

MUSIC - UNIVERSITY OF TORONTO



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NOVELLO'S

MUSIC PRIMERS
AND
EDUCATIONAL SERIES

EXAMPLES IN STRICT COUNTERPOINT

BY

Gordon Saunders

PROGRESSIVE STUDIES

FOR THE PIANO

EDITED

FACULTY
of MUSIC



UNIVERSITY
OF TORONTO

Presented to the
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Elizabeth Templeton

THIS (elements provide the differ With this in each reference to some the Studies themselves have been selected from the standard works of the most eminent Study-writers, and with these are included numerous others, which, though of equally great practical utility, have hitherto been less generally accessible.

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PROGRESSIVELY ARRANGED

BY

FRANKLIN TAYLOR.

EDITOR'S PREFACE.

The present collection of Studies is designed to provide teachers with a short course of Pianoforte Technique adapted to the needs of the average pupil, the intention being to spare the teacher the labour of choosing a sufficiently varied selection from the large mass of material existing, and at the same time to ensure that the different departments of technique shall be undertaken in the order which experience has proved to be the most beneficial.

The Studies are grouped in two Sets, and are so arranged that the different Books in which they are contained may be taken in consecutive order, but pupils who are already further advanced than the elementary stage represented by Set I. may commence at once with Set II., which will be found to be complete in itself, and to illustrate all the essential elements of technique.

Where additional studies are desired, or studies on certain subjects which are not touched upon in this series, the larger collection, published under the title of "Progressive Studies" (from which the present examples have been selected), is of course available.

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"	599	33 C	CZERNY	599	41 G	CZERNY	599	85 D
LOESCHHORN	181	17 G	BERTINI	137	40 G min.	LOESCHHORN	181	18 G
CZERNY	139	15 C	LOESCHHORN	181	29 G	KÖHLER	256	2 C
"	139	42 D	BERTINI	29	1 C	CZERNY	636	5 D
DUVERNOY	61	4 A min.	CZERNY	139	70 C	BERTINI	100	21 G

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LEMOINE	37	16 G	LEMOINE	37	20 F	BERTINI	100	5 C
CZERNY	599	92 C	BERTINI	100	13 C	CZERNY	299	14 F
"	599	84 C	CZERNY	139	36 D	"	849	11 G
"	849	14 A	BERENS	88	24 G	"	139	53 C
"	299	3 C	CZERNY	821	18 G	DUVERNOY	120	8 C

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"	748	25 C	"	821	35 E	CZERNY	834	6 A
DUVERNOY	120	3 C	"	849	8 C	BERTINI	137	36 C
CZERNY	139	28 C	BERTINI	29	20 B \flat	CZERNY	821	68 C min.
"	636	23 D	"	137	42 A min.	RINK	Andante	G
BERTINI	137	29 G	"	29	2 C min.	DUVERNOY	120	1 C
CZERNY	849	20 F						

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"	636	7 C	BERTINI	32	1 G	CZERNY	636	13 C
BERTINI	29	12 E min.	CRAMER	—	23 A	"	834	1 C
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SET II.

BOOK I.

KÖHLER	173	21 E \flat	BERTINI	32	25 C	KÖHLER	173	17 C
CLEMENTI	Prel. et Et.	C	CZERNY	355	34 F	CZERNY	713	17 C
"	Ditto	A min.	TAYLOR	—	— E \flat	CRAMER	—	18 D min.
CZERNY	299	18 G	CRAMER	—	43 C	BERTINI	29	18 C
DUVERNOY	120	10 C	TAYLOR	—	— F			

BOOK II.

CZERNY	849	22 E	CZERNY	740	2 G \flat	CZERNY	834	13 A
LOESCHHORN	52	28 C	"	748	10 B \flat	"	740	14 G min.
CRAMER	—	13 A	CRAMER	—	21 G	SCHMITT (J.)	301	— C
RINK	Allegro maestoso	C	CZERNY	748	19 A	BERTINI	134	10 A \flat

BOOK III.

CZERNY	821	120 B \flat	CZERNY	834	12 G	CZERNY	139	19 F
TAYLOR	—	— G	CRAMER	—	16 F min.	"	636	12 E \flat
CZERNY	335	3 C	CZERNY	355	32 A \flat	"	740	10 C
"	355	4 A \flat	"	355	33 E \flat	"	636	18 D \flat
"	834	25 E	SCHMITT (J.)	301	12 F	KALKBRENNER	169	20 C
CRAMER	—	41 E						

BOOK IV.

SCHMITT (A.)	16	12 C	CZERNY	740	28 B min.	TAYLOR	—	— C
CLEMENTI	Gradus 65	F	"	335	7 C \flat	CLEMENTI	Gradus 68	A
CZERNY	355	18 C	DÖHLER	42	27 { C \flat minor	BERENS	66	21 D
STEIBELT	78	11 E \flat				SCHMITT (A.)	16	56 B

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EXAMPLES IN STRICT COUNTERPOINT

(OLD AND NEW).

NOVELLO'S
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EDITED BY SIR JOHN STAINER AND SIR C. HUBERT H. PARRY.

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IN
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(OLD AND NEW)

BY
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INTRODUCTORY.

THE object of this collection of examples is to supplement the excellent Primer of Counterpoint,* for as it is principally from models the art is learned they can hardly be too numerous or too varied. Many of them, however, though intended for the student's imitation, are faulty, and in his interest call for the critical remarks offered. But if these defects be carefully observed such examples would be among the *most* useful to him. The recurrence of a blemish previously pointed out is often purposely left to the student's own discovery.

There can be but little doubt that the rules of counterpoint themselves are the result of a critical examination of early polyphonic specimens. Sir John Stainer, in reference to this point, says: "Herbarth, who is quoted with commendation by Hanslick, expresses his astonishment that musicians should still cling to the belief that 'feelings' can be the 'proximate cause of the rules of simple and double counterpoint. For these alone form the groundwork of music.' Of course," continues Sir John Stainer, "the feelings of men first decided what was pleasurable in polyphony, and from the specimens of pleasurable polyphony were afterwards drawn the rules of counterpoint; therefore it is perfectly true that 'feelings are the proximate cause of the laws of counterpoint,' however shocking this may sound to some theorists. One would have thought it impossible that any reasonable being could look upon a grammar as being the cause of a language, instead of viewing it in its true light as *a result of a language.*"†

Much to the same point Dr. Pole says: "Since it is necessary that learners should have some safe guide to enable them to speak and write in accordance with the received forms, the plan is adopted of framing rules of grammar and syntax, which, however, pretend to be no authority in themselves, being merely a commentary on the examples found in the writings taken for

* "Counterpoint," by Dr. Bridge.

† "Music in its relation to the intellect and the emotions."

INTRODUCTORY.

models. Let then, by all means, similar rules for musical composition be established and enforced ; but, at the same time, let it be properly understood what they mean. Do not tell the student that such and such combinations, such and such progressions are dictated by an unquestionable origin in natural necessity or natural laws, and that to violate them is a crime against philosophy and science. Tell him, instead, that they have been agreed to by the common consent of the best composers, and that for him to ignore or refuse to follow them is an offence of the same nature as it would be wilfully to write incorrect English, or to do any other act at variance with the ordinary practice of mankind."*

As free counterpoint is governed—technically speaking—by the rules of harmony and part-writing, no examples are given ; because the student is supposed to have already studied harmony, or is studying it concurrently with strict counterpoint, and also because the best examples are to be found in the vocal works of eminent composers with the words of the *original* setting. The student having been trained to make the best use of limited means is the more likely to employ ample resources with discretion. Yet, having mastered the rules, he should beware of becoming their slave. Valuable, and practically inexhaustible, would be found the exercise of omitting any one or more parts—even the *canto fermo*—in any model, and supplying in their places *new parts*, taking care to cover over with a book or rule the parts to be omitted.

The compiler is much indebted to Dr. C. W. Pearce for several examples ; and especially to Mr. James Higgs, B.Mus., Oxon., for much valuable time spent in examining the M.S., and also for important suggestions which have been gladly adopted. For the very many other original examples the author's apology is that the necessary variety was not available from any other source. But having freely criticized others, he, in his turn, does not expect to get off scot free.

GREENCROFT GARDENS,
HAMPSTEAD, N.W.

* "Philosophy of Music."

NOTE TO SECOND EDITION.

THE few examples in five or more parts have been transferred to the second part of "Examples in Strict Counterpoint," and other, it is hoped useful, matter substituted. Also a number of errors have been corrected.

A friendly critic* has pointed out that the term *strict* counterpoint should have been explained. That this omission had not struck the writer is due, probably, to the fact that the book was intended as a supplement to the primer, or text book. But the writer thankfully adopts the suggestion, especially as it needs but few words.

Firstly then: counterpoint or polyphony is a combination of two or more melodies,—using this latter word in its widest sense,—generally, but not necessarily constructed on a given or chosen melody, called the subject or *canto fermo*.

Two styles of counterpoint are recognized, namely, the *diatonic* and the *chromatic*, or, as they are more frequently called, *strict* and *free*. These latter terms are not quite free from antilogy, as diatonic music is naturally freer than chromatic music.

By strict counterpoint is understood: that which employs but two diatonic harmonies, namely, a bass with its third and fifth, or either; and a bass with its third and sixth, or either; and in which all discords also are diatonic.

Scholastically: there are five kinds of strict counterpoint described and classed, as, the first species, second species, &c., &c. The first species, which have notes of equal value only in all the parts, is the most ancient. The other four species are, in a sense, an ornamentation, or embroidery of the first.

Strict counterpoint (like Euclid) is not studied for itself, but for its invaluable aid in the attainment of an ultimate object.

* Mr. Cunningham Woods, M.A., Mus. B.

SIMPLE COUNTERPOINT.

CHAPTER I.

EXAMPLES OF TWO-PART COUNTERPOINT IN THE FIRST SPECIES.

1. (Transposed from the Soprano clef.)

J. J. FUX (1660—1741).

C. F.

1. This specimen, from the celebrated "Gradus ad parnassum" of John Joseph Fux, is in an old Church mode—Dorian*—but has the seventh raised in the penultimate for the cadence. The tritone (*a*, *b*) resulting from a conjunction of the chords on the fourth and fifth of the scale, and *vice versâ*, seems formerly to have been allowed; but not that formed by consecutive chords on the *third and fourth* degrees of the scale. The tritone is not allowed now in two parts in either case.

2. C. F.

FUX.

(a) (b)

2. The stagnant bass, bars 1-2, is weak. The principal defect in this example is the tonal confusion brought about by the *minor* seventh of scale rising to the tonic (*a*) (*b*), immediately followed by the cadence, in which, of course, the *major* seventh rises to the tonic.

* Helmore's "Plain Song," p. 94.

3. *

C. F.

3. The same C.F. with a counterpoint in the modern minor scale.

4. *

C. F.

4. This and the following four examples have the arbitrary (melodic) minor scale for the C.F. The harmonic form with the augmented second is not permitted.

5. *

C. F. (a)

5. The implied harmony at *a* is a first inversion—*e.g.*, a sixth not a fifth. The *complete* chord should be kept in mind.*

6. C. F. *

7. *

C. F.

8. *

C. F. 6 6

* Dr. Bridge's "Counterpoint," p. 5.

9. C. F. *

9. This and the following three specimens exemplify the usual way of treating subjects in the old modes. From a modern point of view we should say that Ex. 12 begins in D minor, modulates (a) to the relative major (F), and returns (b) to D minor.

10. *

C. F.

11. C. F. *

12. *

(a) (b)

C. F.

13. *

C. F.

13. The C.F. in this and the following seven specimens are in the modern major scale—a survival of the ancient Ionic.

14.

C. F.

15. C. F.

(a)

15. At *a* G is taken in the counterpoint in preference to C, the reason being that the former gives an impression of a second inversion of the tonic chord, and is cadential, whereas the latter weakens the final by anticipation. However, it should be stated that some theorists consider such an impression undesirable.

16. C. F.

17.

C. F.

17. The first twelve bars of the *canto fermo* being in sequence—four-bar pattern—the counterpoint is also in sequence. This is always desirable if not extended beyond two repetitions of the pattern as in this case.

18. ✱

C. F.

19. ALBRECHTSBERGER (1736—1809).

C. F.

19. The key is hardly, if at all, fixed before we come to a modulation (*a*). It would have been better had the modulation, if any, been deferred till the ninth bar. From *b* there is a sequence of *four* thirds. The author says “more than three thirds may follow in succession when one or more are produced by crossing the parts.” But still they would be thirds. If one or more of them were compound thirds—*i.e.*, tenths—there would be no objection.

20. ALBRECHTSBERGER.

C. F.

(a) (b) (c)

20. The octave (a) is not much employed in *two* parts (first species) because it can hardly be said to produce harmony. But when it is a part of the same chord as the preceding bar its effect is not bad. The leap of a diminished fourth (b, c)—formerly rejected—is now freely allowed.

21.

C. F.

21. This example is in the modern minor scale—the ancient *Æolian*, the seventh being raised—consequently the harmonies are those of the harmonic minor key. The bars *a*, *b* are consecutive major thirds *by semitones*, the student will see at a glance that no tritone is involved in this progression. Bars 5, 6 sound rather harsh.

