A COURSE
OF
COUNTERPOINT
AND
FUGUE,
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SECOND EDITION.

This Work is adopted as the Code of Instruction in Composition for the Classes of the
French Conservatory.

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MDCCCXLII.
STRICT FUGUE
in TWO PARTS.

Subject.

Answer.

Counter-subject.

Coda till the re-entry of the Subject.

Subject.

Counter-subject.

Counter-subject.

Answer.

Engraved by M. Trencher.
Subject in the Minor of the Supertonic & curtailing Episode.
TONAL FUGUE

in Two Parts.

Subject.

Counter-subject.

Answer.

Codetta.

Counter-subject.

Subject.

Answer.

Counter-subject.

Episode composed of a fragment of the Counter-subject.
Counter-subject.

Answer.

Subject.

Counter-subject.

Episode composed of a fragment of the Counter-subj.

Subject in the sub-dominant.

Answer. Counter-subj.
Episode composed of a fragment of the Subject in imitation.

Subject in the relative Minor.

Counter-subj.

Counter-subj.

Answer.

Codetta.

Counter-subj.

Subject.
Subject.

Episode.

Answer still closer.

Subject in answer to the subject.
Strict Fugue in Three Parts.

This Fugue by the nature of its subject, requires a frequent use of the chromatic genus; and from its melodic figures and the multiplicity of notes, it possesses somewhat of an instrumental character.
Answer.

2nd Counter-subject.

1st Counter-subject.

Imitation.

Episode composed of a fragment of the 1st Counter-subject.

Imitation.

2nd Counter-subject.

Answer.

Codetta.
Answer.

Counter-subj. inverted.

Episode.

Counter-subject to the new subject.

New subject composed of the End of the Codetta to the 1st subject.

Answer to the new subject.

Counter-subject.
Tonal Fugue in Three Parts,
with One Counter Subject.

Soprano.

Subject.

Tenore.

Counter-subject.

Basso.

Codetta.

Answer.

Counter-subj.

Part ad libitum.

Episode which in modulating leads to the reappearance of the sub-

2018.
Part ad libitum.

Subj.

Counter-subj.

Answer.

Codetta.

Counter-subj.

Part ad libitum.

Episode composed of a part of the Counter-subj. in imitation.
Counter-subject imitated.

Subject in the relative Minor curtailing in imitation of the subject in the sub-dominant.

Second imitation in the Minor mode of the mediant.

Counter-subj.

Episode.
TONAL FUGUE in Four Parts,
with One Counter Subject.

Soprano.
Subject.

Contralto.

Tenor.
Counter-subject.

Basso.
added part.

Answer.

Counter-subj.
Codetta composed of a new melodic passage as a theme for the Episode.

Subject.

Counter-subject.
Subject in the relative Major.

Counter-subject.

Subject in the sub-dominant serving as an answer.

Counter-subject.
Fragment of the subject serving as a motif for this Episode.

Imitation.

Imitation.

Imitation.
Counter-subj.

Answer.

Counter-subj.

Subject by augmentation.

Answer by augmentation.
TONAL FUGUE in Four Parts,
and with Two Counter Subjects.

Soprano.

Alto.

Tenore.

Basso.

Subject.

2nd Counter-subj.

1st Counter-subject.

1st c.s.

Answer.

2nd c.s.
Subject.

Episode.

Imitation of a fragment of the added part.
Subject in the sub-dominant.

Answer to the Subject in the sub-dominant.
CHROMATIC FUGUE in FOUR PARTS
With THREE COUNTER Subjects.

The Subject of this Fugue belongs to a Tonal Fugue, since it at first descends from the Tonic to the Dominant; the Answer therefore ought to proceed from the Dominant to the Tonic.

EXAMPLE of the Answer, according to the Rules of the Tonal-Fugue.

Subject. \[\text{Subject.}\]
Answer. \[\text{Answer.}\]

But this Answer would have rendered the treatment of the Counter Subjects very difficult, and would have required frequent alterations; we have therefore considered it better to treat it as a strict Fugue.

This Fugue from the manner in which it is conducted, and by the very nature of the Subject, may be regarded as a Fugue of Intonation.

Soprano. \[\text{Soprano.}\]
Codetta leading to the reply of the Subject.

added part ad libitum
imitating the 2d Counter-subj. 2d C.S.

