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<th><strong>Title</strong></th>
<th>A course of counterpoint and fugue</th>
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A COURSE 
OF 
COUNTERPOINT 
AND 
FUGUE, 
BY 
L. CHERUBINI, 
MEMBER OF THE FRENCH INSTITUTE, 
DIRECTOR OF THE CONSERVATORIO OF MUSIC IN PARIS, 
OFFICER OF THE LEGION OF HONOUR, ETC. 
TRANSLATED BY 
J. A. HAMILTON. 
AUTHOR OF THE MUSICAL CATHECHISMS, GRAMMAR, DICTIONARY, ETC. ETC. 
SECOND EDITION. 
This Work is adopted as the Code of Instruction in Composition for the Classes of the 
French Conservatory. 
VOL. II. 
PUBLISHED BY R. COCKS AND CO 
20, PRINCES STREET, HANOVER SQUARE: 
Musiclesellers in ordinary to Her Majesty Queen Victoria. 
SOLD ALSO BY MESSRS. SIMPKIN, MARSHALL, AND CO, STATIONERS’ 
COURT. 
MDCCCLXLI.
Strict Fugue

in Two Parts.

Subject.

Answer.

Counter-subject.

Codetta till the re-entry of the Subject.

Subject.

Counter-subject.

Counter-subject.

Answer.

EPGRATED BY M. TRENKIN.
Episode composed of fragments of the Subject.

Subject in the relative Minor mode.

Answer curtailed.

Episode.
Modulation to the Minor of the original key.

Stretto. Answer.

Subject. Answer.
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-subject.

Answer.

Codetta.

Counter-subject.

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.

---

**Soprano.**

**Subject.**

**Contralto.**

**Basso.**

**End of subj. Codetta.**

---

**1st Counter-subject.**

**Answer.**

**Codetta.**

---

**2nd Counter-subject ad libitum.**

**3rd Counter-subject.**

**Subject.**
Answer.

Counter-subj. inverted.

Episode.

Counter-subject to the new subject.

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

Answer to the new subject.

Counter-subject.
Fragment of the Counter-subject to new subject in imitation.
TONAL FUGUE in THREE PARTS,
with ONE COUNTER SUBJECT.

Seprano.

Subject.

Tenore.

Counter-subject.

Basso.

Codetta.

Answer.

Counter-subj.

Part ad libitum.

Episode which in modulating leads to the reappearance of the subj.
Modulation into the sub-dominant.

The same to the relative Minor Key.

Imitation of Return to the principal key. Counter-subj. curtailed with modulation.

Subject curtailed.

Imitation of the Counter-subj. the subject in the 9th or 2d

Imitation in the 3rd! Episode.

Counter-subj. curtailed.
Counter-subject imitated.

Subject in the relative Minor curtailed in imitation of the subject in

Second imitation in the Minor mode of the mediant.

Episode.
Tonal Fugue in Four Parts, with One Counter Subject.

Soprano: Subject.
Contralto: Counter-subject.
Tenore: Answer.
Basso: added part.
Codetta comp'd 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.
Episode.

Fragment of the subj. serving as a motivo for this Episode.

Imitation.

Imitation.

Imitation.
TONAL FUGUE in Four Parts, 
and with Two Counter Subjects.

Soprano.

Subject.

Alto.

2nd Counter-subj.

Tenore.

1st Counter-subject.

Basso.

1st C.S.

Answer.

2nd C.S.
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.

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.
Codetta leading to the reply of the Subject.

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

Subject.
1st C.S.

3rd C.S.
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 motive for the Episode.

Imitation of the new Counter-subject.

Fragment of the 3rd Counter-subject.
Subject introduced in this Episode: but with only one of the old

Counter-subjects, and the new Counter-subject.

1st C.S.

Part ad libitum.

3rd Counter-subj.

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

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

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

New Counter-subject.

Fragment of the 1st Counter-subj.

New Counter-subject.

Imitation

Fragment of the 1st Counter-subj.

Pedal on the dominant of the relative Major.

of the fragment of the Subject.

ter-subject.
this fragment.

Feet and the subject inverted, combined together.

Id.
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.
Answer in contrary motion and by diminution.

Answer proceeding with the subjects and answers diminished and inverted.

Subject the same.

Answer in contrary motion and by diminution.

3rd Counter-subj.

Id.
Continuation of this Episode on a Pedal, supporting various artifices.

Stretto by diminution on the Pedal.

Subject.

Frag. of the 3rd C.S.

Frag. of the 2nd C.S.
Imitation of the fragment of the 3\textsuperscript{rd} C.S.

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

Imitation of the fragment of the 2\textsuperscript{nd} C.S.

Fragment of the 3\textsuperscript{rd} 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.

Soprano.

Contralto.

Tenor.

Basso.

Soprano.

Contralto. 2nd Counter-subj.

Tenor. 1st c.s.

Amen

Basso. 3rd c.s.

Organo.
Imitation in the 10th Part which proposes another Counter-subject.

\[
\text{Et vi\-tam ven\-tu\-ri}\]

Imitation in the unison of the 3rd C.S. Answer of the 3rd C.S.