22. C. F. *

22. The learner will observe the arbitrary minor seventh of scale in the third bar, the C.F. being the same as Ex. 21. In a descending sequence of sixths—here only implied—when preceded or followed by the sixth, the minor seventh is inevitable, as an augmented interval is not allowed. At *a* the octave—care being taken that it is not the tonic—is taken in the best possible way—*viz.*, by degree. The counterpoint (*a*, *b*) gives an augmented fourth—tritone—in two steps. There should be, according to the rule, at least two notes between a discord, excepting the diminished fourth and the diminished fifth. The old masters did not observe this rule in the first species where the notes are slow.

23.

CHERUBINI (1760—1842).

C. F.

23. At *a* and *b* the counterpoint is the same note as the preceding bar. This repetition is poor. If the bars *c*, *e* were reversed, the counterpoint would be better, because the bars *d* and *b* taken together make an inversion of a dominant seventh on D.* C would then have descended to B with good effect. It is assumed that the student has studied harmony as far as the suspensions of the fourth, seventh, and ninth.

* See Stainer's "Harmony Primer," p. 59, bar 5.

24. C. F.

CHERUBINI.

First system of musical notation for exercise 24. The treble staff contains a sequence of whole notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass staff contains a sequence of whole notes: C3, D3, E3, F3, G3, A3, B3, C4.

Second system of musical notation for exercise 24. The treble staff contains a sequence of whole notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass staff contains a sequence of whole notes: C3, D3, E3, F3, G3, A3, B3, C4.

25. C. F.

ALBRECHTSBERGER.

First system of musical notation for exercise 25. The treble staff contains a sequence of whole notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass staff contains a sequence of whole notes: C3, D3, E3, F3, G3, A3, B3, C4.

Second system of musical notation for exercise 25. The treble staff contains a sequence of whole notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass staff contains a sequence of whole notes: C3, D3, E3, F3, G3, A3, B3, C4. Labels (a) and (b) are placed under the bass staff notes E3 and G3 respectively.

25. A stationary bass (a, b) is feeble; but this is very common with the older masters.

26. (a)
C. F.

First system of musical notation for exercise 26. The treble staff contains a sequence of whole notes: C4, B3, A3, G3, F3, E3, D3, C4. The bass staff contains a sequence of whole notes: C3, B2, A2, G2, F2, E2, D2, C3. A star symbol is at the end of the treble staff.

26. On comparing the key signature with the final—always the tonic—it is seen that this *C.F.* begins on the *dominant*, which accounts for the counterpoint beginning on the *fifth below*. This would be wrong if the *C.F.* began with the keynote.

27. *

(a)

C. F.

27. The *C.F.* having the leading note in the penultimate, the counterpoint has, of course, the supertonic. In more than two parts the leading note in the bass would not be good in the final cadence, but it cannot always be avoided.

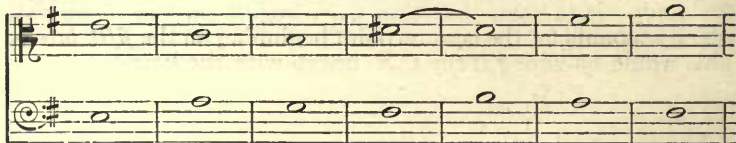
28. *

C. F.

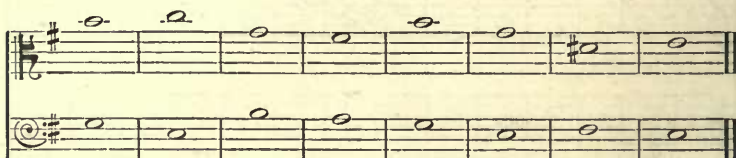
C. F.

28. This and the following eleven examples are constructed on the *same C.F.* This kind of practice is very valuable. It is also very strongly recommended to transpose the *canti fermi* into keys with several sharps or flats, so as to readily recognise the augmented fourth and the leading note in any key.

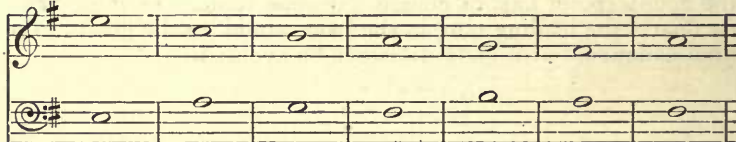
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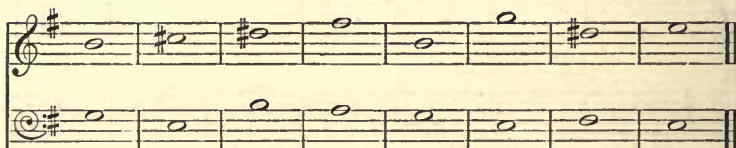
C. F.



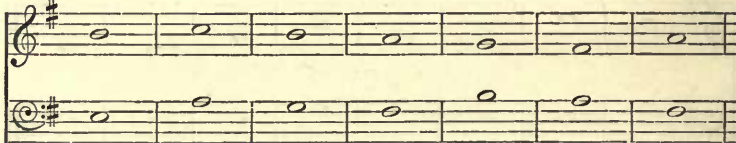
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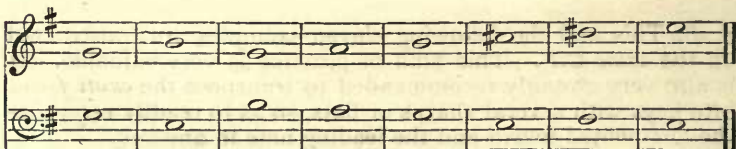
C. F.



31.



C. F.



32.

Exercise 32, first system. Treble clef, key signature of one sharp (F#), common time. The melody consists of quarter notes: G4, A4, B4, C5 (with a slur over the last two notes), B4, A4, G4. The bass line consists of quarter notes: C4, D4, E4, F4, G4, A4, B4. A double bar line with repeat dots is at the end of the system, with an asterisk symbol to its right.

C. F.

Exercise 32, second system. Treble clef, key signature of one sharp (F#), common time. The melody consists of quarter notes: A4, B4, C5, B4, A4, G4, F#4. The bass line consists of quarter notes: C4, D4, E4, F4, G4, A4, B4. A double bar line with repeat dots is at the end of the system.

33.

Exercise 33, first system. Treble clef, key signature of one sharp (F#), common time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes: C4, D4, E4, F4, G4, A4, B4. A double bar line with repeat dots is at the end of the system, with an asterisk symbol to its right.

C. F.

Exercise 33, second system. Treble clef, key signature of one sharp (F#), common time. The melody consists of quarter notes: A4, B4, C5, B4, A4, G4, F#4. The bass line consists of quarter notes: C4, D4, E4, F4, G4, A4, B4. A double bar line with repeat dots is at the end of the system.

34. C. F.

Exercise 34, first system. Treble clef, key signature of one sharp (F#), common time. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes: C4, D4, E4, F4, G4, A4, B4. A double bar line with repeat dots is at the end of the system, with an asterisk symbol to its right.

Exercise 34, second system. Treble clef, key signature of one sharp (F#), common time. The melody consists of quarter notes: A4, B4, C5, B4, A4, G4, F#4. The bass line consists of quarter notes: C4, D4, E4, F4, G4, A4, B4. A double bar line with repeat dots is at the end of the system.

35. C. F.

First system of exercise 35. Treble clef, key signature of one sharp (F#), common time. The upper voice contains a sequence of six half notes: F#4, G4, A4, B4, C5, D5. The lower voice contains a sequence of six half notes: C4, D4, E4, F#4, G4, A4. An asterisk is located at the end of the system.

Second system of exercise 35. Treble clef, key signature of one sharp (F#), common time. The upper voice contains a sequence of seven half notes: B4, C5, D5, E5, F#5, G5, A5. The lower voice contains a sequence of seven half notes: B3, C4, D4, E4, F#4, G4, A4. An asterisk is located at the end of the system.

36. C. F.

First system of exercise 36. Treble clef, key signature of one sharp (F#), common time. The upper voice contains a sequence of six half notes: F#4, G4, A4, B4, C5, D5. The lower voice contains a sequence of six half notes: C4, D4, E4, F#4, G4, A4. An asterisk is located at the end of the system.

Second system of exercise 36. Treble clef, key signature of one sharp (F#), common time. The upper voice contains a sequence of seven half notes: B4, C5, D5, E5, F#5, G5, A5. The lower voice contains a sequence of seven half notes: B3, C4, D4, E4, F#4, G4, A4. An asterisk is located at the end of the system.

37. C. F.

First system of exercise 37. Treble clef, key signature of one sharp (F#), common time. The upper voice contains a sequence of six half notes: F#4, G4, A4, B4, C5, D5. The lower voice contains a sequence of six half notes: C4, D4, E4, F#4, G4, A4. An asterisk is located at the end of the system.

Second system of exercise 37. Treble clef, key signature of one sharp (F#), common time. The upper voice contains a sequence of seven half notes: B4, C5, D5, E5, F#5, G5, A5. The lower voice contains a sequence of seven half notes: B3, C4, D4, E4, F#4, G4, A4. An asterisk is located at the end of the system.

38. C. F.

*

39. C. F.

*

40. C. F.

FÉTIS (1784—1871).

40. The leap to the octave (*b*) is good; at *a* and *c* not good.
(Exs. 20-22.)

41.

FÉTIS.

C. F.

41. Proceeding by degree from a third to a fifth is crude;* but is less so on the sixth to the fifth degree of the scale (*a, b*).

CHAPTER II.

EXAMPLES OF TWO-PART COUNTERPOINT IN THE SECOND SPECIES.

42.

C. F.

43.

C. F.

44.

C. F.

*Dr. Bridge's "Counterpoint," paragraph 25.

45.
C. F. ✱

(a) (b)

45. The leap to an octave in the final is quite correct, and is less ungraceful in this than in the first species (Notes 20-22).

46.
C. F. ✱

47.
C. F. ✱

48. Fux.

(a) (b)

(c) (d)

C. F.

48. The bars *a*, *b*, *c*, *d* have each the same two notes in the counterpoint. The author himself says that "variety and good melody must continually be kept in view." (English Ed., 1791.)

49.
C. F.

Fux.

49. In the bars *a, b, c* the counterpoint each time moves to the same note, A. This is very poor. The bars *d, e* are consecutive second inversions, a fault in harmony not annulled by *breaking up* the chords. An implied six-four chord (*e*) is wrongly quitted. There is only one note, instead of at least two, between the major seventh, G, F sharp (*f*).

50.

ALBRECHTSBERGER.

50. The consecutive fifths on the unaccented parts of the bars *a, b* are not bad because one of them (*a*) is a passing note. The fault (*c, d*) was pointed out in 49.

51. C. F. ALBRECHTSBERGER.

51. A larger leap than a fifth (*a, b*) is more graceful *within* the bar. The effect is not bad here as the harmony is the same.

52. C. F. *

52. This and the following four examples are made on ancient *canti fermi*. An implied second inversion is seen in bar 2, but it is well followed; and again at bar 4.

53. *

C. F.

or

54. C. F. *

C. F.

C. F.

55. *

C. F.

C. F.

56. C. F. *

57. CHERUBINI.

C. F. (a)

(b) (c)

57. There is no essential difference between the first species of counterpoint and harmony. The accented notes (*a*, *b*) are respectively a fifth and an octave, which would be very poor in the first species. However, in the second species we begin to feel the *independence* of the two voices, and the intervention of the passing note with the contrary motion renders those bars good and effective. Cherubini has shown (*c*) how a passing note may be effectively employed on the accent; but a good deal of experience is needful before a student can successfully follow this precedent.

58. C. F. CHERUBINI.

58. The bar *a* is intended to imply two chords, but the unaccented note *G* is felt as a passing note, and the leap from it to be bad. The bars (*b*, *c*) are crude. Place the three notes E A
in each bar respectively in their order of acuteness, thus—G F
C D
and we shall find the cause to be the progression from one triad to another by *degree* and by *similar motion*.

58A. HANDEL.

58A. Sometimes a passing note leaps a third, but returns to the note that was skipped. When the notes are not longer than a crotchet, the effect is good (see Ex. 78A, 8-12), also p. 219 (*j*) (*k*).

59. ALBRECHTSBERGER.

(a)

59. The leap of a major sixth (a) is not uncommon in Albrechtsberger examples, but Cherubini excludes this interval, and Palestrina avoids a leap of both the minor and major sixth. It is now allowed when both notes belong to the same chord. This example presents a conflict between the *C.F.* and the counterpoint; for while the former is bent on establishing the tonality of E minor, the latter is struggling hard for the supremacy of G, submitting to the former at the cadence. This is in no way necessitated by the *C.F.*

60. C. F. ALBRECHTSBERGER.

60. There was no need to raise the sixth and seventh degrees as is done in bar 11; as a minor subdominant harmony followed by that of the tonic would have given more tonal decision. (Compare bar 8, Ex. 65.)

61.

FÉTIS (1784—1871).

(a)
 C. F.
 (b) (c) (d) (e)

61. The unison (*a, b, c*) is rather poor in this species, and tends to make the counterpoint less distinct. If at *a* F had been taken as a passing note it would have been poignant, being only a semitone from the C.F. The penultimate bar implies a triad on the supertonic and is not therefore considered a correct cadence by some teachers.

62.

FÉTIS.