Subject. 1st C.S.

3rd C.S.

Codetta.
Fragment of the 3rd C.S.

Answer.

1st C.S.

added part.

2nd C.S.
Subject curtailed, entering before the end of the Answer and serving as a motto for the Episode.

Imitation of the new Counter-subject.

Fragment of the 3d Counter-subject.

Fragment of the 2d Counter-subject.
Subject introduced in this Episode: but with only one of the old
Counter-subjects, and the new Counter-subject.

1st C.S.

New Counter-subj.

Part ad libitum.

3rd Counter-subj.

Continuation of the Episode, formed by imitation of the 3rd Counter-subject and further on by a fragment of the 2nd combined with the 3rd C.S.
2\textsuperscript{nd} Counter-subject combined with a fragment of the 3\textsuperscript{rd} C.S.

Fragment of the 3\textsuperscript{rd} C.S.

of the fragment of the 2\textsuperscript{nd} Counter-subj.
Fragment of the Subject.

New Counter-subject.

Fragment of Imitation

Fragment of the 1st Counter-subj.

New Counter-subject.

Pedal on the dominant of the relative Major.

the 1st Counter-subj.

of the fragment of the Subject.

ter-subject.
Counter-subject on the subj. inverted and diminished.

Fragment of the subject transposed into the relative Major but by contrary movement and by diminution.

Answer to

Reply to
to the Counter-subj.

the subject inverted and by diminution.
the subject diminished and inverted.

Reply of the Answer

Counter-subj.

Subject.

Episode composed of the IV part of the subject inverted.
Imitation.

Imitation.

of the subject by diminution.

Fragments by contrary movement.

Imitation of

Id.

Fragment of the 3rd C.S.

Id.
this fragment.

...et and the subject inverted, combined together.
Fragment of the Counter-subject of the subject inverted.

Imitations of this fragment.

Fragment of the subj.  
Idem.

Fragment of the 1st C.S.  
Idem.

Subject by augmentation.
Stretto.

Subject.

Answer closer to the subject.

Subject.

Answer drawn closer to the subject.
Fragment of the 3rd C.S.

Fragment of the 2nd C.S.

Fragment of the 2nd C.S.

Imitation.

Imitation.

Stretto by diminution.

Subject by diminution

Answer by diminution.
brought closer to the Answer.

Subject by diminution, brought closer.

diminution.

Subject by diminution.

Answer still closer.

Subject by diminution.

Answer.

Fragment of the 3d C.S.

Fragment of the 3d Counter-subj.
Continuation of this Episode on a Pedal, supporting various artifices.

Stretto by diminution on the Pedal.

Subject by diminution:

Answer.

Answer by diminution.

Subject.

Fragment of the 3rd C.S.

Fragment of the 2nd C.S.
Imitation of the fragment of the 3rd C.S.

Fragment of the 29th Counter-subj.

Imitation of the fragment of the 29 C.S.

Fragment of the 3rd C.S.
Remark.

We have not hitherto spoken of the Plagal Cadence which is often met with in ancient compositions.

The Ancients termed Authentic that Cadence which we now call Perfect, that is to say the progression from the dominant to the Tonic.

They gave the name of Plagal Cadence to the progression from the Sub-dominant to the Tonic, and often concluded their Compositions by this sort of cadence, always making the chord of the Tonic major, whatever mode the piece might be in. This Cadence was peculiar to the Plagal tones of the ecclesiastical modes.
TONAL FUGUE of great length,
in 8 PARTS for TWO CHOIRS.
3d Counter-subj.

Part ad libitum.

a-

Imitation in the 10th

sae-
cu-
li-
a-

men

Part which proposes a new C.S.

Part ad libitum.

a-

men

a-

men

Imitation in the 8th below the 3d subj.

a-

men

a-

men
Answer to the new Counter-subj.

- men  a
- 3rd Counter subj.

- men

Imitation in the 10th

- tam venturi -
  saec -
  - cu -
  - lia -

Imitation in the unison.

- men  a

- ad libitum

- a

- men
Answer to the 2nd new Counter-subj.

Part ad libitum.

Answer of the 1st new C.S. 3rd C.S.

Answer to the Subj.

Et vitam venturiae secuturam

Answer to the 2nd Counter-subj.