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

Answer of the 1st C.S.

\[
\text{A\-men}\]
3d Counter-subj.

Part ad libitum.

Imitation in the 19th

 sæculi a - men

Part which proposes a new C.S.

Part ad libitum.

a - men

Imitation in the 8th below the 3d subj.

- men

2918
Part ad libitum.

Answer to the other counter subj. proposed.

a

men

Subject resumed.

Et vi

1st Counter subj.

A

men

men

ad libitum.

2nd C.S.

a

men

a
Answer to the new Counter-subj.

- men
  a
  3rd Counter subj.

- tam venturi saeculia

men

Imitation in the 10th

- 

Imitation in the unison.

- men
  a

ad libitum.

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

---

Part adlibitum.

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

---

Answer to the Subj.

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

Answer to the 2nd Counter-subj.

---

Answer to the 1st Counter-subj.

---

A...men

---

A...men

---

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

- men
- a

Imitation in the unison.

- men a
- men

Imitation in the 10th

li a
- men

- men.
augmentation mixed with the Counter-subjects.

vitam venturi

et vitam venturi sae

men a

vitam venturi

a men a

men

men a
Episode which in

saeculi a men
culi a men

saeculi a men

saeculi a men
modulating brings in the Answer by augmentation in the relative Minor Key.
tam venturi saeculam

amen

amen

amen

amen
Episode continues always modulating.

men a--------men a

men

li a

men

Subject in the sub-dominant.

men a------men Et vi------

men a------men

li a------men a

Et vi----tan ven tu ri sae cu li
Et vitam venturi

amen

Subj. in A minor.

amen

amen

amen

amen
subject inverted with alterations.

-tam venturi saeculii

-men a men a
Answer the same.

Et vitam ven- \textit{tu}ri sae-\textit{cu}men a-\textit{men} a

---

men a.---

---

---

---
Et viva

Amen

Amen
Et vitam venturi

amen amen

amen

amen amen

amen

amen amen

amen

amen amen

amen

amen

amen amen amen

tam venturi saeculi amen amen
Subject in A minor, and in its primitive form.

\[
\text{Et vitam veniam saeculi a men a men}
\]

Subject inverted.

\[
\text{Et vitam veniam saeculi a men a men}
\]
Episode which

ven-tu-ri sae-cu-li

men

a-men

tam ven-tu-ri sae-cu-li

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

men

a-

men a-

a-

men a-

cu-li a-
modulates and the two choirs imitate each other alternately.
et .......... vitam

am 

am 

et vitam 

tam 
et 

am 

am 
et ........
a - m e n  a - m e n  a - m e n
a - m e n  a - m e n  a - m e n
a - m e n  a - m e n  a - m e n
a - m e n  a - m e n  a - m e n

s æ c u l i  a - m e n  a - m e n  a -
et vitam venturi saeculi
Et vitam venturi saeculum

Amen a
li amen a

tam venturi sæculi a

men

amen a

Et vitam venturi
Stretto with the 3 Counter-subjects.
Symmetrical progression by the Subject in augmentation.

\[\text{amen amen amen} \]

et \[\text{vita} \text{tam ven} \text{tu} \text{ri} \]

et \[\text{vita} \text{tam ven} \text{tu} \text{ri} \]

\[\text{amen amen amen} \]

\[\text{amen amen amen} \]
a

men

a

men et

tam ven.tu.ri sae.cu.lio.men

vi.tam ven.tu.ri sae.cu.lio.men

et

et

men et vi.

a

men a

2918.
Pedal on which the closest Stretto of the Subject is introduced as well as the Counter-subjects.

et vitam venturis

et vitam venturis venturis

et vitam venturis

men

et vitam ven.

men et vitam ven.

men et vitam venturi

men et vitam venturi

men
introducing the conclusion of the Fugue.

\[
\text{amen amen amen}
\]

\[
\text{amen amen amen}
\]

\[
\text{amen amen amen amen}
\]

\[
\text{amen amen amen amen}
\]

\[
\text{amen amen amen amen}
\]

\[
\text{amen amen amen amen}
\]

\[
\text{amen amen amen amen}
\]
2° Counter-subj.

2° Couter-subj.

2° Couter-subj.

2° Couter-subj.

2° Couter-subj.

2° Couter-subj.

2° Couter-subj.

2° Couter-subj.

2° Couter-subj.

2° Couter-subj.

2° Couter-subj.

2° Couter-subj.

2° Couter-subj.

2° Couter-subj.

2° Couter-subj.

2° Couter-subj.

2° Couter-subj.

2° Couter-subj.

2° Couter-subj.

2° Couter-subj.

2° Couter-subj.

2° Couter-subj.

2° Couter-subj.

2° Couter-subj.

2° Couter-subj.
Dei patris amen

Gloria Dei pa
Answer to the Subject.

Cum sancto spiritu in gloria Dei

in gloria Dei patris amen

amen tris in gloria De

Part ad libitum imitating a portion of the

amen amen
Pa-tris

men

men in glò-ria De-i pa-

patris a-men a-men a-

A-nswèr to 1st C.S.

a-men

men a-men a-men

melody proposed by the Counté-ter-

men a-men a-

men...... a
Portion of the 1st Counter-subj.