C. F.
 (a) (b)

62. At *a* a ninth is taken in *two* steps, instead of *at least three*. The cadence is more satisfactory here than in Ex. 61, because the A (*b*)—being taken and quitted by degree, and by contrary motion—is readily received by the ear as a passing note on the accent—*i.e.*, a dominant ninth rising to the third of the next chord for its resolution.

63.
C. F.

FÉTIS.

63A.

C. F.

63. The second minim (a) is in effect a passing note, and the leap which follows is not satisfactory. In Ex. 63a the leap from the second minim has quite a satisfactory effect, because the first minim is *felt* to be a passing note.

64. C. F.

FÉTIS.

65. C. F. *

65. This and the five following examples are founded on the harmonic minor scale.

66. *

C. F.

67. *

C. F.

8 8

(c)

(d)

67. The octaves on the unaccented parts of the bar are justified by the harmonic progression being in contrary motion— $\begin{matrix} G \\ E \\ E \end{matrix} | \begin{matrix} F \\ D\sharp \\ F \end{matrix}$. Although a concord the E at *c* is in effect a passing note. This is worth some thought (see note 62). Ancient *canti fermi* have occasionally the penultimate as well as the final lengthened as at *d*.

68. BEETHOVEN (corrected by ALBRECHTSBERGER).

The image shows two systems of musical notation for exercise 68. Each system consists of two staves. The first system is labeled 'C. F.' and shows a correction of Beethoven's original work. The second system shows the original work with crossed parts. The notation includes clefs, a key signature of one flat, and various note values and rests.

68. Albrechtsberger's correction was certainly needed, for Beethoven, by crossing the parts, had so far allowed his eye to deceive his ear as to write two common chords by degree. The student should analyse bars 7-8. See Ex. 49. The student is reminded that although a fault may be corrected the example may be upon the whole unsatisfactory.

69. C. F. *

The image shows two systems of musical notation for exercise 69. Each system consists of two staves. The notation includes clefs, a key signature of one sharp, and various note values and rests. A small asterisk is present at the end of the first system.

70. *

C. F.

CHAPTER III.

EXAMPLES OF THE THIRD SPECIES OF THREE NOTES TO ONE.*

71. ALBRECHTSBERGER.

C. F.

* Three notes to one are often classed as the *second* species.

71. The compass and pitch of both the *C.F.* and counterpoint show that the proper clefs are the tenor and alto respectively. At *a* the passing note and the note to which it passes are sounded together. This should rarely happen. In this case it is difficult to see why this passing note was not resolved upon *F*, which is so convenient and flowing. The harmonic progression at *b, c* is by similar motion—

G	A
E	F
B	C
G	A

—and the octaves are objectionable. The cadence is not quite satisfactory (Exs. 61, 62).

72. ✱

C. F.

(a) (b)

6 5
3

72. The tritone (*a, b*), though both parts move by step, is not wrong; because the *B* is a passing note. The harmonic progression is—

C	A
G	F
E	F

that as F (a) is not a part of an *allowable* chord in *strict* counterpoint, it cannot, therefore, be an *elemental* note.

75. *

C. F.

EXAMPLES OF TWO-PART COUNTERPOINT IN THE THIRD SPECIES.
FOUR NOTES TO ONE.

76. Fux.

C. F.

76. The octaves (a, b, c, d) are bad, as the harmonic progression is by *similar motion* (Ex. 71). The student will observe the uncertainty of key till the cadence, and that this vagueness does not exist in the subject itself.

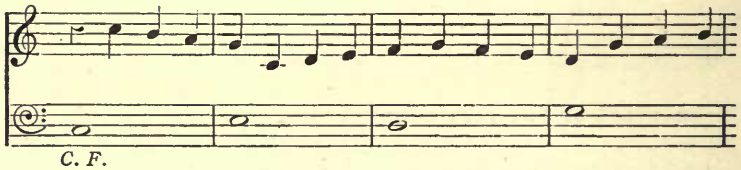
77.
C. F.

FUX.

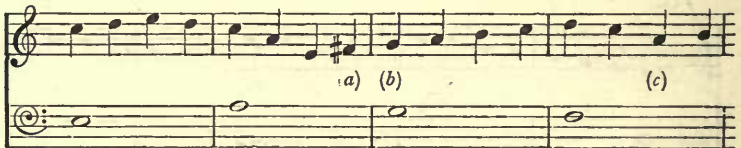


78.

CHERUBINI



C. F.



78. The rule which forbids the half close in the course of the counterpoint, or, in other words, reserved for the conclusion, is not intended to apply to a modulation (*a*). There is a wrong use of the changing notes at *c*, as a return is not made to a note of the same chord.



78A. Formerly, the way in which the "changing notes" are employed in Ex. 78 (c) was not considered wrong, as the following quotations from the English edition of the "Gradus" will show:—Fux says, "There is still another kind of transition, which is when we proceed from a *discord* to a *concord* [the italics are ours] by a skip and is called in Italian *Nota Cambiata* (see Ex. 1). This skip of a third from the second to the third note should properly have been made from the first to the second note, in which case the second note would have been a sixth or a concord (see Ex. 2). If one was to fill up this space of the third it would appear as follows (see Ex. 3). But as quavers are not to be used in this style of composition, the former example is thought to be preferable. It still remains to be observed that if the *canto fermo* is in the lower part the last bar but one must be regulated as in Ex. 4, but if in the upper part according to the Ex. 5." The student need not now dwell on these rules and examples from Fux, nor the examples from Cherubini, as Examples 6 and 7 are now regarded as incorrect, and Examples 8 to 13 belong to the second species (see Ex. 58a). The Examples 14 to 17 are no longer tolerated. Examples 18 to 20 illustrate the only way in which changing notes are now permitted in strict counterpoint. The student will see that the changing notes are *both discords*, that the latter returns to a note *within the leap*, and that the notes on either side of the changing notes belong to *same chord*.

79.
C. F.

CHERUBINI.



79. An infraction of the rule that after a leap of an octave a return should be made by an interval not greater than a third is seen at *a*.

80.

ALBRECHTSBERGER.

80. At *a* the passing discord and its resolution are heard together. The harmonic progression at *b*, *c* is: $\begin{matrix} D \\ B \\ G \end{matrix} \begin{matrix} E \\ C \\ A \end{matrix}$ Crossing the parts hardly mitigates the bad effect of the fifths.

81.
C. F.

81. This example is in the melodic form of the minor scale. This ancient C.F. is very vague and difficult to work at all satisfactorily.

82.

83.
C. F.

83. To avoid a crabbed progression at *a* a modulation is absolutely necessary.

84. ✠

C. F.

84. This specimen illustrates the usual way of treating the old *canti fermi*. For convenience we will say it begins in a minor scale, at once modulates into the relative major, in which key it remains till the cadence.

85. *

C. F. (a)

or:

(b)

85. The chords *a*, *b* are— $\begin{array}{c} E \\ C \\ A \end{array} \begin{array}{c} G \\ D \\ B \end{array}$ —there is no fault of fifths, as the first fifth moves by contrary motion— $\begin{array}{c} E \\ C \\ A \end{array} \begin{array}{c} G \\ D \\ B \end{array}$ If the chord *a* were regarded as a first inversion, then there is no fault; because the first fifth would be a passing note.

86. ALBRECHTSBERGER.

C. F.

(a) (b)

86. The leap *a* is somewhat awkward (Ex. 51). The passing note *F* (*b*) is taken irregularly; by substituting *E* it would be in order (Ex. 78*a*, 14-17).

87. C. F.

ALBRECHTSBERGER.

87. With the exception of the bar *a*, where the discord and its resolution are heard together, this is a good model.

88.

FÉTIS.

88. The student is referred to Examples 76 and 85 for the explanation of the faults *a*, *b*.

89.
C. F.

FÉTIS,

89. The same defect as in the previous example will be seen at *a*, *b*.

90.

90. The leading note is doubled at *a*. This is quite allowable between the extreme notes of an arpeggio (broken chord).

91. C. F. *

92. C. F. ALBRECHTSBERGER.

92. The two faults in this example—*viz.*, consecutive six-four chords (*a*, *b*) and consecutive fifths (*c*, *d*)—need no further explanation.

93.

(a)

C. F.

93. As the diminished triad is not allowed in strict counterpoint the bar (a) must be regarded as a first inversion, and figured $\frac{6}{3}$ or 6.

94. ALBRECHTSBERGER.

(a) (b)

C. F.

94. The first three bars of this model are in the key of F, brought about by the intrusion of B \flat in order to avoid the asperity of a *tritone in the melody*, the repugnance to which is shown even in vocal instruction books still in use; where, to avoid a tritone in melody—especially in passages founded on the scale—the seventh is frequently made minor. All teachers of singing are well aware of the natural tendency of pupils to make this modification unconsciously. It is more than likely that if F (*b*) had not been taken by leap—thus giving greater prominence to it—the B would have been left unaltered. (See alternative notes.)

95. C. F. ALBRECHTSBERGER.

The musical score consists of four systems, each with a treble clef staff and a bass clef staff. The key signature is one flat (F major). The first system shows a treble staff with three whole notes (F, C, F) and a bass staff with a sixteenth-note scale starting on F. The second system continues the treble staff with three whole notes (C, F, C) and the bass staff with a sixteenth-note scale. The third system shows a treble staff with four whole notes (F, C, F, C) and a bass staff with a sixteenth-note scale. The fourth system shows a treble staff with four whole notes (C, F, C, F) and a bass staff with a sixteenth-note scale. Fingerings (6, 5, 3) are indicated above the notes in the bass staff of each system.

95. The rule is braved at *a*, where a leap of an octave is followed by another leap in the same direction. This is awkward and unvocal. The line over *A*, *B* (*b*) shows that the former bears the harmony of the latter—*i.e.*, *A* is a passing note and *B* an elemental note. This mode of figuring is now almost obsolete. It is to be noted that a change of harmony is made on the *fourth* beat in the bar, and that moreover a diminished fifth is actually figured. This is allowed in *free*, but not in *strict* counterpoint.

96.
C. F. *

(a) (b)

96. There is but one chord in each bar in this example. The student will see that the octaves (*a*, *b*), both essential notes, are

separated by only one quaver, yet the progression being in contrary motion the effect is not bad. But, as some examiners are strict on this point, it would be better to avoid octaves or fifths so near.

CHAPTER IV.

EXAMPLES OF TWO-PART COUNTERPOINT IN THE FOURTH SPECIES.

97. Fux.

C. F. Transposed from Tenor.

(b)

97. The cause of the harshness (*a, b*) is easily shown by the progression of the chords— $\begin{array}{c|c} B & C \\ G & A \\ G & F \end{array}$ The student may revert to remarks Ex. 1.

98. Fux.

C. F.

99.

C. F.

(a) (b)

(c) (d)

99. In order to prevent ambiguity of key, modulation is resorted to. Before leaving each key it is fully confirmed by the dominant, followed by the tonic chords (*a, b, c, d*). This is admitting two chords at *d*.

100.

C. F.

#5 6 6

(a)

100. A rest at the beginning of the counterpoint, although always in good taste, is not obligatory, and whenever expedient to do so we may dispense with it. The suspension is broken at *a*, because by suspending B \flat we should have had a tritone on its resolving to A.

101.

ALBRECHTSBERGER.

C. F.

101. The suspension is broken (a) in deference to a rule which required the suspended diminished fifth, after rising to the sixth (which might also be suspended), to *fall* to its resolution by taking the latter down a third (b). This rule is no longer enforced. The resolution of the *suspended* diminished fifth *upwards* to the sixth now being deemed satisfactory in itself.

102.

C. F.

ALBRECHTSBERGER.

102. In their root positions, a common chord on the second of the scale is badly followed by one on the third degree (a). The implied second inversions, b, c and d, e, are also badly followed.* The learner would do well to write out this example in the first species (see Ex. 102a).

* Dr. Bridge's Primer, paragraph 25.

102A.

103.

ALBRECHTSBERGER.

103. The rule which disallows the suspension of a fourth where a fifth could not be added (*a* and *b*) is here disregarded. The composer, no doubt, was *thinking* only in two parts; sometimes, however, a sixth is used instead of a fifth in *three* parts, and not always with bad effect—for example, a suspended fourth with the sixth on the second of the scale followed by $\frac{3}{2}$ on the tonic (Ex. 290a).

104.

C. F.

ALBRECHTSBERGER.

104. The fifths, *a*, *b*, *c*, being elemental notes, are bad.

105.

CHERUBINI.

C. F.

105. The chief faults in the preceding example are here avoided. The sequence of 5-6 is rather long. Generally speaking, two repetitions of a figure or pattern are enough.

106.

C. F.

CHERUBINI.

106. Albrechtsberger, who seemed to appreciate the sensitive quality of the leading note more keenly than did Cherubini, would have taken this note up at *a*; *b*, *c*, *d*, *e*, being the same faults as were pointed out in No. 104, need no further reference. The implied six-four (*f*) is well followed, because the implied bass, *G* (*f*), remains, mentally, the bass of the following chord (*g*).

107.

FÉTIS.

108.

FÉTIS.

108. If the first bar (a) is not a chord on the sixth of scale it must imply two chords. The learner must not construe this into a precedent. The return to C (b and c) is tiresome and weak.

109.

109. This example being in the harmonic form of the minor scale necessitated a break in the suspensions. Some ancient church melodies, to mark the conclusion, have the last two notes of longer duration—possibly the germ of our modern "Coda."

