: 34.

Exposition, *repercussio*, what one understands by that. I: 18.

— rules for it. I: 93ff.

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— periodic, what it is. I: 11.

— canonic, what it is. I: 10.

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— is derived from *fugare* and *fugere*. I: 17.

— is divided into no precise phrases, as other musical pieces. I: 21.

— the so-called fifth-fugue is the best of them all. I: 22, 24.

- parsing double fugues in two voices. I: 136. Likewise in II. 145.
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- — another for two violins and a bass. I: 143.
- a sung fugue with three subjects, which is simultaneously a counterfugue with five voices. II: 136.
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- five components of it to observe. I: 17.
- free and strict. I: 19.
- simple and double. I: 20. 21.
- why one generally takes only three or four themes at most in a fugue. II: 3.
- why it is good to have one more voice in a fugue than there are themes. II: 3.
- fugues at the second, third, fourth, fifth, sixth, seventh and octave. I: 21, 22 §. 18 and 19.
- fugues in similar and dissimilar motion. I: 22, 25, §. 20.
- augmented and diminished fugues. I: 22, 25, §. 21.
- fugues in mixed metre. I: 22, 25, §. 22.
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- mixed fugue. I: 22, 26, §. 24.
- (α) simple fugue, rules for it. I: 121.
- (β) double fugues, among which fugues with two, three, four and more subjects belong, rules for it. I: 131.
- general rules for fashioning a fugue. I: 113.
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- *fuga reditta*, what one understands by that. I: 20.
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- *incomposita*)
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— parsing a two-voice fugue which is made according to three counterpoints. II: 145.

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— why prose is better suited than poetry. II: 131.

— — how many themes the sung fugue should have. II: 131.

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— chromatic fugue subjects. I: 73.

— according to the modes. I: 56, likewise 70.

— on the fashioning of a fugue subject. I: 93, 113.

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H.

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Heinichen. II: 45.

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I.

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— eight kinds of imitation. I: 2, 3.

— imitation in similar and contrary motion. I: 5.

— free and strict inverted imitation. I: 5.

— retrograde imitation. I: 7.

— inverted retrograde imitation. I: 7.

— augmented and diminished imitation. I: 7.

— double augmented and diminished imitation. I: 8.

— interrupted imitation. I: 8.

— imitation in mixed metrical placement. I: 8.

— contrapuntal imitation. I: 9.

— periodic, canonic imitation. I: 10.

— examples of three-voice imitation. I: 11.

— four-voice imitation. I: 15.

— stretto, what it is. I: 15.

— examples of stretto. II: 144; I: 15, 115, Tab. XXXI, Fig. 13; page 116; Tab. XXXII, Fig. 1; page 119; Tab. XXXIII, Fig. 6, page 138; Tab. XL, *idem* Tab. IX, Fig. 2.

Ionian and Hyperionian mode. I: 59. Examples of that. 69.

K.

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Kirchhof. I: 149.

Kircher. II: 73, 76; I: 59n., *idem* 162.

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Kuhnau. I: 133.

L.

Labyrinth [*Irrgarten*], a certain canon called thus. II: 76.

— must not be confused with those pedantic compositions that are spoken of in the preface to Part One, Page III.

Lydian and Hyperlydian modes. I: 59.

— examples of that. 67.

M.

Mattheson. II: 99

Michaeli, Romano, wrote a polymorphic canon. II: 71.

Mi contra fa: I: 40.

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— examples of that. 68.

Mode. *See* Key, *idem* Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Ionian mode.

Modes of the ancients. I: 56.

— are divided into primary and secondary modes. I: 58.

— mixed. I: 61.

— transposed. *Ibid.*

— regular,)

irregular) I: 62.

— augmented. *Ibid.*

— imperfect)

— chromatic) I: 63.

— exercises according to the modes. I: 70.

— fugue subjects from the modes. I: 56.

— the ancients have 144 modes against the 24 of today. I: 62.

— the authentic and plagal modes. I: 59. 60.

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— chromatic. I: 99, 102.

— enharmonic. I: 103.

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— closer and removed. I: 102, 103.

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— harmonic motion is differentiated into similar, dissimilar and oblique motion. I: 4, 5.

— melodic motion is differentiated into similar and dissimilar motion. I: 5.

— dissimilar motion is free or strict. I: 5, 6.

— which free contrary motion is the most common. II: 27.

— making a subject capable of all four motions. II: 43, 45.

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O.

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Perfect fifth, *Epidiatessaron*, *Epiditonus*, *Epidiapason*. I: 3, 4.

Phrygian and Hyperphrygian mode. I: 59. Examples of that. 66.

— Phrygian is confused with E minor by many and without justification. I: 66.

Pitch species. *See* Diatonic, Enharmonic and Chromatic Progression.

Plagal modes. I: 58ff.

Point d'Orgue, what it is. I: 110.

Polymorphic canon. *See* Canon.

Principal voices of the composition. I: 2.

Progression of the intervals in three ways: diatonically, chromatically and enharmonically. I: 73, 74.

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R.

Rameau. I: 111.

Reductio modi, what it is. I: 62.

Repetition, as distinct from transposition and imitation. I: 1, 2.

Repercussio. *See* Exposition.

Ricercata or *ricercare*, what one understands by that. I: 20.

Romani, Michaeli, wrote a polymorphic canon. II: 71.

S.

Scacchi, Marco. II: 28.

Scheibe. II: 132, I: 19.

Selle, Thomas, to whom a certain polymorphic canon is attributed without justification. II: 72.

Serpent, an instrument. I: 154.

Shortening of a fugue subject and examples of that. I: 114, 115.

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Shortening the melody in a comes. I: 34.

Sixth degree, example of a fugue that can begin with the sixth tone and be answered with the second of the tonic. I: 54; Tab. XVII, Fig. 2.

Solomon's Knot, a certain canon. II: 76.

Soprano cadential phrase. I: 106.

Subject. *See* Fugue Subject, Comes, Dux.

Sung canon. *See* Canon.

Sung fugue. *See* Fugue.

Spieß, Father. I: 72.

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Syllable elisions, contractions and divisions in vocal works. II: 132, 133.

Syllable length in sung fugues. II: 133, 134.

T.

Telemann, whose *Melodious Canons* or *VI. Sonates canoniques en Duo* are commendable. II: 94.

Tenor cadential phrase. I: 106.

Text of a sung fugue, prose is better than poetry. II: 131.

— two different texts are frequently bound together. II: 132.

— should not be forced with violence under the notes. II: 134.

Theil. II: 4, 71; I: 121.

Theme. *See* Fugue Subject; Dux, Comes, Imitation, Parsing, Shortening.

Thesis and Arsis. *See* Beats.