Subject.

Cum sancto spiri-tu in glo-ria

Imitation of the

tris

imen

imen

Portion of a close imitation of the Answer.

Cum sancto

Answer curtailed.

imen

imen

Cum sancto spiri-

imen

Cum sancto
Idem.

Dei patris

above portion of the Counter-subj.

Part ad libitum imitating a portion of the Subject.

spiritu in gloria

Answer of the Subj.

Cum sancto spiritu in

- tu in gloria Dei patris a-

spiritu in gloria Dei patris
Dei patriis amen

Gloria Dei

Amen amen amen
Episode formed by an imitation of the Counter-subj. modulating in
order to return to the principal key on which the answer, to the subject re-appears in the dominant.

amen

amen

amen

Portion of the 1st C.S.

amen

answer in the dominant

Cum sancto
Portion of the 2<sup>nd</sup> C.S.

in glæoria

Portion of the 1<sup>st</sup> C.S.

Dei patris

a men

Part ad libitum.

Dei patris

a men

Answer in the Octave of the dominant more Complete.

Cum sancto spiritu in

but curtailed.

spiritu in glæoria Dei patris

in glæoria Dei patris a
Dei patris

_______________

_______________

a·men

_______________

_______________

gloria Dei pa·

Imitation of the 1st Subj.

a·men

1st Counter-subject.
a

_______________

_______________

men
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

men a-men

Part ad lib:

a-men a-men a-
Episode in which is introduced the Answer to the Subject and the

Cum sancto spirĭtu in

Cum sancto spirĭtu

Cum sancto spirĭtu in gloriă

Cum sancto spirĭtu in

Cum

Cum

Cum

men

men

men
repercussion of the latter closer to the Answer.

glo-ria De-i pa-tris De-i pa-

in glo-ri-a

De-i pa-tris

glo-ria De-i pa-tris De-i pa-

Episode answering the other by an imitation in the unison.

Cum sancto spi-ri-tu in glo-ria De-i pa-
sancto spi-ri-tu in glo-ri-a

Cum sancto spi-ri-tu in glo-ri-a

Cum sancto spi-ri-tu in glo-ria De-i
Cum sancto spíritu in glória Deí patris a_men a_men a_men
Deí patris a_men a_men
a_men a_men a_men
a_men a_men a_men
a_men a_men a_men
a_men Deí patris a_men a_men a_men
Imitation in contrary motion.

men

men in glo

pa

tris

men

men a

men

The episode goes on introducing a portion of the Countersubin contrary motion.
in glori

a

in glori

amen

amen

amen
by augmentation of the first Counter-subject modulating to the sub-dominant and then returning to the principal key.
The Episode continues

Imitation of the preceding contrivance, stopping on the dominant.
Stretto.

Cum sancto

Cum sancto spi._ri._tu in

Cum

Cum

Portion of the 1st Counter-subj.

a

a
spiritu in gloria Dei patris a

Gloria Dei patris cum sancto spiritu in gloria

Sancto spiritu in gloria Dei patris a

Imitation of this inversion.

Men

Cum sancto spiritu in gloria

Men

Cum sancto spiritu in

A

Subject nearly inverted.

Cum sancto spiritu in gloria Dei
Conclusion:

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

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

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

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

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

CANTI FIRMi, or SUBJECTS.

to serve for LESSONS in Strict Counterpoint.

In C.

1. \( \text{\begin{array}{c}
E & f & g & a & f & e & d & c \\
\hline
E & f & g & a & f & e & d & c \\
\hline
E & f & g & a & f & e & d & c
\end{array}} \)

2. \( \text{\begin{array}{c}
E & f & g & a & f & e & d & c \\
\hline
E & f & g & a & f & e & d & c \\
\hline
E & f & g & a & f & e & d & c
\end{array}} \)

3. \( \text{\begin{array}{c}
E & f & g & a & f & e & d & c \\
\hline
E & f & g & a & f & e & d & c \\
\hline
E & f & g & a & f & e & d & c
\end{array}} \)

4. \( \text{\begin{array}{c}
E & f & g & a & f & e & d & c \\
\hline
E & f & g & a & f & e & d & c \\
\hline
E & f & g & a & f & e & d & c
\end{array}} \)

5. \( \text{\begin{array}{c}
E & f & g & a & f & e & d & c \\
\hline
E & f & g & a & f & e & d & c \\
\hline
E & f & g & a & f & e & d & c
\end{array}} \)

6. \( \text{\begin{array}{c}
E & f & g & a & f & e & d & c \\
\hline
E & f & g & a & f & e & d & c \\
\hline
E & f & g & a & f & e & d & c
\end{array}} \)

7. \( \text{\begin{array}{c}
E & f & g & a & f & e & d & c \\
\hline
E & f & g & a & f & e & d & c \\
\hline
E & f & g & a & f & e & d & c
\end{array}} \)
13.  

14.   Variation instead of the three last bars.

15.  

16.   In D.

17.  

18.  

2918
In E.
41. 

In A.

42. 

43. 

44. 

45. 

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

1.

2.