110. *C. F.* ✱

111. *ALBRECHTSBERGER.*

C. F. (a) (b)

(c) (d)

III. Neither the frequent leaps nor the progression (a, b)—

D	E
B	C
G	G
B	C

—can be commended. The diminished fifth (c) is used as a note of preparation, both parts taking and leaving it by degree and by contrary motion. In this way it sounds very

satisfactory. Some theorists refuse to accept this as a suitable preparation. This mode of treatment is admitted in free counterpoint. The exceptional cadence (*d*) is due to the difficulty of finding any other.

112. *

C. F. (b) (c)

(d)

112. In *appearance* the harmonic progressions at *b*, *c* are bad. Let the learner write the chords out. At *d* the suspended seventh drops a third, returning to its resolution, after the manner of *changing notes*. This was a usual way of treating the cadence in this kind of counterpoint.

113. *

C. F.

114.

C. F.

*

114. This example, as well as the preceding, is founded on the harmonic minor scale. The frequent repetition of the key note in both counterpoints is somewhat irksome.

CHAPTER V.

EXAMPLES OF TWO-PART COUNTERPOINT IN THE FIFTH SPECIES.

115.

Fux.

115. The substitution of A for the crotchet, D, would not only correct the octaves *b, c*, but improve the counterpoint and also complete the harmony. The fifths (*d, e*) the learner will readily discover for himself.

116.
C. F.

FUX.

116. The chords in bars *a*, *b* are— $\begin{array}{c|c} C & B \\ A & G \\ E & D \end{array}$ —respectively—*i.e.*, consecutive six-four chords (No. 49). The suspension softens the tritone in the bars *b*, *c*. But looking a little closer, we see that the implied bass of both bars is D, the progression being $\begin{array}{c|c} B & A \\ G & F \\ D & D \end{array}$, which is a different matter from the tritone, which implies two triads on adjacent degrees of the scale, one of which is the subdominant.

117.

ALBRECHTSBERGER.

117. The counterpoint from *a* to *c* is contracted. At *b* the resolution of the suspended discord is on the second and unaccented note of the bar. But it is better when the resolution is on the third note or weak accent as is done at *d*. The octaves on the weak parts of the bars 1, 2 are not good in the outer parts (Ex. 190).

118.
C. F.

ALBRECHTSBERGER.

118. The leap to a discord (*a*, *b*) is irregular; it should have been from the *second* to the third crotchet (Ex. 78*a*). The counterpoint is too active to be dignified. But the progressions are good and natural.

119.

KIRNBERGER (1721—1783).

119. There is something bold, not to say "rugged," about this specimen. The omission of the third in the bars (*a*, *b*) produces a thinness. The octaves and fifths are strong in *c*, *d*, and a noticeable point also is the absence of the usual suspension at the cadence.

120. ALBRECHTSBERGER.

C. F.

120. The counterpoint (*a*) is cramped, and the progression (*b*, *c*) unsatisfactory: because the ear expects a confirmation of the modulation, by resolving the new dominant (*b*) on its tonic. The suspended discord (*d*) is curtailed, and the resolution anticipated and repeated. This variety of resolution was formerly thought graceful.

121. ALBRECHTSBERGER.

C. F.

121. By the irregular resolution of the suspension (*a*) upon a discord, the *canto fermo* itself becomes the discordant note and has to be resolved by falling (*b*). If instead of A (*c*) a return to C had been made, there would have been only one chord in the bar and smoother counterpoint. If not vague, the tonality in this example is unsettled.

122.
C. F.

FÉTIS.

122. The minim (*a*) being in the latter part of the bar, and preceded by notes of less value, should have been tied to the next note, as is done at *d*. As a passing note may not be suspended, the F (*b*) must imply a change of chord. The second of the fifths (*b, c*) being a passing note is perhaps just allowable; but the inexperienced had better avoid any such progression of fifths so near as these are.

123.
C. F.

FÉTIS.

The musical score for exercise 123 consists of three systems. Each system has two staves: a treble clef staff on top and a bass clef staff on the bottom. The top staff contains a single melodic line of half notes. The bottom staff contains a counterpoint line. The first system is marked with '(a)' above the first note of the counterpoint. The second system is marked with '(b)' above the eighth note of the counterpoint. The key signature has one sharp (F#) and the time signature is common time (C).

123. For *a* the learner is referred to No. 108. More elegance might have been given to the counterpoint if the E (*b*) had been tied to a crotchet in the next bar and a repetition of the A avoided.

124.

CHERUBINI.

The musical score for exercise 124 consists of three systems. Each system has two staves: a treble clef staff on top and a bass clef staff on the bottom. The top staff contains a counterpoint line, and the bottom staff contains a single melodic line of half notes. The first system is marked with 'C. F.' below the first note of the counterpoint. The key signature has one sharp (F#) and the time signature is common time (C).

125.
C. F.

CHERUBINI.

126. C. F.

✠

127. C. F.

ALBRECHTSBERGER.

127. The octaves *a*, *b* are not bad, because the harmony is felt to change at the last two crotchets, as indicated in small notes.

128.

C. F.

128. As F sharp is a passing note there is no modulation at *a*. This note is then a chromatic note. The preparation (*b*) is not generally allowed (Ex. 111). The suspension may be given up and a minim, E, substituted for the first two crotchets.

CHAPTER VI.

EXAMPLES OF THREE-PART COUNTERPOINT IN THE FIRST SPECIES.

129. ✱

C. F.

129. The repetition or continuation of a note is not a fault in more than two parts (Ex. 23). Formerly it was thought more satisfactory or final to end with a *major third* (*tierce de Picardie*) (*b*).

130. ✱

C. F.

131. ✱

C. F.

132. Fux.

C. F.

(a) (b)

132. The progression (a, b) is very harsh, and the student is advised not to employ a common chord on the third degree of the scale, unless both the preceding and, if possible, the succeeding chords also have at least one note in common with it.

133. Fux.

C. F.

134. Fux.

C. F.

(a) (b) (c)

134. The repetition (a, b) of the preceding two bars is bad. For c, see No. 142.

135.

ALBRECHTSBERGER.

Three staves of musical notation for exercise 135. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music consists of quarter and eighth notes.

C. F.

135. The *canto fermo* is suited to a tenor, not a bass voice, and should have been in the C clef on the fourth line. It should, however, be stated that the specimens from Albrechtsberger are taken from the first English edition.

136.

ALBRECHTSBERGER.

Three staves of musical notation for exercise 136. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music consists of quarter and eighth notes.

C. F.

137.

C. F.

ALBRECHTSBERGER.

Three staves of musical notation for exercise 137. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The music consists of quarter and eighth notes. The first staff has a "(a) (b)" annotation below it.

138. ALBRECHTSBERGER.

C. F.

138. The highest part is poor in compass—a fourth—and feeble. The latter defect is owing to the many repeated bars. It is, however, often necessary to repeat or continue a note for two or even three bars; but it is better not to do so, especially in an outer part. Another bad point is the introduction of the G sharp, which makes a false relation (*a*, *b*). At the bar *c* the bass overlaps the tenor. This is not approved by some modern teachers.

139. ALBRECHTSBERGER.

C. F.

139. Besides uncertain tonality, already frequently alluded to, there are two other faults against good taste, which are the limited range and the repetition in the last three of the preceding three bars in the upper part; the stagnant basses are also objectionable.

140. ALBRECHTSBERGER.

C. F.

140. The doubling of the F sharp at *a* is not bad, but if it had been doubled at, say, *b*, it would have been bad. Because in the former case the key note is E, in the latter, for the moment, G, in which key the F sharp is leading note. The gap (*c*) between the bass and the middle part is too great. The bass would be better an octave higher for this reason; also because with many voices such a low note is uncertain in intonation. The opening bars do not define the key.

141.

CHERUBINI.

141. In the diatonic style the leading note is free; but some difficulty is felt by singers in attacking it by leap *downwards*, unless there is a note common in both chords. It is evident that the object in crossing the parts (*a*) was to give them more movement and variety. As it is more an *æsthetical* than a *grammatical* question it should be attempted only by the experienced. In a modulation a cadence is allowable (*b, c*).

142.
C. F.

CHERUBINI.

142. The parts overlap at *a*, and at *b, c* there is similar motion to a perfect concord between the outer parts. But as the bass is essentially the same, it is a question whether this is a fault within the *meaning* of the rule. The bass in the seventh to the tenth bars is awkward. The third is omitted in the final.

143.

CHERUBINI.

C. F. (a) (b) (c) (d) (e) (f) (g)

143. The crudeness (*a, b*), caused by the progression from a third to fifth when their respective roots are adjacent, the monotony (*c, d, e*), and the cadence (*f, g*) constitute the chief objections to this model. The tritone in two steps is often found in models, especially in this species.

144.

FÉTIS.

C. F. (a) (b)

6

145.

FÉTIS.

C. F. (a) (b)

145. The progression to a perfect fifth (*a, b*) between the alto and soprano, the latter moving by leap, is extremely harsh. The outer parts are also harsh. If the inner part had progressed by a semitone there would not have been any objection

146.

FÉTIS.

(a) (b) (c) (d)

C. F.

146. The wide separation of the middle and upper parts (*a, b*) and the cadence (*c, d*)—easily avoided—are points not commended to the young musician for imitation.

147.

(a) (b)

C. F.

(c)

147. This example is in the harmonic form of the minor scale. The dominant harmony (*a, b*) is followed by that of the subdominant, which is rather unusual (Ex. 144, *a, b*). The complete chord (*c*) was very accessible; but in a sequence two repetitions of the pattern are enough: moreover, if the sequence had continued for another bar we should have anticipated the final (E). The doubling of the fifth of root (*c*) is preferable.

CHAPTER VII.

EXAMPLES OF THE SECOND SPECIES OF COUNTERPOINT IN
THREE PARTS.

148. Fux.
C. F.

good.

(a) (b)

148. The outer parts move by similar motion to a perfect concord (*a, b*). In the key of C, which this is for the moment, this progression, to which some teachers object, is not bad.

149. Fux.
C. F.

The first system consists of three staves. The top staff is in treble clef and contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The middle and bottom staves are in bass clef and contain whole notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

150.

Fux.

The second system is labeled '150. Fux.' and consists of three staves. The top staff is in treble clef with whole notes: G4, A4, B4, C5, B4, A4, G4. The middle staff is in bass clef with whole notes: G3, A3, B3, C4, B3, A3, G3, and is labeled 'C. F.' below the first note. The bottom staff is in bass clef with eighth notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. The notes (a) and (b) are placed below the middle staff, corresponding to the notes C4 and B3.

The third system consists of three staves. The top staff is in treble clef with whole notes: G4, A4, B4, C5, B4, A4, G4. The middle staff is in bass clef with whole notes: G3, A3, B3, C4, B3, A3, G3, and is labeled with (c) and (d) below the notes C4 and B3. The bottom staff is in bass clef with eighth notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

150. The fifths on the accented parts of the bars *a*, *b* are little ameliorated by the intervention of the E, and the successive leaps of octaves (*c*, *d*) are clumsy. The old masters admitted the diminished fifth in the cadence. Modern musicians do not consider it satisfactory and therefore reject it.

151.

BEETHOVEN (corrected by HAYDN).*

C. F. (HAYDN).

151. The crudeness (a) is amended by Haydn; and the correction (b) supplies the third which Beethoven had omitted, but at a great sacrifice, as the third is omitted in the final, where it is even more indispensable; besides, there are fifths by contrary motion between the bass and alto. It will be seen that the third in both cases was quite accessible (c).

152.

CHERUBINI.

C. F.

* Beethoven's "Studien."—Gustav Nottebohm.

(c)

152. The severity of the progression (*a, b*) has been referred to in No. 143. At *c* the D is felt to be a concordant passing note (No. 67). Out of thirteen bars the treble has no less than seven Cs.

153. C. F. CHERUBINI.

(a)

(b)

153. The common chord on the third of scale (*a*) is not at all rough here, its asperity being toned down by the preceding chord having two notes (G and B) in common. A discord and its resolution (*b*) are sounded together.

154.

CHERUBINI.

C. F.

(a) (b)

(c) (d) (e)

(f)

154. The device of crossing the parts hardly saves the bad effect of the octaves (*a, b*) nor the poverty of the bars (*c, d, e*), where, *practically*, we have in the upper part the notes C, A in *three successive bars*. The student will not fail to observe the relief afforded by just one passing note (*d*). He will also see how easily a cadence-like effect is averted by taking A at *f*.

155.

C. F.

BEETHOVEN (corrected by ALBRECHTSBERGER).

155. At *a* the A is cancelled and D substituted to avoid similar motion to an octave. This rule is no longer enforced except between the outer parts. The counterpoint is better as Beethoven had it.

156.

ALBRECHTSBERGER.

156. When two parts only are actually going, the rules for two-part counterpoint come again into operation. Consequently it is exceptional to begin with a bare third. The reason was that it did not define the tonic so forcibly as the fifth. When the Mass was sung without accompaniment it was very important that the tonic should at once be felt. The fifths (*a*, *b*) and octaves (*b*, *c*) are bad. The diminished fifth in the cadence is irregular. The substitution of G for F (*d*) would be the correction. (See note, § 150.)

157.
C. F.

ALBRECHTSBERGER.