Transposition, as distinct from repetition and imitation. I: 1, 2.

— transposition table of a fugue subject in a four-voice fugue. I: 97.

— symbols permitted, where they arise. I: 110.

— triple counterpoint at the octave has six transpositions and quadruple counterpoint of this kind has twenty-four. II: 6 and 17.

V.

Valentini, Pier Francesco, wrote a polymorphic canon. II: 71.

— wrote an entire book about canon. II: 76.

Voice. The four principal voices of the composition. I: 2.

W.

Werckmeister. II: 60.

Printing and Engraving Mistakes.

(α) in Part One.

Page. V. Row 11. in the preface instead of Bescheinigung, one reads Beschönigung.

- VIII. – 15. in the preface instead of Martino, read Marco.
- XII. – one adds aus dem Boileau to the name Griefß.
- XIV. – 16. reads: so wohl im Drucke als: instead of so wohl im Drucke und.
- 14. – 5. from above in the treatise, instead of in der Octave, one reads in der Quinte.
- 33. §. 3. Row 6 read im Aufsteigen c. d. e. f. g. instead of im Absteigen.
- 52. – 5. from above reads vierten instead of siebenten.
- 70. – 16. from below reads der Kreuze instead of d Kreuze.
- 94. – 2. from below reads andern instead of anhebenden.
- 117. at the bottom, after ‘genug seyn’, add: ‘so wohl besonders als mit einem Gegensatze findet man dieses Matthesonische Exempel auf der Tab. XL. annoch vom Battiferri ausgearbeitet’.
- 145. – 4. from above read Mittelstimmme instead of Oberstimme.
- 158. – 3. instead of canon. Fuge im Einklange read: canon. Fuge in der Octave.
- 166. – 11. from below at No. 2, read zur Quarte wird instead of zur Terz wird.
- 180. at the first example, one adds Fig. 3 after Tab. LVII.
- 187. – 5. and 6. read Dissonanz in derselben instead of Dissonanz derselben.

Tab. XIII, Fig. 1: the tenor clef must be changed into the alto clef.

Tab. XIV, Fig. 1: in the fourth stave designated with the alto clef, in the third bar, or in the tenth bar of the example counted from the beginning, one changes the four semiquavers d. c. b. g. into d. b. a. g. in order to make the four semiquavers g. e. d. c. in the *dux* similar.

Tab. XXXV: in the second stave from above, designated with the alto clef, in the first bar, one transforms the semibreve g into a minim through the addition of a line.

Tab. LIV, Fig. 1: in the highest stave, bar four, the two last notes b. and c. must once again be given a line and thus made into semiquavers.

Tab. LVI, Fig. 1: in the seventh bar of the bass, where the number 6. is on the g., likewise in Fig. 6 in the bass, where the number 7. is; likewise in Fig. 7 at the beginning of the alto, where the 6. follows the 5, all these numbers must be set forwards a little, and by a crotchet sooner.

Tab. LVII: at the evolution of Fig. 1, a rest of a half bar must proceed the a in the bass, and the dot found with this note there is omitted and set behind the barline.

Tab. LXI, Fig. 11: the second voice must have the G clef shown on the second stave. In the evolution of this figure, in the fourth bar of the third voice designated with the tenor clef, a b-flat must be before the quaver b.

(ß) in Part Two.

Page. 51, Row 13. from below read ersetzten instead of erfetzten.

– 61. in the lowest row, read gebundne instead of freye; or gebundne instead of ungebundne, if one lets freye remain.

– 69. §. 17, Line 2, after vermischter Canon add: ode rein Canon mit ungelichen Intervallen.

In addition: Line 7 from below, one adds after nachfolgen: heissen Canons mit Gleichen Intervallen, und bennenet man sie insbesondere nach dem Intervalle ac.

– 101, Row 15: read den Stölzelischen instead of der Stölzelischen.

– 105. §. 2: read Einen endlichen instead of Einen unendlichen.

– 140, Row 9 from below read: begleitenden instead of begleiten.

One surrenders the remaining printing and engraving errors to the gracious improvement of the reader. If there should be a few pertinent errors among them, one will not neglect to announce them at another occasion.

Musical examples

Tab. I

Fig 1. 1. thema.

2. th.

3. th.

Fig 2. 3 th.

1. th.

2 th.

Fig 3. 2 th.

3 th.

1. th.

Fig 4. 3 th.

2 th.

1. th.

Fig 5. 2 th.

Canon.

1 th.

2 th.

3 th.

1 th.

2 th.

3 th.

Fig 6. 2 th.

3 th.

1 th. Kirchoffii.

Fig 7. 1 th.

2 th. etc.

3 th.

The musical score for Tab. I consists of seven figures, each presented in a system of two staves (treble and bass). The key signature is one sharp (F#) and the time signature is common time (C). Figure 1 shows the first theme (1. thema) with its second (2. th.) and third (3. th.) variations. Figure 2 shows the third theme (3 th.) with its first (1. th.) and second (2 th.) variations. Figure 3 shows the second theme (2 th.) with its third (3 th.) variation. Figure 4 shows the third theme (3 th.) with its second (2 th.) and first (1. th.) variations. Figure 5 shows the second theme (2 th.) with its first (1 th.) and third (3 th.) variations, including a canon section. Figure 6 shows the second theme (2 th.) with its third (3 th.) variation and the first theme (1 th. Kirchoffii). Figure 7 shows the first theme (1 th.) with its second (2 th. etc.) and third (3 th.) variations.

Tab. II

Fig 1. 3.th. Fig 2. 1.th.

1.th. 2.th. 3.th.

Fig 3. 3.th. Fig 4. etc. 2.th. 1.th.

Fig 5. 2.th. 1.th. Kirchoffii 2.th. 3.th. Suppl. ad arbitr.

Fig 6. 3.th. 1.th. 2.th. Fig 7. 2.th. 3.th. etc. 1.th. Fig 8. 3.th. 1.th. 2.th.

Fig 9. etc. 2.th. 3.th. 1.th.

Fig 10. 3.th. 2.th. 1.th.

The musical score for Tab. II consists of ten figures, each presented in a system of piano and bass staves. The figures are labeled Fig 1 through Fig 10. Fingerings are indicated by '1.th.', '2.th.', and '3.th.'. Some figures have specific names or instructions: Fig 5 is labeled '1.th. Kirchoffii' and 'Suppl. ad arbitr.', and Fig 4 includes the instruction 'etc.'. The notation includes various musical symbols such as notes, rests, and accidentals.

Fig 11.

etc.

2.th.

3.th.

1.th.

Tab. III

Fig 1.
1.th. Kirchoffii

Fig 2.

Fig 3.

Fig 4.

Fig 5.

Fig 6.

Fig 7.