Answer to the 1st Counter-subj.

men

men a

men
Episode introducing the dominant on which the Subject is resumed.

Men

Imitation in the unison.

Men

Imitation in the 10th

li a

men

Men.
augmentation mixed with the Counter-subjects.

vitam venturi

et vitam venturi sae

imen a

vitam venturi

imen a

imen a
Episode which in

saeculilamen

culilamen

men

men

men

men

men
modulating brings in the Answer by augmentation in the relative Minor key.
Episode continues always modulating.

\[ \text{Et vi...} \]

Subject in the sub-dominant.

\[ \text{Et vitam venturisaeclii} \]
Et vitam venturi

...
-subject inverted with alterations.

- tam ven-tu-ri sae-cu-li a-

- men a- men a-
Et vitam ven. tu. ri sae. cu.

Answer the same.

...
-tam venturi saeculiam

amen amen amen
Et vita tuæ sacrum

amen amen amen amen
Subject in A minor, and in its primitive form.

Et vi... tam ven.tu...ri sae...cu...li

a...men

a...men a...men

Et vi...

a...men

Et vi...

a...men a...men a...

Subject inverted.

Et vi... tam ven.tu...ri sae...
Episode which

venturi sæculi

men

amen

imen

tam venturi sæculi

tam venturi sæculi amen

amen amen amen

amen amen amen

culi amen
modulates and the two choirs
imitate each other alternately.
a - m e n

a - m e n

a - m e n

a - m e n

m e n e t ...... v i

m e n a -

m e n a -

m e n e t ...... v i
amen amen amen
amen amen amen
amen amen amen
amen amen amen
amen amen amen
amen amen amen
amen amen amen
amen amen amen
amen amen amen
amen amen amen
amen amen amen
amen amen amen
amen amen amen
amen amen amen
amen amen amen
amen amen amen
et vittam ven. tu - ri sae - cu - li

men a - men

men a - men

men a - men

men a - men

men a - men

men a - men

men a - men

men a - men

men a - men
Stretto.

Et vi-tam ven-tu-ri sae-cu-

Et vi-

A-

men a-

A-

men a-

A-
Stretto with the 3 Counter-subjects.
Symmetrical progression by the Subject in augmentation.

\[\text{amen} \quad \text{amen} \quad \text{amen} \quad \text{amen} \]
\[\text{amen} \quad \text{amen} \quad \text{amen} \quad \text{amen} \]
\[\text{amen} \quad \text{amen} \quad \text{amen} \quad \text{amen} \]
\[\text{et vitam venturi} \]
\[\text{et vitam venturi} \]
\[\text{amen} \quad \text{amen} \quad \text{amen} \quad \text{amen} \]
\[\text{amen} \quad \text{amen} \quad \text{amen} \quad \text{amen} \]
a - men a - men a - men

a - men a - men a - men

a - men a - men a - men

a - men a - men a - men

a - men a - men a - men

a - men a - men
Stretto still closer.

et vitam venturi

et vitam venturi sae...
vi...tam vent...ri sae...culi a...
et vi...tam vent...ri sae...culi
et ...... vi-tam vi-tam ven-

...... vi-tam ven-tu-ri ven-

a - men a - men et vi-tam

a - men a - men vi-

...... vi-tam ven-tu-ri sae-

...... vi-tam ven-tu-ri

tam ven-tu-ri sae - cu -

men a - men a - men et
Pedal on which the closest Stretto of the Subject is introduced as well as the Counter-subjects.

\[\text{et vi._ram ventu._ri sae...} \]

\[\text{et vi._ram ven._tu._ri ven._tu._ri sae...} \]

\[\text{et vi._ram ventu._ri sae... cu...} \]

\[\text{men...} \]

\[\text{men...} \]

\[\text{men...} \]

\[\text{men...} \]

\[\text{men...} \]
introducing the conclusion of the Fugue.
Allegro Moderato.
Soprano.

Contralto. Subject.

Tenore.

Basso.

Organo. Tasto Solo.

Soprano.

Contralto.

Tenore.

Basso.

Organo.
Part ad libitum.

Amen

Part ad libitum.

Amen

Answer to the 2nd C.S.

Amen

Subject.

in gloria

Cum sancto spiritu in

Amen

Amen
Answer to the Subject.