157. The crudeness (*a*, *b*) is caused by the progression from a third to a *perfect* fifth. In a sequence of 6-3 chords the sixth should be in the highest part, unless alternately an inversion of a diminished triad (Ex. 159). The fifths on the accent (*c*, *d*, *e*) are very objectionable.

158.
C. F.

ALBRECHTSBERGER.

158. The *canto fermo* is placed about a third too high, and the second treble much too far away from it. The octaves and fifths on the unaccented parts of the bar are bad (*a, b*). Such faults as these the student may easily avoid. Another error—probably a “slip” in omitting to take the minim rest into account—is, *beginning* with an inverted chord (Ex. 156). But this is not uncommon.

159.

ALBRECHTSBERGER.

160.

ALBRECHTSBERGER.

C. F.

160A.

160B.

160. The chief faults here are the dormant notes in the treble, the consecutive unisons (*a*, *b*), the leap of an octave followed by a larger leap than a third (*c*), the sounding together of the discord and its resolution (*d*), and a tritone in two steps (*e*). With regard to the cadence, the student is referred to the remarks on Exs. 61 and 62. As regards the blemish (*d*) the student will find in Exs. 160a and 160b two exceptions which he would do well to remember.

161.

C. F.

161. The fifths on the unaccented parts of bars *a*, *b* are not at all bad, as they are both passing notes: nor are they bad at *c*, *d*, the former being a passing note.

162.

C. F.

162. This example is in the harmonic form of the minor scale. The leap (*a*) of an octave—not being inside the bar—is awkward. The entry of this part might have been made in the second bar, and thus have overcome the difficulty. The minor seventh of the scale at *b* is a passing note.

163. FÉTIS.
C. F.

The musical score for exercise 163 consists of three systems, each with three staves. The first system shows the beginning of the piece. The second system shows a leap (a) and a passing note (b). The third system shows two more notes (c) and (d).

163. After the leap (*a*) the counterpoint should have returned to a note within the leap. This is observed at *c*, *d*; but the fifths are very objectionable.

164. FÉTIS.
C. F.

The musical score for exercise 164 consists of three systems, each with three staves. The first system shows the beginning of the piece. The second system shows a leap (a) and a passing note (b). The third system shows two more notes (c) and (d).

164. The repetition *a, b* weakens the cadence.

165.

FÉTIS.

165. FÉTIS.

C. F.

(c) (d) (e) (f) (g)

165. The small notes show that a cadence might easily have been avoided. The bar (*c*) has two chords, the latter of which makes a hard progression with the bar following (*d*) caused by the leap to a perfect fifth, while the under part moves a *whole tone*. At *g*, being *cornered*, the composer takes refuge in a *license*.

166.

FÉTIS.

C. F.

CHAPTER VIII.

EXAMPLES OF THE THIRD SPECIES OF COUNTERPOINT
IN THREE PARTS.

167.

Fux.

C. F.

(a) (b) (c)

167. The observations made on previous examples by Fux apply also to the present example. The bass stands still (*a*, *b*), and there is the same obscurity of key. For (*c*) the student is referred to note 78A.

168.

Fux.

168. The C and the C sharp, bars *a*, *b*, being essential notes, are in false relation to each other.

169.

Fux.

169. The tenor descends to a note (a) which is, practically, beyond its compass.

170.
C. F.

Fux.

170. The unaccented octaves in bars 1-3 are not good.

171. ALBRECHTSBERGER.

The musical score for exercise 171 is presented in three systems, each with three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one flat (C minor). The first system features a leap of a major sixth (a) in the middle voice. The second system shows a discord (g) in the middle voice. The third system includes various intervals such as fifths (f, g) and octaves (j, k).

171. The clefs employed in the first English edition of Albrechtsberger's work are purposely retained, because their use, or rather misuse, lead to comments likely to be useful to the thoughtful student. Here the middle voice should have been written in the tenor clef; because there could be no proper adjustment in the balance of tone between two basses and an alto (or treble, in the lower and weaker part of the register), especially when one of the basses rises to the *highest notes* of its register. There is a leap of a major sixth downward (*a*), but as both notes belong to the harmony it is not difficult. The fifths (*b, c*) are not bad, as the first one is a passing note; but the octaves (*d, e*) are not good, because they are both harmony notes. A discord is irregularly taken at *g* (Ex. 78*a*). The fifths *f, g*, and again at *h, i*, and also the octaves *j, k* are all bad.

173. C. F.

ALBRECHTSBERGER.

The first system of music shows three staves. The top staff (treble clef) has four measures of whole notes: G4, A4, B4, and C5. The middle staff (alto clef) has four measures of whole notes: E4, F4, G4, and A4. The bottom staff (bass clef) has four measures of eighth notes: G3, A3, B3, C4; D4, E4, F4, G4; A4, B4, C5, B4; and A4, G4, F4, E4.

The second system of music shows three staves. The top staff (treble clef) has five measures of whole notes: G4, A4, B4, C5, and B4. The middle staff (alto clef) has five measures of whole notes: E4, F4, G4, A4, and G4. The bottom staff (bass clef) has five measures of eighth notes: G3, A3, B3, C4; D4, E4, F4, G4; A4, B4, C5, B4; D4, E4, F4, G4; and A4, B4, C5, B4. Labels (a) and (b) are placed above the bottom staff, corresponding to the second and third measures respectively.

The third system of music shows three staves. The top staff (treble clef) has five measures of whole notes: G4, A4, B4, C5, and B4. The middle staff (alto clef) has five measures of whole notes: E4, F4, G4, A4, and G4. The bottom staff (bass clef) has five measures of eighth notes: G3, A3, B3, C4; D4, E4, F4, G4; A4, B4, C5, B4; D4, E4, F4, G4; and A4, B4, C5, B4. Labels (c), (d), and (e) are placed below the bottom staff, corresponding to the second, third, and fourth measures respectively.

173. This example begins with an inverted chord, which, as the student will remember, is exceptional. The fifths (*a*, *b*), the leap to a discord (*c*), and the fifths (*d*, *c*) are faulty

174.

ALBRECHTSBERGER.

C. F.

174. Two of the chief faults in this specimen are found at *a*, *b*, and at *c*, *d*. In the former the fifths, though broken and in the same voice, are almost as bad as if they occurred between two voices. In the latter the octaves in the accented parts of the bars and between the outer parts are decidedly bad.

176.

C. F.

BEETHOVEN (corrected by ALBRECHTSBERGER).

The image shows two systems of musical notation for exercise 176. Each system consists of three staves: a treble clef staff with a single note, a bass clef staff with a single note, and a grand staff (treble and bass clefs) with a complex counterpoint. The first system shows the original Beethoven counterpoint, where the third of the chord is accented on a weak beat. The second system shows the correction (b), where the third of the chord is accented on a strong beat.

176. The correction (b) is in order to get the third of the chord on the strong instead of on the weak accent. There is, however, more vigour in Beethoven's counterpoint.

177.

C. F.

BEETHOVEN (corrected by HAYDN).

The image shows two systems of musical notation for exercise 177. Each system consists of three staves: a treble clef staff with a single note, a bass clef staff with a single note, and a grand staff (treble and bass clefs) with a complex counterpoint. The first system shows the original Beethoven counterpoint, where the third of the chord is accented on a weak beat. The second system shows the correction (b), where the third of the chord is accented on a strong beat.

178.

CHERUBINI.

C. F.

(a) (b)

178. The third species is somewhat contracted in the bars 4-8, and the tonality is vague in the bars *a, b*.

179.

C. F.

CHERUBINI.

(a) (b) (c)

(d)

179. The chord is changed on the fourth crotchet (*a*). If two chords are used the change should be made on the third crotchet or on the weak accent when there are more than four notes in the bar. The bass is stationary at *b*. As the subject is not long, and of decided tonality, the modulation is unnecessary. The octaves in bars 2, 3 are undesirable.

180. CHERUBINI.

C. F.

(a) (b)

180. The treble is remarkably poor and stagnant. The bars *a*, *b* are crude, the progression from a third to a perfect fifth by degree being the cause.*

181. FÉTIS.

C. F.

* Primer of Counterpoint, paragraph 25.—DR. BRIDGE.

The first system of Example 181 consists of three staves. The top staff is in treble clef and contains a melodic line of eighth notes: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6, D6-E6-F6-G6, A6-B6-C7, D7-E7-F7-G7, A7-B7-C8, D8-E8-F8-G8. The middle staff is in treble clef and contains a line of whole notes: G4, D5, A5, E6, B6, F7, C8, G8. The bottom staff is in bass clef and contains a line of whole notes: G3, D3, A2, E3, B2, F3, C4, G4.

The second system of Example 181 consists of three staves. The top staff continues the melodic line of eighth notes: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6, D6-E6-F6-G6, A6-B6-C7, D7-E7-F7-G7, A7-B7-C8, D8-E8-F8-G8. The middle staff continues the line of whole notes: G4, D5, A5, E6, B6, F7, C8, G8. The bottom staff continues the line of whole notes: G3, D3, A2, E3, B2, F3, C4, G4.

181. The cadence is not good, the student is referred to Exs. 61 and 62.

182.

FÉTIS.

The first system of Example 182 consists of three staves. The top staff is in treble clef and contains a line of whole notes: G4, D5, A5, E6, B6, F7, C8, G8. The middle staff is in treble clef and contains a melodic line of eighth notes: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6, D6-E6-F6-G6, A6-B6-C7, D7-E7-F7-G7, A7-B7-C8, D8-E8-F8-G8. The bottom staff is in bass clef and contains a line of whole notes: G3, D3, A2, E3, B2, F3, C4, G4.

C. F.

The second system of Example 182 consists of three staves. The top staff continues the line of whole notes: G4, D5, A5, E6, B6, F7, C8, G8. The middle staff continues the melodic line of eighth notes: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6, D6-E6-F6-G6, A6-B6-C7, D7-E7-F7-G7, A7-B7-C8, D8-E8-F8-G8. The bottom staff continues the line of whole notes: G3, D3, A2, E3, B2, F3, C4, G4.

Musical score for exercise 182. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains five whole notes: G4, A4, B4, C5, and D5. The middle staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line of eighth notes: G4-A4-B4-C5, D5-E5-F#5-G5, A5-B5-C6, and D6-E6-F#6-G6. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains five whole notes: G3, F#3, E3, D3, and C3.

183.

FÉTIS.

Musical score for exercise 183. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains five whole notes: G4, A4, B4, C5, and D5. The middle staff is in treble clef with a key signature of one sharp (F#) and contains five whole notes: G4, A4, B4, C5, and D5. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains a melodic line of eighth notes: G3-A3-B3-C4, D4-E4-F#4-G4, A4-B4-C5, and D5-E5-F#5-G5.

Musical score for exercise 183, continuing from the previous block. The top two staves are identical to the previous block. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains a melodic line of eighth notes: G3-A3-B3-C4, D4-E4-F#4-G4, A4-B4-C5, and D5-E5-F#5-G5. Annotations (a) and (b) are placed above the notes G4 and A4 in the second measure, and G4 and A4 in the fourth measure, respectively.

Musical score for exercise 183, continuing from the previous block. The top two staves are identical to the previous block. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains a melodic line of eighth notes: G3-A3-B3-C4, D4-E4-F#4-G4, A4-B4-C5, and D5-E5-F#5-G5.

183. Such repetitions as occur in the bars *a* and *b* are better shunned, at least, so near.

184. ✱

C.F.

(a)

(b)

184. The student should note the effective employment of the minor seventh of the scale (a). Some theorists condemn its use in an *upper* part as disturbing the key, at the same time fully recognising its use in the *bass* (b).

185. ✱

C. F.

186.

187.

ALBRECHTSBERGER.

187. The middle voice should have been written in alto or tenor clef. The treble is sometimes so near the bass that there is no room for the middle part to move freely; the result is a very contracted counterpoint. But there is room for a better counterpoint than in the bars *a*, *b*, where the unisons are bad.

188. *C. F.* BEETHOVEN (corrected by ALBRECHTSBERGER).

188. The *C. F.* is rather too high. Finding the third omitted on the accent of the penultimate bar, Albrechtsberger has amended the fault. Perhaps the flowing counterpoint of Beethoven fully compensates for the temporary absence of the third, as the second note (*D*) represents or stands in its place.

CHAPTER IX.

EXAMPLES OF THE FOURTH SPECIES OF COUNTERPOINT IN
THREE PARTS.

189.

Fux.

C. F.

189. If the student does not see the faults in this example, he should write it out in the first species when they will be very evident (see notes 102, 102a).

190.

ALBRECHTSBERGER.

C. F.

190. Octaves by syncope have been pronounced both *good* and *bad* respectively by different masters (bars 1-2). With regard to consecutives resulting from *suspensions* (Ex. 191, bars 9, 10), there seems to be no difference of opinion as to their being bad. In the former, the second half being a *syncope*, is a harmony note and as such acts as a kind of "buffer" between the consecutives. The latter, being a suspension (a dissonant note), stands in place of the note on which it resolves.

191.

ALBRECHTSBERGER.

191. The progression from a common chord on the second of scale to one on the first is often crude (*a*, *b*) and is said to obscure the impression of key. Sometimes, however, this

progression is rather solemn and impressive if somewhat severe. For example:—

191A.