Fig 8.

iuxta thema Kirchofianum

Fig 9.

Tab. IV

Fig 1. 1.th.

Fig 2. 1.th.

Fig 3. 1.th. Quadricin

Fig 4. 3.th. 2.th. 1.th. Kirchoffii

Fig 5. 2.th. 1.th. 3.th.

Fig 6. 1.th. 3.th. 2.th. etc.

Fig 7. 2.th. 1.th. 3.th. etc.

Fig 8. Quadricin

The musical score for Tab. IV consists of eight figures, each presented in a system of staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The figures are as follows:

- Fig 1:** A single-staff exercise in the treble clef, starting with a 1. measure rest, followed by a series of eighth and sixteenth notes.
- Fig 2:** A single-staff exercise in the treble clef, starting with a 1. measure rest, followed by a series of eighth and sixteenth notes.
- Fig 3:** A two-staff exercise. The treble staff starts with a 1. measure rest, followed by a series of eighth and sixteenth notes. The bass staff starts with a 3. measure rest, followed by a series of eighth and sixteenth notes. The word "Quadricin" is written above the treble staff.
- Fig 4:** A two-staff exercise. The treble staff starts with a 3. measure rest, followed by a series of eighth and sixteenth notes. The bass staff starts with a 2. measure rest, followed by a series of eighth and sixteenth notes. The word "Kirchoffii" is written below the bass staff.
- Fig 5:** A two-staff exercise. The treble staff starts with a 2. measure rest, followed by a series of eighth and sixteenth notes. The bass staff starts with a 1. measure rest, followed by a series of eighth and sixteenth notes.
- Fig 6:** A two-staff exercise. The treble staff starts with a 1. measure rest, followed by a series of eighth and sixteenth notes. The bass staff starts with a 3. measure rest, followed by a series of eighth and sixteenth notes. The word "etc." is written above the treble staff.
- Fig 7:** A two-staff exercise. The treble staff starts with a 2. measure rest, followed by a series of eighth and sixteenth notes. The bass staff starts with a 1. measure rest, followed by a series of eighth and sixteenth notes. The word "etc." is written above the treble staff.
- Fig 8:** A two-staff exercise. The treble staff starts with a 1. measure rest, followed by a series of eighth and sixteenth notes. The bass staff starts with a 3. measure rest, followed by a series of eighth and sixteenth notes. The word "Quadricin" is written above the treble staff.

Tab. V

Fig 1.

2.th. Kimberger 3.th.

3.th. 1.th.

1.thema (a) 2.th.

Fig 2.

1.th.

2.th. (c) 1.th.

3.th. 2.th.

Fig 3.

1.th.

2.th.

4.th.

3.th. Bassus contin. etc.

Fig 4.

1.th.

3.th.

2.th.

4.th. etc.

Tab. VI

Fig 1.

Fig 2.

Fig 3.

Fig 4. Canon

The musical score for Tab. VI consists of five systems, each featuring a piano part and an organ part. The piano part is written on a grand staff (treble and bass staves), and the organ part is written on three staves. The score is divided into five figures: Fig 1, Fig 2, Fig 3, Fig 4, and a Canon. Fingerings are indicated by '1.th.', '2.th.', '3.th.', '4.th.', and 'etc.'. The organ part includes a 'Canon' section. The piano part includes various musical notations such as notes, rests, and accidentals.

Tab. VII

Fig 1. Fig 2.

Fig 1. 1.th. 2.th. 4.th. 3.th.

Fig 2. 1.th. 2.th. 3.th. 4.th.

Fig 3.

Fig 3. 4.th. 2.th. 3.th. 1.th.

Fig 4.

Fig 4. 2.th. 3.th. 1.th. 4.th.

Fig 5.

Fig 5. 3.th. 1.th. 4.th. 2.th.

Tab. VIII

Fig 1.

1.th. 3.th. 4.th. 2.th.

Fig 2.

2.th. 3.th. 1.th. 4.th.

Fig 3.

1.th. 3.th. 4.th. 2.th. Kirchoffii

Fig 4.

2.th. 1.th. 3.th. 4.th.

Fig 5.

2.th. 4.th. 3.th. 1.th. Kirchoffii

Tab. IX

Fig 1. 4.th. 3.th. 1.th. 2.th.

Fig 2. 4.th. 2.th. 1.th. 3.th.

Fig 3. Jo. G. Hoffmann 2.th. 4.th. 3.th. 1.th.

Fig 4. 3.th. 1.th. 4.th. 2.th.

Fig 5. 2.th. 4.th. 1.th. 3.th.

Fig 6. 4.th. 3.th. 2.th. 1.th.

Fig 7. 1.th. 2.th. 3.th. 4.th.

Fig 8. 1.th. 4.th. 3.th. 2.th.

Tab. X

Fig 1. Thal

3.th.

1.th.

4.th.

2.th.

Fig 2.

Fig 3.

Fig 4.

Fig 5.

Fig 6.

Fig 7.

Fig 8.

Fig 9.

Fig 10.

Fig 11. Fr. Bach

Fig 12. id.

Tab. XI

Fig 1. Bernardi



Fig 2.
mot contr.



Fig 3. Bach



Fig 4. id. alrovescio





Tab. XII

Fig 1. Bach



Tab. XIII

Fig 1. Bach

Fig 1. Bach

Fig 2.

Fig 3.

Fig 2.

Fig 3.

mot. retr.

Fig 4. Fr. Bach

Fig 4. Fr. Bach

Fig 5.

Fig 5.

Tab. XIV

Fig 1.

Fig 2.

Fig 3.

Fig 4.
mot. retrogr.

Fig 5.

Fig 6.

Fig 7.
Canon

Tab. XV

Fig 1.



Fig 2.



Fig 3.



Fig 4.
evol. mot. contr. retr.



Fig 5. Fr. Bach



Fig 6. Kirnberger
Canon



Tab. XVI

Fig 1.

Fig 2.

Fig 3.

Fig 4.

Fig 5.

Fig 6.

Fig 7.
1. Canon

Fig 8.
2. Canon

Fig 9.

Fig 10.

Fig 11.

Fig 12.

Fig 13.

Fig 14.

Fig 15.

thematata
evol.

tricin.

mot. contr.
evol.

tricin.

mot. retr.
evol.

mot. retr. contr.
evol.

Quadröin.

mot. retr.

contr.

retr. contr.

evol. ad 8

ad 10

ad 12

The musical score for Tab. XVI consists of 15 figures. Figures 1 through 6 are piano pieces in 3/4 time, each with a treble and bass staff. Figures 7 and 8 are canons in 2/4 time, shown on a single treble staff. Figures 9 through 15 are piano pieces in 3/4 time, also with treble and bass staves. The figures are labeled with various musical terms: 'thematata', 'evol.', 'tricin.', 'mot. contr.', 'mot. retr.', 'mot. retr. contr.', 'Quadröin.', 'evol. ad 8', 'ad 10', and 'ad 12'. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and bar lines.