Cum sancto spiritu in gloria Dei

in gloria Dei patris amen

amem

tris in gloria Dei

Part ad libitum imitating a portion of the

men amen

men
pa-tris

me-men

in glo-ria De-i pa-

pa-tris a-men a-men a-

Answer to 1st C.S.

a-men

me-men a-men a-men

melody proposed by the Counter-tenor.
Portion of the 1st Counter-subj.

\begin{verbatim}
\textbf{Subject.}

\textbf{Cum sancto spiritu in gloria}

\textbf{Imitation of the}

\textbf{tris}

\textbf{men}

\textbf{a}

\textbf{men}

\textbf{a}

\textbf{Portion of a close imitation of the Answer.}

\textbf{Cum sancto}

\textbf{men}

\textbf{Cum sancto spiritu}

\textbf{men}

\textbf{Cum sancto}
\end{verbatim}
De i pater

Part ad libitum imitating a portion of the Subject.

spiri tu in gloria

Cum sancto spiritu in

tu in gloria Dei patris a-

spiri tu in gloria Dei patris
Episode formed by an imitation of the Counter-subj. modulating in

\[ \text{music notation} \]
order to return to the principal key on which the answer
to the subject re-appears in the dominant.
Portion of the 2nd C.S.

Portion of the 1st C.S.

in glori.a

a

Part ad libitum.

De.i pa--tris a-

a--men

Answer in the Octave of the dominant more complete.

Cum sancto spir.i.tu in

but curtailed.

spir.i.tu in gloria De.i pa--tris

Portion of the 2nd C.S.

in glori.a De--i patris a--
Parts ad lib:

a-men a-men

a-men a-men

a-men a-men

a-men a-men

Episode similar to the preceding which after modulating steps on the dominant.

tris a

a-men a-men

Part ad lib:

a-men a-men a-
repercussion of the latter closer to the Answer.

\[ \text{glo-ria De-\ i pa-tris De-\ i pa} \]
\[ \text{in glo-\ ri-a} \]
\[ \text{De-\ i pa-tris} \]
\[ \text{glo-ri-a De-\ i pa-tris De-\ i pa} \]

Episode answering the other by an imitation in the unison.

\[ \text{Cum sancto spi-ri-tu in gloria De-\ i pa-san} \]
\[ \text{ci to spi-ri-tu in glo-ri-a} \]
\[ \text{sanc.to spi-ri-tu in glo-ri-a} \]
\[ \text{Cum sancto spi-ri-tu in glo-ri-a De-\ i} \]
Cum sancto spir. in gloria Dei

patris amen amen amen

Dei patris amen amen

men amen amen

men amen amen

men amen amen

men Dei patris amen amen

amen amen amen
The episode goes on introducing a portion of the Coupure, in contrary motion.

The episode goes on introducing a portion of the Coupure, in contrary motion.
by augmentation of the first Counter-subj. modulating to the sub-dominant and then returning to the principal key.
The Episode continues

Imitation of the preceding contrivance, stepping on the dominant.
by a portion of the 1st Count-subj., imitated and drawn closer; after modulating this episode closes in $E_b$ minor.
spiritus in gloria Dei patris

gloria Dei patris cum sancto spiritu in gloria

sancto spiritu in gloria Dei patris

Imitation of this inversion.

amen

cum sancto spiritu in gloria

amen

cum sancto spiritu in gloria

amen

Subject nearly inverted.

cum sancto spiritu in gloria Dei
Dei patris

amen a

gloria Dei patris

amen a

patris
Conclusion:

\[ \text{a-men a-men} \]

\[ \text{a-men a-men} \]

\[ \text{a-men a-men} \]

\[ \text{a-men a-men} \]

\[ \text{a-men a-men} \]

\[ \text{a-men a-men} \]

\[ \text{a-men a-men} \]

\[ \text{a-men a-men} \]
APPENDIX.

CANTI FIRMI, or SUBJECTS.
to serve for LESSONS in Strict Counterpoint.

In C.

1. 

2. 

3. 

4. 

5. 

6. 

7.
13.

14. Variation instead of the three last bars.

15.

16. In D.

17.

18.
In A.

41.

42.

43.

44.

45.

Variation instead of three last bars.
Basses for Counterpoint in 8 Parts,
and for Two Choirs.

1.

2.