Musical notation for exercise 191A, showing two staves. The top staff contains a sequence of chords: G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2. The bottom staff contains the corresponding inversions: G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2. The labels 'II.' and 'I.' are placed below the bottom staff, indicating the second and first inversions respectively.

192.
C. F.

ALBRECHTSBERGER.

Musical notation for exercise 192 by Albrechtsberger, showing three staves. The top staff is a vocal line with a melodic line. The middle and bottom staves are accompaniment lines with a bass line and a tenor line. The music is in common time and features a variety of rhythmic values and intervals.

Continuation of musical notation for exercise 192 by Albrechtsberger, showing three staves. The top staff is a vocal line with a melodic line. The middle and bottom staves are accompaniment lines with a bass line and a tenor line. The music continues with similar rhythmic and melodic patterns.

193.
C. F. (HAYDN.)

BEETHOVEN.

Musical notation for exercise 193 by Beethoven, showing three staves. The top staff is a vocal line with a melodic line. The middle and bottom staves are accompaniment lines with a bass line and a tenor line. The music is in common time and features a variety of rhythmic values and intervals.

193. The suspension of a 6-5 (a) is weak but allowable. By crossing the parts a second inversion occurs (b).

194. C. F. BEETHOVEN (corrected by ALBRECHTSBERGER).

194. This example, with regard to ambiguity of key and the needless breaking of rules, euphemistically called "licenses," shows strongly the influence of Albrechtsberger. The downward movement followed by the leap of an octave is questionable, but in slow notes this is sometimes done (bars 8, 9).

195.

CHERUBINI.

195. The bass here moves almost entirely in thirds with the tenor, which, besides being poor as counterpoint, sound when they descend low almost morose.

196.

CHERUBINI.

196. The fifths in the bars *a*, *b*, *c* are nearly as unpleasant as though the parts were not crossed. At *a*, *b* they are heard between the extreme notes—*i.e.*, between the bass and treble, and the alto and bass; and in bars *b*, *c* between the treble and alto.

197.

C. F.

CHERUBINI.

198

C. F.

✱

198. The progression in bars 7, 8 is a crude one. Whether the suspension sufficiently mollifies it is questionable.

199.

C. F. (a) Fux.

199. With regard to the bar *a*, Fux says: "A discord has been used instead of a concord on the unaccented part of the bar, contrary to the common rule, which is not only allowable in such a case, but is also looked upon as an elegance." (English Ed., 1791.) On a dominant pedal this discord is allowable *at the close*, where it strengthens the cadence (Ex. 201).

200.

C. F. Fux.

200. With the object of beginning with key note and also with syncope, the entry of the bass is deferred till the second bar. There is, however, no objection to beginning in the way indicated by the small notes. The fifths, bars 5, 6, are bad. (See remarks on Ex. 190.)

201.
C. F. ✱

201. The suspensions are here maintained, but somewhat to the detriment of the bass, which is certainly not flowing. The leap of an octave is better than repeating the same note, and the orderly progression compensates for the thinness of bars *a* to *b*. A short dominant pedal occurs at *c*. (See observations on Ex. 199.) The hidden fifth is good in the bars 2, 3 and 7, 8.

202.

C. F.

202. The similar motion in the latter half of this model is weak, but this is unavoidable in this species.

203.

C. F.

6 5

204.

BEETHOVEN (corrected by ALBRECHTSBERGER)

C. F.

5

205.

C. F.

or

✱

205. The octaves (*a*, *b*) are undoubtedly better avoided; though, the harmony being the same, they are not very strong here. The student is referred to Ex. 190.

CHAPTER X.

THE FIFTH SPECIES IN THREE PARTS.

206.
C. F.

Fux.

206. Though open to similar objections, if in a less degree, to former examples given of Fux, the student may well take the tenor voice as a model of ease and elegance. The hidden fifth, bars 7, 8, is good. A similar instance occurs in Ex. 201.

207.

Fux.

208.

Fux,

C. F.

208. In effect the first four bars are in the key of C. Consequently this example opens (mentally) with a common chord on the supertonic. (See observations, Ex. 192.)

209.

C. F.

209. As no example with the *C.F.* in the bass was given, it is here added ; but treated in the *harmonic* form of the minor scale.

210.

C. F.

ALBRECHTSBERGER.

210. The melody should have returned to a note within the leap (*a*) instead of taking another leap in the same direction. The bars 7, 8 are crude. The octaves, *b*, *c*, *d*, are not good.

211.

ALBRECHTSBERGER.

The musical score consists of three systems, each with three staves. The top staff is in Treble clef, the middle staff is labeled 'C. F.' (Cello/Fiddle) and is in Treble clef, and the bottom staff is in Bass clef. The first system is divided into three measures labeled (a), (b), and (c). The second system is divided into four measures, with the fourth measure labeled (d). The third system is divided into four measures, with the first measure labeled (e). The music is in a common time signature and features simple counterpoint exercises.

211. Octaves with an intervening passing note, bars 1, 2, are worse than direct octaves. The tritone—a third on Fa, followed by a fifth on Mi—(d, e) is but little softened by there being a part above it.

213.

ALBRECHTSBERGER.

First system of musical notation for exercise 213. It consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is in treble clef with a key signature of one sharp (F#) and contains the initials "C. F." below the first measure. The bottom staff is in bass clef with a key signature of one sharp (F#). The music is in common time and features a melodic line in the upper voice and a harmonic accompaniment in the lower voices.

Second system of musical notation for exercise 213. It consists of three staves in the same key signature and time signature as the first system. The melodic line continues with various rhythmic patterns and phrasing.

Third system of musical notation for exercise 213. It consists of three staves. The melodic line concludes with a final cadence. The lower staves provide harmonic support throughout.

214.

ALBRECHTSBERGER.

Musical score for exercise 214, consisting of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle staff is in alto clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The music is in common time and features a melodic line in the upper voice and a harmonic accompaniment in the lower voices. The initials "C. F." are written below the first measure of the bottom staff.

214. As B is necessary to complete the harmony (a) and an easy leap for the voice, there can be little doubt that the G is an engraver's error.

215.

ALBRECHTSBERGER.

C. F.

License.

Musical score for exercise 215, showing three staves. The top staff is in treble clef with a melodic line. The middle staff is in treble clef with a sustained line. The bottom staff is in bass clef with a sustained line.

215. The *canto fermo* should have been placed in the tenor clef. Unless to avoid similar motion to a perfect fifth between the two upper parts (a) (*a perfectly good progression* here), it is difficult to see why Albrechtsberger resorted to a "license."

216. FÉTIS.

C. F.

Musical score for exercise 216, showing two systems of three staves each. The top staff is in treble clef with a sustained line. The middle staff is in bass clef with a melodic line. The bottom staff is in bass clef with a sustained line.

Musical score for exercise 216, consisting of three staves. The top staff has five whole notes. The middle staff has a melodic line with two specific bars labeled (c) and (d). The bottom staff has five whole notes, with the notes in bars (c) and (d) marked with a '6' for fingering.

216. With respect to bars *c*, *d*, the student is referred to remarks on Ex. 157.

217.

FÉTIS.

First system of exercise 217, consisting of three staves. The top two staves have five whole notes each. The bottom staff has a melodic line starting with a double bar line and a repeat sign. The marking 'C. F.' is written on the left side of the first staff.

Second system of exercise 217, consisting of three staves. The top two staves have five whole notes each. The bottom staff has a melodic line with various intervals and a trill-like figure.

Third system of exercise 217, consisting of three staves. The top two staves have five whole notes each. The bottom staff has a melodic line with various intervals and a trill-like figure.

218.

First system of musical notation for exercise 218. It consists of three staves: Treble, Alto, and Bass. The key signature has two flats (B-flat and E-flat). The Treble staff contains a melodic line with eighth and quarter notes. The Alto staff contains a line of whole notes. The Bass staff contains a line of whole notes. The label "C. F." is written below the Bass staff. An asterisk is located at the end of the Treble staff.

Second system of musical notation for exercise 218. It consists of three staves: Treble, Alto, and Bass. The Treble staff contains a melodic line with eighth and quarter notes, including a sharp sign. The Alto staff contains a line of whole notes. The Bass staff contains a line of whole notes.

Third system of musical notation for exercise 218. It consists of three staves: Treble, Alto, and Bass. The Treble staff contains a melodic line with eighth and quarter notes, including a sharp sign. The Alto staff contains a line of whole notes with a slur over the first two. The Bass staff contains a line of whole notes. The system ends with a double bar line.

219.

C. F.

First system of musical notation for exercise 219. It consists of three staves: Treble, Alto, and Bass. The key signature has two flats (B-flat and E-flat). The Treble staff contains a line of whole notes. The Alto staff contains a line of whole notes with a slur over the first two. The Bass staff contains a line of eighth notes. An asterisk is located at the end of the Treble staff.

221. *C. F.*

BEETHOVEN (corrected by ALBRECHTSBERGER).

221. Though intended as a change of chord, the D (*a*) is heard as a discord, and consequently is not a suitable note of preparation. In the bar *b* the E and the D are both passing notes and a return to E is not allowed. At *c* the error is quite similar to that at *a*. The correction in the cadence is good.

CHAPTER XI.

THE SECOND SPECIES IN TWO OF THE PARTS.

222. ✱

C. F.

(a)

or

222A.

222B.

222. In the cadence the fundamental seventh—passing note—is struck against a note of the harmony which leaps. Cherubini and others have employed in like manner other discords. But much experience is needed, and the student is advised to confine himself to the discords found in the chord of

the dominant seventh—*viz.*, the seventh, the diminished fifth, and its inversion, the augmented fourth. Sometimes a passing note may be in concord with the note with which it is struck, yet be very harsh against the prevailing harmony. Exs. 222*a*, 222*b*.

223. *

C. F.

Fux.

223. The doubling of the bass in the fifth bar is bad, especially as the third is omitted; and the alternative is preferable though less flowing.

THE SECOND AND THIRD SPECIES COMBINED.

224. Fux.

C. F.

225. The two fourths by leap (*a*) in the same direction are not allowed, and the change of harmony on the last crotchet is a fault. The discord and resolution sounded together (*b*) and the leap to a discord (*d*) are also objectionable. The two chords (*c*) are not good. If the second crotchet had been G there would have been only one chord, besides avoiding the suspicion of a bad fifth with the previous bar.

226. FÉTIS.

C. F.

226. The octaves in the bars 2, 3 are undesirable. At *a* the fourth crotchet is harsh against the other parts; its resolution (E) being sounded both above and below the discord at the same time. The direct motion to a fifth in the outer parts will not escape notice.

227.

FÉTIS.

227. The weak points to which the student's attention should be given are the cadence-like progression (a), the *major* seventh in two steps (b), the bad progression (c). There are two chords in the bar *d*, and at *e* the composer has defeated himself, not being able to find another move in the same bar for the soprano. With regard to the bar *b*, the *major* seventh is decidedly pungent, and no relaxation of the rule, such as might be allowed in the case of a minor seventh, should be permitted in this case. There are no passing notes in the soprano.

228.

C. F.

228. The tritone, in two steps, bars 2, 3, are much softened by there being two notes common to both chords. The correction spoils the symmetry of the middle voice. Much alteration was necessary to mend "slips" in the sixth and following bars.

229.

C. F.

A musical score for three parts. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music consists of several measures of notes and rests, illustrating different voice combinations.

THE SECOND AND FOURTH SPECIES COMBINED.

230.

CHERUBINI.

A musical score for three parts (treble, alto, and bass clefs) illustrating the second and fourth species combined. The score is divided into two systems. The first system has three staves. The top staff is in treble clef and contains a melodic line with slurs. The middle staff is in alto clef and contains a harmonic line with notes labeled 'C. F.', '(a)', and '(b)'. The bottom staff is in bass clef and contains a harmonic line. The second system also has three staves. The top staff is in treble clef and contains a melodic line with slurs. The middle staff is in alto clef and contains a harmonic line with notes labeled '(c)'. The bottom staff is in bass clef and contains a harmonic line.

230. As a bass was to be placed under the *canto fermo* the latter should have been transposed to a higher key, in order to prevent the tenor from descending so near the bass as in bars *a, b, c*, where both voices are in the lower part of their respective registers. Besides, when the *canto fermo* is not placed in the best part—that is to say, in the middle—of the full register, the other voices are also placed at a disadvantage by being cramped for room to move freely.

233.

C. F.

✱

Musical score for exercise 234, consisting of three staves: Treble, Alto, and Bass clefs. The Treble staff contains a sequence of five whole notes: C4, D4, E4, F4, G4. The Alto staff contains a sequence of eighth notes with beams and slurs: C4, D4, E4, F4, G4, A4, B4, C5. The Bass staff contains a sequence of notes: C3, D3, E3, F3, G3, A3, B3, C4.

234. The difficulty of finding a move is the reason for placing a minim rest at *a*.

235.

C. F.

Musical score for exercise 235, consisting of three staves: Treble, Alto, and Bass clefs. The Treble staff contains a sequence of five whole notes: C4, D4, E4, F4, G4. The Alto staff contains a sequence of eighth notes with beams and slurs: C4, D4, E4, F4, G4, A4, B4, C5. The Bass staff contains a sequence of notes: C3, D3, E3, F3, G3, A3, B3, C4.