Tab. XVII

Fig 1. Fig 2.

Fig 3. Fig 5.

Fig 4.

Fig 6.

Fig 7. Fig 8. Fig 9.

Tab. XVIII

Fig 1. Fig 2. Fig 3.

Fig 4. Fig 5.

Fig 6. Fr. Bach Fig 7.

Fig 8. Fr. Bach

Fig 9. id.

Fig 10. id.

Fig 11. id.

Tab. XIX

Fig 1. Kirnberger



Fig 2. id.



Fig 3. id.



Fig 4.



Fig 5.



Fig 6. Kirnberger



Fig 7. id.



Fig 8. id.



Fig 9. id.



Fig 10. id.



Fig 11. id.



Fig 12. Kirnberger



Tab. XX

Fig 1. Kirnberger



Fig 2. id.



Fig 3. id.



Fig 4. id.



Fig 5. Bernhadi

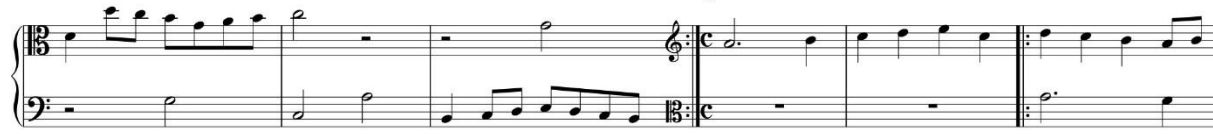


Fig 6. id.



Fig 7. id.



2

Fig 8.

Fig 9.
ad Octav.

etc.

Tab. XXI

Fig 1. *diminut.*

Fig 2. *augment.* *etc.*

Fig 3. Kimberger *augment.*

Fig 4. id.

Fig 5. *diminut.* *augment.*

Fig 6. *diminut.* *etc.*

Fig 7.

Fig 8. *

The musical score consists of nine figures, each with a unique musical notation. Figure 1 is a diminution in C major, 2/4 time. Figure 2 is an augmentation in C major, 2/4 time. Figure 3 is a Kimberger-style augmentation in C major, 2/4 time. Figure 4 is an idiosyncratic variation in C major, 2/4 time. Figure 5 is a diminution in C major, 2/4 time. Figure 6 is an augmentation in C major, 2/4 time. Figure 7 is a variation in C major, 2/4 time. Figure 8 is a variation in C major, 2/4 time. Figure 9 is a variation in C major, 2/4 time.

Tab. XXII

Fig 1.



Fig 2. Kimberger



Fig 3. id.



Fig 4. id.



Fig 5. id.



Fig 6. id.



Tab. XXIII

Fig 1. Bach



Fig 2.



Fig 3.

Fig 3. Musical score showing a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the word "comes". The piano accompaniment includes a "dux" section and a "vox addita" section.

Fig 4.

Fig 4. Musical score showing a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the word "comes". The piano accompaniment includes a "dux" section and a "vox addita" section.

Fig 5. Berardi

Fig 5. Berardi. Musical score showing a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the word "cant. firm."

Fig 5. Berardi. Musical score showing a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the word "Coda".

Fig 6. id.

Fig 6. id. Musical score showing a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the word "cant. firm."

Fig 6. id. Musical score showing a vocal line and piano accompaniment. The vocal line begins with a rest, followed by the word "cant. firm."

Tab. XXIV

Fig 1. Berardi

Fig 1. Berardi. Musical score for piano, featuring a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The score includes a melodic line in the treble and a bass line in the bass. The text "cant. firm." is written below the bass staff.

Fig 2. id.

Fig 2. id. Musical score for piano, featuring a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The score includes a melodic line in the treble and a bass line in the bass. The text "cant. firm." is written below the bass staff.

Fig 3. id.

Fig 3. id. Musical score for piano, featuring a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The score includes a melodic line in the treble and a bass line in the bass. The text "cant. firm." is written below the bass staff.

Fig 4. id. Musical score for piano, featuring a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The score includes a melodic line in the treble and a bass line in the bass.

Fig 4. id.

Fig 4. id. Musical score for piano, featuring a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The score includes a melodic line in the treble and a bass line in the bass. The text "cant. firm." is written below the bass staff.

Fig 5. id.

Fig 5. id. Musical score for piano, featuring a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The score includes a melodic line in the treble and a bass line in the bass. The text "cant. firm." is written below the bass staff.

Fig 6. id.



Fig 7. id.



Tab. XXV

Fig 1. Berardi



Fig 2. id.



Fig 3. id.



2

Fig 4. id.

The musical score is written in 3/4 time and consists of three systems. The first system includes a piano accompaniment (piano) and a vocal line (cant. firm.). The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line is a single melodic line. The second system continues the piano accompaniment and the vocal line. The third system concludes the piece with a final cadence. The score is written in a standard musical notation with a treble and bass clef for the piano and a single staff for the vocal line.

Tab. XXVI

Fig 1. Berardi

Musical score for Fig 1. Berardi. The score is in 3/4 time, featuring a piano accompaniment with a 'cant. firm.' marking. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a steady bass line with some rests.

Fig 2. id.

Musical score for Fig 2. id. This section continues the piano accompaniment from Fig 1, maintaining the same tempo and key signature. It includes a 'cant. firm.' marking and shows the continuation of the melodic and harmonic lines.

Musical score for Fig 3, Fig 4, and Fig 5. This section contains three distinct musical figures. Fig 3 shows a melodic line with first, second, and third endings. Fig 4 and Fig 5 continue the sequence with similar melodic and harmonic structures, also indicating first, second, and third endings.

Musical score for Fig 3, Fig 4, and Fig 5. This section contains three distinct musical figures. Fig 3 shows a melodic line with first, second, and third endings. Fig 4 and Fig 5 continue the sequence with similar melodic and harmonic structures, also indicating first, second, and third endings.

Musical score for Fig 5. Rameau. This section features a piano accompaniment with a 'cant. firm.' marking. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a steady bass line with some rests.

Musical score for Fig 5. Rameau. This section features a piano accompaniment with a 'cant. firm.' marking. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a steady bass line with some rests.

Fig 6. Anon.

Musical score for Fig 6. Anon. This section features a piano accompaniment with a 'cant. firm.' marking. The right hand plays a series of eighth and sixteenth notes, while the left hand provides a steady bass line with some rests.

Tab. XXVII

Fig 1.

1.th. 2.th. 3.th. 1.th.

per tonos

1.th. 2.th. 1.th. 2.th. 1.th. 3.th. etc. etc.

Fig 2. Fr. Bach

Fig 3. Anonym

Tab. XXVIII

Fig 1. Fux

Be - ne - di - ctus qui ve - nit be - ne - di - ctus qui ve -

Be - ne - di - ctus qui ve - nit be - ne - di - ctus qui

Be - ne - di - ctus qui ve - nit Fig 2. be - ne -

- nit in no-mi-ne do - mi - ni do - mi - ni

ve - nit in no-mi-ne do - mi - ni do - mi - ni

di - ctus qui ve - nit in no-mi-ne do - mi - ni

Choral Vater unser etc. etc.

Fig 3. Fr. Bach

resolut.

Tab. XXIX

Fig 1. Musette

Fig 1. Musette is a musical score for a piano accompaniment and a melody line. The score is written in 6/8 time and consists of 12 measures. The piano part is marked "pro fundam." and features a steady eighth-note accompaniment. The melody line is marked with a "w" (trill) in measures 1, 3, 5, 7, 9, and 11. The key signature is one sharp (F#).

Fig 2.

Fig 2. is a musical score for a piano accompaniment and a melody line. The score is written in 6/8 time and consists of 12 measures. The piano part is marked "pro fundam." and features a steady eighth-note accompaniment. The melody line is marked with "1.th." and "2.th." (first and second endings) in measures 1, 3, 5, 7, 9, and 11. The key signature is one sharp (F#).

Fig 3. Kirmberger is a musical score for a piano accompaniment and a melody line. The score is written in 6/8 time and consists of 12 measures. The piano part is marked "pro fundam." and features a steady eighth-note accompaniment. The melody line is marked with "1.th." and "2.th." (first and second endings) in measures 1, 3, 5, 7, 9, and 11. The key signature is one sharp (F#).

Fig 3. Kirmberger

Fig 3. Kirmberger is a musical score for a piano accompaniment and a melody line. The score is written in 6/8 time and consists of 12 measures. The piano part is marked "pro fundam." and features a steady eighth-note accompaniment. The melody line is marked with "1.th." and "2.th." (first and second endings) in measures 1, 3, 5, 7, 9, and 11. The key signature is one sharp (F#).

Fig 4. id.



Tab. XXX

Fig 1. Theil

The musical score is written for a piano in B-flat major (two flats) and 3/4 time. It consists of two systems of staves. The first system has a treble staff and a bass staff. The treble staff begins with a quarter rest, followed by a series of eighth and sixteenth notes. The bass staff has a whole rest in the first measure, followed by a series of quarter notes. The second system also has a treble and bass staff. The treble staff continues with eighth and sixteenth notes, while the bass staff plays a steady eighth-note accompaniment. The piece concludes with a final cadence in the treble staff.

Fig 2. id.



Fig 3. Kirnberger



Fig 4.



Fig 5. Fr. Bach

Fig 6. Kirnberger



Fig 7. Liberti

Fig 8. Kirnberger



Tab. XXXI

Fig 1. Kirnberger

Fig 1. Kirnberger is a 12-measure exercise in C major. It features four staves: Soprano (treble clef), Alto (treble clef), Bass (bass clef), and basso continuo (bass clef). The exercise is in common time (C) and consists of a single melodic line for each voice, with the basso continuo providing a harmonic accompaniment.

Fig 2. id.

Fig 2. id. is a 12-measure exercise in C major, identical to Fig 1. It features four staves: Soprano, Alto, Bass, and basso continuo. The exercise is in common time (C) and includes first and second endings (1.th. and 2.th.) for the Soprano and Alto parts.

This section continues the exercise from Fig 2. id., showing the first and second endings (1.th. and 2.th.) for the Bass and basso continuo parts. The exercise is in common time (C) and includes first and second endings (1.th. and 2.th.) for the Soprano and Alto parts.

Fig 3. Rameau is a 12-measure exercise in C major. It features four staves: Soprano, Alto, Bass, and basso continuo. The exercise is in common time (C) and includes first and second endings (1.th. and 2.th.) for the Soprano and Alto parts. The Bass part also includes first and second endings (1.th. and 2.th.).

This section continues the exercise from Fig 3. Rameau, showing the first and second endings (1.th. and 2.th.) for the Bass and basso continuo parts. The exercise is in common time (C) and includes first and second endings (1.th. and 2.th.) for the Soprano and Alto parts.



Tab. XXXII

Fig 1.



Fig 2. Kimberger



Tab. XXXIII

Fig 1. Kirnberger

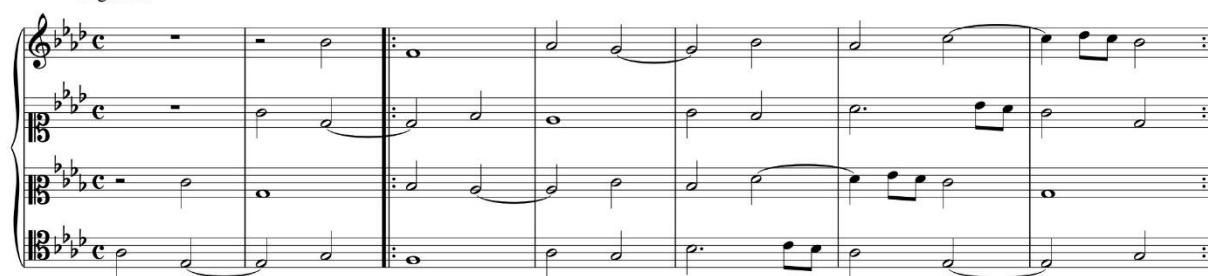
The musical score for Kirnberger's exercise, Fig 1, is presented in four systems, each containing four staves. The first system is marked 'per tonos' and features a chromatic scale in the right hand. The subsequent systems show various harmonic and melodic exercises in both hands, including arpeggios, scales, and chord progressions.

Fig 2. Bach

The musical score for Bach's exercise, Fig 2, is presented in a single system of four staves. The key signature is B-flat major (two flats). The exercise features a variety of musical textures, including arpeggios, scales, and chord progressions.

2

Fig 3. id.



Tab. XXXIV

Fig 1.

Fig 2. Io. G. Hofmann

Fig 3.

(a) resolutio prima

(b) mot. contr.

(c) resolutio secunda

Tab. XXXV

Fig 1.



Fig 5. Stölzel



Fig 2.

Fig 3.

Fig 4. Kirnberger

Fig 9. id.

(a) (b) (c) (d) (e) (f)

(g) (h) (i) (k) (l) (m)

Fig 10. id.

(n) (o)

Fig 11. id.

Fig 12. id.

Fig 13. id.

Fig 14. id.

Fig 7. id.