Musical score for exercise 235, consisting of three staves: Treble, Alto, and Bass clefs. The Treble staff contains a sequence of five whole notes: C4, D4, E4, F4, G4. The Alto staff contains a sequence of eighth notes with beams and slurs: C4, D4, E4, F4, G4, A4, B4, C5. The Bass staff contains a sequence of notes: C3, D3, E3, F3, G3, A3, B3, C4.

235. The second species is somewhat clumsy, owing (1) to the imposed conditions of maintaining the harmonic form of the minor scale and (2) keeping to one root in each bar.

THE SECOND AND FIFTH SPECIES COMBINED.

236.

CHERUBINI.

C. F. (a)

(b) (c)

236. The recurrence of D and C three times, and the prominence they receive from being the *highest* notes, is irksome, and shows poverty of invention. The student will learn from this model what to avoid. At *a* the minim B is a slow passing note, and the learner is referred to observations made on Ex. 226*a*. The minims *b*, *c* have very much the effect of changing notes. At *c* a fourth to the bass is taken by leap.

237.

✱

C. F.

Musical score for example 128, consisting of three staves. The top staff is in Treble clef, the middle in Bass clef, and the bottom in Cello/Double Bass clef. The music is in 2/4 time and features a complex counterpoint between the upper staves, while the lower staff provides a simple harmonic accompaniment.

238.
C. F.

First system of musical score for example 238. The top staff is in Treble clef, the middle in Bass clef, and the bottom in Cello/Double Bass clef. The music is in 2/4 time. The top staff contains whole notes, while the middle and bottom staves contain more complex rhythmic patterns. A double bar line with repeat dots is present at the end of the system. A small asterisk symbol is located to the right of the top staff.

Second system of musical score for example 238, continuing from the first system. It features the same three-staff layout (Treble, Bass, and Cello/Double Bass clefs) and 2/4 time signature. The counterpoint continues across the staves, with a final cadence indicated by a double bar line with repeat dots at the end.

238. The harmonies in this example belong to the harmonic minor scale. Yet owing to the reservation of the dominant harmony till the cadence the key is not clearly defined, consequently the effect is not satisfactory.

TWO OF THE PARTS IN THE THIRD SPECIES.

239. *

C. F.

240.

C. F.

THE THIRD AND FOURTH SPECIES COMBINED.

241.

ALBRECHTSBERGER.

C. F.

7
3

241. In the bars 3, 4 a modulation is made before the primary key is established. The two chords in the bar *b* sound awkward. The preparation of the ninth (*c*) by an octave is bad.

242.

BEETHOVEN (corrected by ALBRECHTSBERGER).

248.

CHERUBINI.

243. The second and penultimate bars may be traced to the same root; but the effect is that of two chords in a bar—the radical basses being G and C respectively—and not that of a suspension, Ex. 233. The melody (*a*) being two fourths in the same straight line is bad.

THE THIRD AND THE FIFTH SPECIES COMBINED.

244.

245.

THE FOURTH SPECIES IN TWO OF THE PARTS.

246.

246. If the suspensions in bars 8-10 be removed there would be similar motion between the outer parts to a perfect fifth.

247. *

C. F. 5 6

(a)

247. In bar 7 a second inversion appears to be wrongly quitted; but the fourth (B) is a passing note. In this species it is allowable to repeat a note (*a*) in the last bar but one. The double suspension (*a*), though unusual, is not bad. (Ex. *e* appendix.)

248. *

C. F. 6--

THE FOURTH AND FIFTH SPECIES COMBINED.

249.

Musical score for exercise 249, consisting of two systems of three staves each. The first system includes a treble clef staff with a melodic line ending in an asterisk, a middle staff with the initials "C. F.", and a bass clef staff. The second system continues the same three-staff structure.

249. Octaves by syncopation are seen in bars 6, 7. The student may revert to Ex. 190.

250.

Musical score for exercise 250, consisting of two systems of three staves each. The first system includes a treble clef staff with a melodic line ending in an asterisk, a middle staff with the initials "C. F.", and a bass clef staff. The second system continues the same three-staff structure.

TWO OF THE PARTS IN THE FIFTH SPECIES.

251.
C. F.

CHERUBINI.

The musical score for exercise 251 consists of two systems, each with three staves. The top staff is the vocal line in treble clef, the middle staff is the alto line in treble clef, and the bottom staff is the bass line in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The first system includes a measure labeled (a) in the bass line. The second system includes a measure labeled (b) in the bass line. The piece concludes with a double bar line and repeat signs.

251. But for the restless tonality, this example is a good one. In the bars *a* and *b* it would have been better to have prolonged the minims in the bass by a dot and so have shortened the duration of the doubled major third.

252.

FÉTIS.

The musical score for exercise 252 consists of two systems, each with three staves. The top staff is the vocal line in treble clef, the middle staff is the alto line in treble clef, and the bottom staff is the bass line in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The first system includes the label 'C. F.' in the vocal staff. The second system includes the number '5' above the vocal staff and below the alto and bass staves, indicating a fifth interval. The piece concludes with a double bar line and repeat signs.

A musical score for three parts, first system. It consists of three staves: a treble clef staff (top), an alto clef staff (middle), and a bass clef staff (bottom). The music is in a key with one sharp (F#) and a 3/4 time signature. The top staff features a melodic line with eighth and quarter notes, some with slurs. The middle staff has a simpler line with half and quarter notes. The bottom staff provides a bass line with quarter and half notes.

253.

A musical score for three parts, second system. It consists of three staves: a treble clef staff (top), an alto clef staff (middle), and a bass clef staff (bottom). The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The top staff has a melodic line with eighth and quarter notes, ending with a double bar line and a star symbol (*). The middle staff has a line with quarter and eighth notes, including some accidentals. The bottom staff has a line with half and quarter notes. Below the staves is the text "C. F."

C. F.

A musical score for three parts, third system. It consists of three staves: a treble clef staff (top), an alto clef staff (middle), and a bass clef staff (bottom). The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The top staff has a melodic line with eighth and quarter notes, including some accidentals. The middle staff has a line with quarter and eighth notes. The bottom staff has a line with half and quarter notes.

A musical score for three parts, fourth system. It consists of three staves: a treble clef staff (top), an alto clef staff (middle), and a bass clef staff (bottom). The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The top staff has a melodic line with eighth and quarter notes, including some accidentals. The middle staff has a line with quarter and eighth notes. The bottom staff has a line with half and quarter notes.

254. *

C. F.

254. Excepting in the bars 9-12 this example is identical with No. 253, but as an error occurred in copying the *canto fermo* another example is given. It may interest the student to examine the necessary alterations.

CHAPTER XII.

THE FIRST SPECIES IN FOUR PARTS.

255. Fux.

C. F.

255. The parts flow smoothly, and the chords are complete—except in the final, where the ancient practice of omitting the third is followed; but there is no sense of key till the cadence, and even the usual B flat, which softens this old mode, is absent.

256. Fux.

C. F.

(a) (b) (c) (d) (e) (f)

256. As the key at *a*, *b* must be C, there is a common chord on the second of the scale followed by one on the first to which some theorists object (Ex. 191). This succession is certainly archaic; but it is quite as good as a common chord on the fifth of scale followed by one on the fourth, and this latter is not

actually forbidden. The progression *c, d* is very bad indeed. The similar motion to a fifth (*e, f*) is not bad, but it is forbidden in strict counterpoint by some teachers, except in the final cadence.

257.

Fux.

C. F. (a) (b) (c) (d)

257. The student will note the introduction of the B flat in this model (Ex. 255), and the stationary bass at the outset. For *a, b* see Ex. 256. Similar motion to an octave between the outer parts (*c, d*) is not only allowed, but is the most satisfactory cadence.

258.

Fux.

(a) (b)

C. F.

258. The *three* voices being stationary the effect is vapid (*a, b*). The doubling of the bass (*b*) is not forbidden, but it is too strong. Both objections are removed by the alternative notes.

259.
C. F.

ALBRECHTSBERGER.

(b) (c)

259. The leaps in the inner parts make the hard progression from a common chord on the second to one on the first degree worse than it might be (Ex. 256).

260.

ALBRECHTSBERGER.

C. F.

(a) (b)

260. The bars *a*, *b* are not only weak in themselves, but the stationary tonic in the bass immediately preceding the cadence very much enfeebls the final.

261.

ALBRECHTSBERGER.

C. F.

262.

C. F.

(a) (b) (c)

262. This is an example in the harmonic form of the minor scale on the same subject. The progression from a diminished to a perfect fifth (a, b), formerly inadmissible, is now allowed in the inner parts. The leap downwards of the leading note is quite allowable except in the cadence.

268.

C. F.

CHERUBINI.

Musical score for exercise 268, C.F. by Cherubini. It consists of four staves: Treble, Alto, Tenor, and Bass. The key signature is one sharp (F#). The music is in first species style with whole notes. A bracket labeled '(a)' spans the first three bars of the Tenor staff.

263. With a view of avoiding a further repetition of the tonic chord (a), resort has been had to a modulation in preference to a chord on the third of the scale, which would have led to a stationary note (G) in the tenor for several bars, or to a 6-3 on the dominant, which would have been harsh (Ex. 270). The descent of the leading note in the cadence, formerly common, is not allowed now.

264.

CHERUBINI.

Musical score for exercise 264, C.F. by Cherubini. It consists of four staves: Treble, Alto, Tenor, and Bass. The key signature is one sharp (F#). The music is in first species style with whole notes. Brackets labeled '(a)', '(b)', and '(c)' are placed under the first three bars of the Bass staff.

264. The root relationship (a, b) is crude, and the doubled bass in the first inversion of a major triad (c), with one or two exceptions, is no longer tolerated. Another blemish is the repetition of the first three bars in the treble.

265. *L.N.* CHERUBINI.

266. CHERUBINI

266. The treble in bars 1-6 is very poor. The modulation abrupt. Octaves by contrary motion (bars 11, 12) are not approved by modern teachers.

267. BEETHOVEN (corrected by ALBRECHTSBERGER).

CHAPTER XIII.

THE SECOND SPECIES IN FOUR PARTS.

268.
C. F.

ALBRECHTSBERGER.

(a) (b)

License.

268. The bars *a*, *b* are crude (Ex. 264). The second bar might well have been a subdominant chord, which would have helped to establish the key. The point of interest in this species is the passing notes. Here we find but two, which is disappointing.

269. ALBRECHTSBERGER.

C. F. (a)

(b)

269. The first chord is inverted—frequent in Albrechtsberger's examples. The first treble is maintained at a high pitch, and limited to the compass of a fourth. In chorus voices this is almost impracticable; and if it were not the effect would be very bad. The similar motion to an octave (*a*) is decidedly bad. It is remarkable that such a bad progression should be made by one who was very fastidious with pupils on this point (see Ex. 267). True, the tenor is the lowest part here, and therefore the bass; but the style of writing for a tenor voice is different from a bass voice, and the leaps of an octave (*b*) and following bars are suited to a bass but not to a tenor voice.

270.

ALBRECHTSBERGER.

Musical score for exercise 270, first system. It consists of four staves in E minor. The top staff is the vocal line. The second staff has two notes labeled (a) and (b). The third staff is labeled C.F. and has a 6-3 chord symbol above it. The bottom staff is the bass line.

Musical score for exercise 270, second system. It consists of four staves in E minor. The top staff ends with a fermata. The second staff has a note labeled (f). The word "License." is written above the second staff. The bottom staff is the bass line.

270. The student is advised to listen to the subject alone. He will doubtless feel the key to be E minor; yet it is *forced* to bear the harmonies of the relative major. A 6-3 on the dominant, for the key is here G, is not usually recommended in strict counterpoint, it being now regarded as a part of the chord of the dominant thirteenth. Similar motion to a unison (*f*) is considered to destroy the clearness of the part-writing; but so also would oblique motion, which is allowed (Ex. 271a).

271.

ALBRECHTSBERGER.

C. F.

272.

CHERUBINI.

C. F.

(d)

272. The bad relationship of the roots of the bars *a*, *b* was referred to in Ex. 264. The bass is doubled in the first inversion of a major triad (*c*) and the third omitted, which makes the doubled bass all the more prominent. At *d* there are two chords in the bar; the effect of only one chord is broader.

273.

CHERUBINI.

C. F.

274.

CHERUBINI.

First system of musical notation for exercise 274. It consists of four staves. The top staff is in treble clef with a common time signature. The second staff is in alto clef with a common time signature and is labeled "C. F." below it. The third staff is in alto clef with a common time signature. The bottom staff is in bass clef with a common time signature. The music consists of six measures of whole notes.

Second system of musical notation for exercise 274, continuing from the first system. It consists of four staves in the same clefs and time signature. The music consists of six measures of whole notes.

275.

C. F.

CHERUBINI.

Musical score for exercise 275, consisting of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is in alto clef with a key signature of one sharp and a common time signature. The third staff is in alto clef with a key signature of one sharp and a common time signature. The bottom staff is in bass clef with a key signature of one sharp and a common time signature. The music consists of six measures of whole notes. A circled letter "(a)" is written below the bottom staff in the final measure.

275. The bass E in the implied 6-4 (a) is well followed by F (b). The tenor has the second species for one bar (c). This is, as the learner knows, breaking the rule; but unless the bass were altered, which might have been done, there was no option. The doubling of the leading note in the cadence is a fault here—*i.e.*, when both notes *end the bar*.