Fig 8. id.

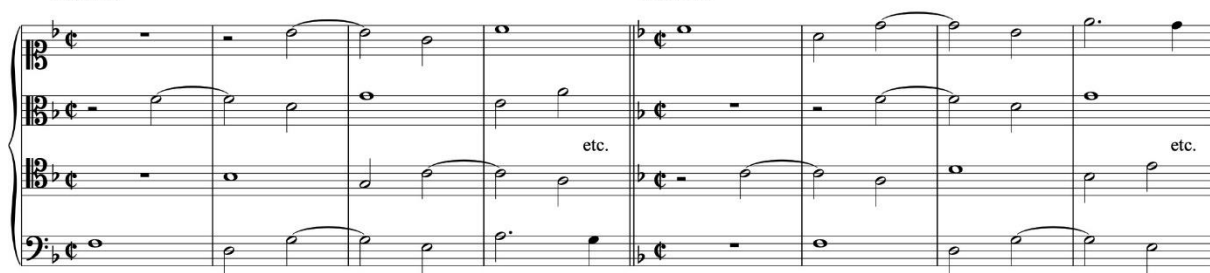


Fig 9. id.

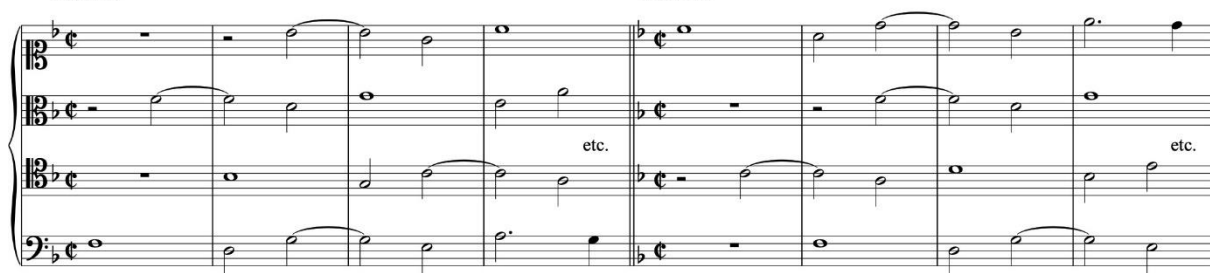


Fig 10. id.



Fig 11. Kirnberger



Tab. XXXVII

Fig 1. Stölzel

Fig 1. Stölzel. The first system is labeled "per tonos" and the second system is labeled "etc.". Both systems consist of four staves (treble and bass clefs) with various musical notations including notes, rests, and accidentals.

Fig 2.

Fig 2. A musical score consisting of four staves (treble and bass clefs) with various musical notations including notes, rests, and accidentals.

Fig 3. Bach
1, Chor

Fig 3. Bach. The first system is labeled "1, Chor" and the second system is labeled "2, Chor". Both systems consist of four staves (treble and bass clefs) with various musical notations including notes, rests, and accidentals.

Fig 4. Werkmeister

Fig 4. Werkmeister. The first system is labeled "1, Chor" and the second system is labeled "2, Chor". Both systems consist of four staves (treble and bass clefs) with various musical notations including notes, rests, and accidentals.

Fig 5. Kimberger



Fig 6.



Fig 7. Bach



Tab. XXXVIII

Fig 1.

The musical score for Tab. XXXVIII, Fig 1, is presented in two systems, each containing eight staves. The first system begins with a treble clef on the top staff and a bass clef on the bottom staff, with a common time signature 'c' on each staff. The second system also features a treble clef on the top staff and a bass clef on the bottom staff, with a common time signature 'c' on each staff. The notation includes various note values, rests, and slurs, indicating a complex musical piece. The score is written in a single system with a repeat sign at the end of the second system.

Fig 2.



Fig 3. Mich. Romanus a 36



Fig 4. Valentini a 96



Fig 5. idem.



Tab. XXXIX

Fig 1. Fig 2.

Fig 3. Fig 4.

Fig 5. Fig 6. Fig 7.

Fig 8. Fig 9. Fig 10.

Fig 11. Fig 12.

Fig 13.

Fig 14. Fig 15.

Fig 16. Fig 17.

Tab. XL

Fig 1. Fig 2. Fig 3.

Fig 4. Fig 5. Fig 6. Fig 7.

Fig 8. Fig 9. Fig 10.

Fig 11. Fig 12. Fig 13.

Fig 14. Fig 15. Fig 16.

Fig 17. Fig 18. Fig 19.

Fig 20. Fig 21.

Fig 22.

etc.

Tab. XLI

Fig 1. Fig 2.

per tonos per tonos

Fig 3. Fig 5. Fig 4. Fig 5.

Fig 6. Fig 7. Fig 8.

Fig 9. Fig 10.

Fig 11. Em. Bach

Fig 12. per tonos

etc.

2

Fig 13. Kirnberger

per tonos

*

etc.

Tab. XLII

Fig 1.

(a) prima resolut.

Fig 1(a) prima resolut. is a musical score for a piano piece. It consists of two staves, treble and bass, in common time (C). The key signature has one flat (B-flat). The score is marked with a repeat sign at the beginning and end. The first staff is labeled 'vox addita' and contains a series of eighth and sixteenth notes. The second staff contains a series of eighth and sixteenth notes, mirroring the first staff.

(b) secunda resolut.

Fig 1(b) secunda resolut. is a musical score for a piano piece. It consists of two staves, treble and bass, in common time (C). The key signature has one flat (B-flat). The score is marked with a repeat sign at the beginning and end. The first staff contains a series of eighth and sixteenth notes, with some notes beamed together. The second staff contains a series of eighth and sixteenth notes, mirroring the first staff.

Fig 2. Theil

Fig 2. Theil is a musical score for a piano piece. It consists of a single staff in common time (C). The key signature has one flat (B-flat). The score is marked with a repeat sign at the beginning and end. It contains a series of eighth and sixteenth notes, with some notes beamed together.

Fig 3.

(a)

Ky - ri - e e - le - - - - -

(b)

e - le - - - - - i - son

(c)

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

(d)

- i - son e - le - i - son e - le - i - son e -

(e)

Ky - ri - e e - lei - - - - - son e - le - - -

(f)

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

(g)

son e - le - - - - i - son Ky - ri - e e - le - - -

(h)

- i - son e - le - - - i - son e - le - - - i - son e - le -

The musical score is written for a voice and piano ensemble. It consists of four systems of music. Each system has a vocal line (soprano) and a piano accompaniment (treble and bass staves). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are in Latin, likely from the Kyrie eleison. Performance markings include asterisks (*) above certain notes and letters in parentheses (a) through (h) indicating specific points of interest or rehearsal marks. The piano part features various textures, including arpeggiated figures and sustained chords.

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

Tab. XLIII

Fig 1. Fux

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a 12/8 time signature. The vocal line is written on a single staff with a soprano clef. The lyrics are in Latin and are repeated throughout the piece. The score is divided into five systems, each containing two piano staves and one vocal staff. The lyrics are: Chri - ste e - lei - son e - lei - son. The music features a variety of note values, including eighth, quarter, and half notes, as well as rests. The piano part provides a harmonic and rhythmic foundation for the vocal line.

Chri - ste e - lei - son e - lei - son

Chri - ste e - lei - son e - lei - son

Chri - ste e - lei - son e - lei - son

Chri - ste e - lei - son e - lei - son

Chri - ste e - lei - son e - lei - son

son Chri - ste e - lei - - - son Chri - ste e - lei - - -

son e - lei - - son e - lei - - son

[illegible]

A page of handwritten musical notation for a piano piece. The notation is written on ten systems of staves, each consisting of a treble and a bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are many slurs and ties, indicating a continuous melodic flow. The handwriting is clear and professional, typical of a composer's manuscript. The page is numbered '1' in the top right corner.



Tab. XLVI–XLIX

Fig 1. Bach

The musical score is presented in three systems, each with four staves. The top two staves of each system are for a vocal part (Soprano and Alto), and the bottom two are for a piano accompaniment (Right and Left Hand). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are in Latin, specifically the Kyrie eleison. Various musical markings are present, including (a), (b), (c), (d), (e), (f), (g), (h), and an asterisk (*). The score shows a complex interplay between the vocal lines and the piano accompaniment, with the piano part often providing a harmonic and rhythmic foundation for the vocal entries.

System 1:

- Staff 1 (Soprano): Ky - ri - e e - le - i - son e - le -
- Staff 2 (Alto): Ky - ri - e e - le - i - son e - le -
- Staff 3 (Right Hand): Ky - ri - e e - le - i - son e - le -
- Staff 4 (Left Hand): Ky - ri - e e - le - i - son e - le -

System 2:

- Staff 1 (Soprano): Ky - ri - e e - le - i - son e - le -
- Staff 2 (Alto): Ky - ri - e e -
- Staff 3 (Right Hand): i - son e - le - i - son e - le -
- Staff 4 (Left Hand): i - son e - le - i - son e - le - i - son Ky - ri - e e - le - i - son e - le - i -

System 3:

- Staff 1 (Soprano): son e - le - i - son e - le - i - son e - le - i - son Ky - ri - e e -
- Staff 2 (Alto): le - i - son e - le - i - son e - le - i - son e - le -
- Staff 3 (Right Hand): lei - son e - le - i - son Ky - ri - e e - le - i - son e - le -
- Staff 4 (Left Hand): son e - le - i - son e - lei - son e - le - i - son

(m)

le - i - son e - le - - - i - son e - le - - i - son Chri-ste e - lei - son e -

i - son e - le - i - son e - le - i - son e - le - - i - son Chri-ste e -

i - son e - le - i - son e - le - - - - i - son

(k) Ky - ri - e e - le - i - son e - le - - i - son

(q)

le - i - son Chri-ste e - lei - son e - le - - - i - son e - le - i -

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

Chri-ste e - lei - son e - le - i - son Chri - ste e - le - i - son e - le - i - son Ky-ri - e e -

Chri-ste e - lei - son e - le - - - - i - son e - lei - son e - le - i -

(v)

son Ky - ri - e e - le - i - son e - le - i - - - son Ky-ri - e e - le - i -

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

le - i - son e - le - - - i - son e - le - i - son e - le - - - i -

son Ky - ri - e e - le - i - son e - le - - - i -

(y) (bb)

son e - le - i - son e - le - - - - - i - son e - le - i - son e - le - - - - -

(z) (cc)

Ky - ri - e e - le - i - son e - le - - - - - i - son e - le - - - - -

son Ky - ri - e e - le - i - son e - le - - - - -

son e - le - i - son e - le - - - - - son e - le - i - son e - le - - - - - i - son

(ff) (hh)

- - - i - son e - le - i - son Ky - ri - e e - le - - - - -

son e - le - - - - - i - son e - le - i - son Chri - ste e - - - - -

(ee) (gg)

- - - i - son Chri - ste e - le - i - son Chri - ste e - le - - - - - i - son

(dd)

Ky - ri - e e - le - i - son e - le - - - - - i - son

(mm) (oo)

- - - i - son Ky - ri - e e - le - i - son e - le - - - - - i - son e - - - - -

(nn)

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

(ii)

Chri - ste - e lei - son e lei - - - - - son e - le - - - - - i - son e - le - - - - -

(kk)

Chri - ste e - le - - - - - i - son e - le - i - son e - le - - - - -

(ll)

The musical score is written for a vocal part and a piano accompaniment. It consists of three systems of staves. The key signature is one sharp (F#), and the time signature is 3/8. The lyrics are in Latin, and the score includes various performance markings such as (rr), (ss), (qq), (pp), (vv), (uu), (tt), (xx), (yy), (zz), (A), (B), (C), and (D).

System 1:

- Vocal:** le - i - son e - le - - - - i - son Chri - ste e - lei - son e - le - i - son
- Piano:** e e - le - i - son e - le - - - - i - son Chri - ste e - lei - - son e -
- Lyrics:** - i - son e - le - - - - i - son Ky - ri - e e - le - i - son e - le -
- Lyrics:** - i - son e - le - i - son Ky - ri - e e - le - i - son e - le -

System 2:

- Vocal:** Ky - ri - e e - le - i - son e - le - - - - i - son
- Piano:** lei - son e - le - - - - i - son e - le - - - - i - son
- Lyrics:** - - - i - son Chri - ste e - le - i - son e - le - - - - i - son e - lei - son Chri - ste e - lei - son e -
- Lyrics:** - i - son Chri - ste e - le - - - - i - son e - le - i - son Chri - ste e -

System 3:

- Vocal:** Chri - ste e - lei - son s - lei - - - son e - lei - son Chri - ste e - lei - son e -
- Piano:** - i - son Chri - ste e - lei - son e - le - - - i - son Chri - ste e - lei - son e -
- Lyrics:** le - i - son Chri - ste e - le - - - i - son Chri - ste e - le - - -
- Lyrics:** lei - son e - le - - - i - son Ky - ri - e e - le - i -

lei - son e - le - i - son Chri-ste e - lei - son e - le - i - son.
 lei - son e - le - i - son Chri-ste e - lei - son e - le - i - son.
 - i - son e - lei - son Chri-ste e - lei - son e - le - i - son.
 son e - le - i - son Chri-ste e - lei - son e - lei - son.

Fig 1. Em. Bach

reprise

3

Tab. L

Fig 1.



Fig 2. Fuga Graupner

Tempo giusto



Tab. LI

Fig 1. Em. Bach

The musical score consists of four staves, each beginning with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals. The first staff contains a sequence of eighth and quarter notes. The second staff is divided into two parts: the first part, labeled (a), continues the melodic line, and the second part, labeled (b), features a more complex rhythmic pattern with slurs. The third staff, labeled (c), shows a continuation of the melody with some chromaticism. The fourth staff, labeled (d), concludes the piece with a final cadence. The entire score is presented in a clear, professional layout with standard musical notation.

The image displays a page of musical notation for a piano piece, consisting of nine systems of staves. Each system typically contains a grand staff (treble and bass clefs) with various musical notations, including notes, rests, and dynamic markings. The notation is in a key signature of two flats and common time. The systems are labeled with letters in parentheses: (g), (h), (i), (k), (l), (m), (n), (o), (p), (q), (r), (s), (t), (u), (x), (y), and (z). The notation includes various musical symbols such as notes, rests, and dynamic markings, and the systems are arranged in a vertical sequence.

Tab. LII

Fig 1. Em. Bach

The musical score for Tab. LII, Fig 1. Em. Bach, is presented in a single system with four rows of staves. Each row contains seven measures, numbered 1 through 27. The notation is in common time (C) and the key signature is one flat (B-flat). The first three rows each contain a treble and bass staff, while the fourth row contains a single grand staff (treble and bass). The measures are numbered 1 through 27, with the last measure (27) being a whole note chord. The notation includes various note values, rests, and accidentals, with some measures featuring slurs or ties.

Tab. LIII

Musical score for Tab. LIII, measures 28-61. The score is written for piano (p) and consists of six systems of two staves each. The key signature is one flat (B-flat) and the time signature is 3/4. The measures are numbered 28 through 61. Measure 61 contains an asterisk (*) above the final note.

Measures 28-33: First system. Measures 34-39: Second system. Measures 40-45: Third system. Measures 46-52: Fourth system. Measures 53-57: Fifth system. Measures 58-61: Sixth system.

Tab. LIV

62. 63. 64. 65. 66. 67. 68.

69. 70. 71. 72. 73. 74.

Fig 1.

Fig 2.

Fig 3. Fr. Bach

Fig 4.

Fig 5.

Fig 6.

Fig 7.

Tab. LV

Fig 1.
(a)

(b) Evol.

Fig 2.
(a)

(b)

(c)

(d)

(e)

(f)

(g)

Fig 3. Kirnberger

Fig 4. id.

2.th.

1.th.

3.th.

Tab. LVI

Fig 1.
(a)

(b) mot. retr.

Fig 2.
(a)
(c) Evol. ad. 8.

Fig 3.
(c) mot. contr.
(d) Evol. ad. 8.

Fig 4.
Evol.

Fig 5.
Evol.

Fig 6.
Evol.

Fig 7.
Evol.

Fig 8.
Evol.

Tab. LVII

Fig 1.
7.

Evol.

Fig 2.

Evol.

Fig 3.

Evol.

Fig 4.

Fig 5.

Fig 6.

Fig 7.

Fig 8.

Evol. ad. 10.

mot. contr.

Evol. ad. 10.

Fig 9.

mot. contr.

Evol. ad. 12.

Fig 10.

Tab. LVIII

Fig 1. Kirnberger



Fig 2. id.



Fig 3. id.



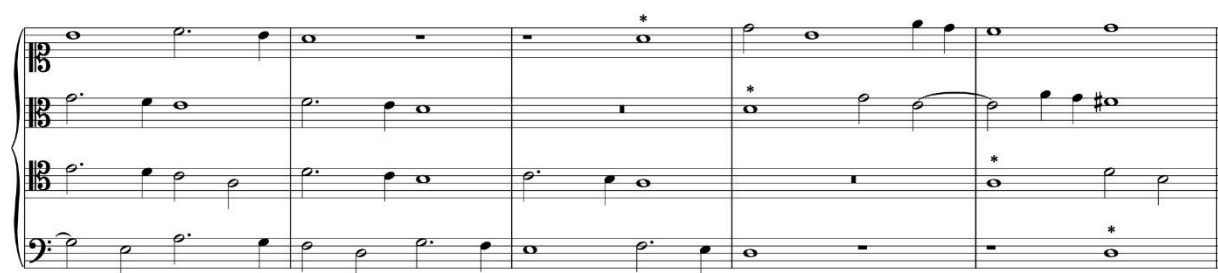
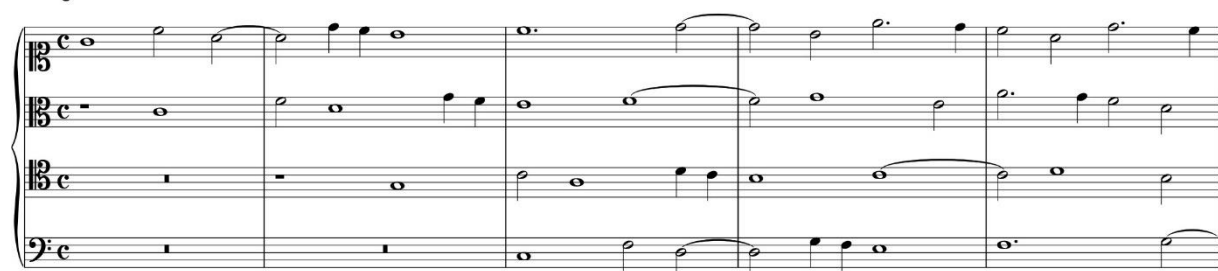
Fig 5. Fr. Bach



Fig 6. id.



Fig 7. Bendinelli



KIRNBERGERO

*Amico Oprimo, melopoëtae Sagacissimo, dicatorim ab auctore
Quadriga canonum perpetuorum*

Fig 8. *à 2.* Fig 9. *à 2.*

Fig 10. *à 2.* Fig 11. *à 4.*

Tab. LIX

Duo in contrap.

Allegro assai

ad 8. 11. et 12.

The musical score is written for two staves (treble and bass clef) in 2/4 time. The key signature has one flat (B-flat). The tempo is marked 'Allegro assai'. The score is divided into 10 systems, each containing two staves. Various letters in parentheses are placed above or below notes throughout the score, likely indicating specific points of interest or fingerings. The notation includes a variety of musical symbols such as eighth notes, sixteenth notes, rests, and accidentals.

Tab. LX

2

Tab. LX

2

(nn)

(oo)

(qq)

(rr)

(tt)

(pp)

(ss)

(uu)

(xx)

(yy)

(ww)

(zz)