276.

276. In the harmonic form of the minor scale the sequence (a) to (f) can hardly be uniformly carried out—that is to say, preserved in *all* the parts. In the melodic form this can be done. It might be said the bars *b, c* modulated to key of B flat. If the third (F) is omitted (*c*) and the bass tripled the chord will then assume a *doubtful* character.

CHAPTER XIV.

THE THIRD SPECIES IN FOUR PARTS.

277. ALBRECHTSBERGER.

C. F.

278.

C. F.

*

278. The B (a) is overlapped by the tenor (b). This is avoided by the small note; but this spoils the flow of the melody as well as weakening the harmony in this bar. The former is preferable. The similar motion to a unison; and the fifths by similar motion on the accented parts of the bar—though between tonic and dominant harmonies—are held to be faults by some writers. The latter fault is corrected by retaining B in the tenor, but this is extremely harsh.

279.
C. F.

ALBRECHTSBERGER.

279. There are two chords in the first bar, and also at *a*. Though the parts are crossed (*b*) the octaves (*a*, *b*) are objectionable. The bars *c*, *d* are crude (see remark Ex. 264).

280. ALBRECHTSBERGER.

C. F.

(a)

(b)

6

(c)

6

280. The leap to a discord (*a*) is irregular (Ex. 78*a*), and the bars *b*, *c* are very harsh. The student may revert to remarks, Ex. 264.

281.

ALBRECHTSBERGER.

281. With the object of saving consecutive octaves, the second species (*b*) is introduced. This brings about fifths on the accents (*a*, *b*). The bar *c* shows an unallowable second inversion, as the fifth of the chord (B) is the *outside* note in the broken chord. There is also an irregularity in the "changing notes" *d*—(see Ex. 78a).

282. ALBRECHTSBERGER.

C. F.

(b) (c)

282. The modulation to the key D (*a, b, c*) is abrupt, being too far removed from the E minor, and quite unnecessary.

283.

CHERUBINI.

Musical score for exercise 283, showing four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is in alto clef. The third staff is in bass clef and contains two sections labeled (a) and (b). The bottom staff is in bass clef. The notation includes whole notes and eighth notes.

C. F.

Continuation of the musical score for exercise 283, showing four staves with counterpoint notation. The notation includes whole notes and eighth notes.

283. With reference to the bars *a*, *b*, the student is referred to note, Ex. 264.

284.

CHERUBINI.

Musical score for exercise 284, showing four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is in alto clef and contains two sections labeled (a) and (b). The third staff is in bass clef. The bottom staff is in bass clef. The notation includes whole notes and eighth notes. A diagonal line connects a note in the second staff to a note in the third staff, with the number 5 written above each note.

C. F.

284. The progression by similar motion from a second to a unison is decidedly bad (*a*, *b*). The asperity of consecutive fifths or other objectionable progressions are but very little softened by crossing the parts.

285.

CHERUBINI.

285. The weak points in this example are, the doubling of the bass in the first inversion of a major triad (*a*), the wide separation of the inner parts, the doubled leading note (*b*), and the gap between the upper parts (*c*) so easily avoided.

The first system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#), and the time signature is common time (C). The music is written in a simple, homophonic style with quarter and half notes.

288.

ALBRECHTSBERGER.

The second system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The music is written in a simple, homophonic style with quarter and half notes. The label "C. F." is written above the third staff.

The third system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The music is written in a simple, homophonic style with quarter and half notes. The label "C. F." is written above the third staff. The bottom staff has three sections labeled (a), (b), and (c) with a "6" above each section, indicating a sixteenth-note pattern.

Exercise 288 consists of four staves in G major. The top three staves are vocal parts, each with five long notes. The bottom staff is a bass line with sixteenth-note patterns. A '6' and '(d)' are marked above the bass line.

288. The whole of the third species is instrumental rather than vocal in character. At *d* a return is not made to a note within the diminished fifth, although E would have been equally as convenient as C sharp.

289.

Exercise 289 consists of four staves in G major, 3/2 time. The top staff is a melodic line with sixteenth-note patterns, marked with an asterisk. The bottom three staves are accompaniment with long notes. A 'C. F.' is marked above the second staff.

A musical score for the Fourth Species in Four Parts. It consists of four staves. The top staff is a vocal line in G major, featuring a melodic line with eighth and sixteenth notes. The three lower staves are instrumental parts (likely for organ or lute) in G major, each playing a simple harmonic accompaniment of dotted half notes.

CHAPTER XV.

THE FOURTH SPECIES IN FOUR PARTS.

290.

Fux.

A musical score for exercise 290 by Fux. It consists of four staves in F major. The top staff is a vocal line with a simple melodic line. The three lower staves are instrumental parts in F major, each playing a simple harmonic accompaniment of dotted half notes.

C. F.

A musical score for exercise 290 by Fux, showing a variation with figured bass. It consists of four staves in F major. The top staff is a vocal line. The three lower staves are instrumental parts. The bottom staff includes figured bass notation: (a) in the first measure, (b) in the second measure, (d) in the third measure, and 7 6 in the fourth measure.

290A.

C. F.

290. The suspended sixth (*a*), like other consonant suspensions, is weaker than a dissonant suspension. But in maintaining the fourth species—the main object—the suspended sixth is considered available by most musicians (Ex. 290A, *c*), also the suspended fourth (*d*) in the same example. This fourth is ambiguous in character. In strict counterpoint it would, as a fourth to the bass, be regarded as a discord, and yet it is the *root* of this one-chord bar. As a rule, the suspended fourth should carry the fifth and not the sixth (*d*), but as this progression, having one root in each bar, is so smooth and natural, and as the rules were deduced from counterpoint and not counterpoint from the rules, most musicians allow this exception. The old masters frequently employed the fifth (seventh of root) in the manner seen at *b*, Ex. 290, but it is now regarded as irregular. The drop to an octave (*d*) between the alto and bass is hardly so good as the alternative (*d*).

291. ALBRECHTSBERGER.

C. F.

I IV II V I VI IV (2 parts) 283do

Handwritten annotations below the staves:
 I (dim₅) IV (dim_{3rd}) VII, I I V I

291. The sequence excuses the over-lapping *a*. The bars *b, c* are *bare*, and the voices are too wide. The doubled *A* (*d*) is disagreeable, and the parts too dispersed (*e, f*).

292.
C. F.

ALBRECHTSBERGER.

License.

License.

or

293.

ALBRECHTSBERGER.

C. F. 6 - 5 4

293. In the bars 6, 7 a chromatic semitone occurs, which is entirely wrong, and, in fact, a flagrant dereliction of the rule. (Bar 5, see note 199.)

294.

ALBRECHTSBERGER.

C. F. 6 - 7 4 3 5

Example 294: Four-part setting of a suspended fourth (F#) moving to G. The accompaniment in the second staff consists of sixteenth notes. The bottom staff includes a 7/5 chord marking above the final measure.

294. The suspended fourth is accompanied by the sixth, *a*. But this is not so good a case as the one given in Ex. 290*a*, where the suspended note is the root.

295.

C. F.

CHERUBINI.

Example 295 (first system): Four-part setting of a suspended fourth (F#) moving to G. The accompaniment in the second staff consists of sixteenth notes.

Example 295 (second system): Four-part setting of a suspended fourth (F#) moving to G. The accompaniment in the second staff consists of sixteenth notes. The third staff includes the instruction "3rd omitted." and the bottom staff includes the instruction "Pedal." above the final measure.

296.

CHERUBINI.

First system of exercise 296. It consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). The second and third staves are in alto clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The first staff contains a melodic line starting with a whole rest, followed by quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, and a half note G4. The second staff contains a whole note G4. The third staff contains a whole note G4, a whole note A4, and a whole note Bb4. The fourth staff contains a whole note G4.

C. F.

Second system of exercise 296. It consists of four staves. The top staff continues the melodic line with quarter notes G4, A4, Bb4, C5, Bb4, A4, G4, and a half note G4. The second staff contains a whole note G4. The third staff contains a whole note G4, a whole note A4, and a whole note Bb4. The fourth staff contains a whole note G4.

297.

CHERUBINI.

Exercise 297. It consists of three staves. The top staff is in treble clef with a key signature of one flat. The middle and bottom staves are in alto clef with a key signature of one flat. The top staff contains a whole note G4, a whole note A4, a whole note Bb4, a whole note C5, and a whole note Bb4. The middle staff contains a whole note G4, a whole note A4, a whole note Bb4, a whole note C5, and a whole note Bb4. The bottom staff contains a whole note G4, a whole note A4, a whole note Bb4, a whole note C5, and a whole note Bb4. Two lines with arrows point from the notes in the middle staff to the notes in the bottom staff, indicating a transposition.

C. F. (*transposed*).

Example 297: Four-part setting in G major. The music consists of four staves. The soprano line has a melodic line with a final cadence. The alto line has a similar melodic line with a note marked '(a)'. The tenor line has a more active line with slurs. The bass line has a steady line with a final cadence.

297. The root of the chord at *a* is A, therefore a second inversion of a suspended sixth and an implied 6-4, and rarely used. It is intended as two chords, but this is not the feeling.

298.

Example 298: Four-part setting in C minor. The music consists of four staves. The soprano line has a melodic line with a final cadence. The alto line has a similar melodic line. The tenor line has a more active line with slurs. The bass line has a steady line with a final cadence. A 'C. F.' marking is present in the first staff. A '5 6 Pedal.' marking is present in the bass line.

298. This example is in the harmonic form of the minor scale. The bass, being stationary in the first two bars, is weak.

299. ALBRECHTSBERGER.

C. F.

(a)

299. In the first three bars the *same* note is syncopated. This gives a cramped effect. The suspension in bar *a*—being an inversion of a suspended fourth, and not a ninth—is harsh against its resolution, or, rather, the octave of it, principally by reason of its not being taken *by step* as well as by contrary motion. The student will see that the alto C clef should have been used for the voice next above the bass.

300. ✱

C. F.

or

6 5

301.

C. F.

✖

301. The G (a) being the bass of a second inversion is an unallowable suspension. The cancelled notes show the alterations necessary to correct this oversight—that is to say, if the tied notes are maintained. In bars 6-8 the tenor after a leap of a diminished fifth does not at once return to a note *within* the leap as required by the rule.

302.

(Note 356).

CHAPTER XVI.

THE FIFTH SPECIES IN FOUR PARTS.

308.

(a)

ALBRECHTSBERGER.

303. The chief points for the student's notice here are the bad octaves in the first four bars, the unallowable chromatic note (*a*), the too great use of the third species, and the remarkably poor first treble in which the note \bar{E} is so prevalent.

304.

ALBRECHTSBERGER.

304. The chief objection in this example is the restless tonality. The tenor has a very dull, monotonous part in the last eight bars. An interesting point is that where Cherubini used only two quavers he placed them on the *second* crotchet, and that Albrechtsberger, in the same circumstances, generally placed them on the fourth (*a*). The progression of a seventh to an octave is very bad (*b, c*).

305.

ALBRECHTSBERGER.

C. F.

The first system consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#). The top staff contains five whole notes: C4, D4, E4, F#4, and G4. The second staff contains a sequence of notes: C4, D4, E4, F#4, G4, A4, B4, C5, with a slur over the last three notes. The third staff contains five whole notes: C4, D4, E4, F#4, and G4. The fourth staff contains a sequence of notes: C4, D4, E4, F#4, G4, A4, B4, C5, with a slur over the first three notes and a label (a) above the fourth note.

The second system consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#). The top staff contains five whole notes: C4, D4, E4, F#4, and G4. The second staff contains five whole notes: C4, D4, E4, F#4, and G4. The third staff contains five whole notes: C4, D4, E4, F#4, and G4. The fourth staff contains a sequence of notes: C4, D4, E4, F#4, G4, A4, B4, C5, with a slur over the first three notes and a label (b) above the fourth note.

The third system consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp (F#). The top staff contains five whole notes: C4, D4, E4, F#4, and G4. The second staff contains five whole notes: C4, D4, E4, F#4, and G4. The third staff contains five whole notes: C4, D4, E4, F#4, and G4. The fourth staff contains a sequence of notes: C4, D4, E4, F#4, G4, A4, B4, C5, with a slur over the first three notes and a label (c) above the fourth note. The word "or" is written below the fourth staff.

305. The aimless, rambling nature of the bass, its ascent several times to the same note (*a*, *b*, *c*), and the high and impracticable pitch of the first treble are the most noticeable blemishes in this example.

306.

BEETHOVEN (corrected by ALBRECHTSBERGER).

C. F.

307.

Not good.

CHERUBINI.

C. F.

307. The style of the fifth species is here more graceful ; but from the bars *a* to *b* more variety is desirable.

308.

C. F.

308. In the bar *a* the root is above the ninth, but by contrary motion and by degree this is allowable.

CHAPTER XVII.

THE SECOND AND THIRD SPECIES IN TWO OF THE PARTS.

309.

CHERUBINI.

First system of musical notation for exercise 309. It consists of four staves. The top staff is in treble clef with a common time signature. The second staff is in alto clef. The third staff is in bass clef. The bottom staff is in bass clef with a common time signature. The music is in a major key. The first staff contains a melody of eighth notes. The second staff contains a melody of half notes. The third staff contains a melody of eighth notes. The bottom staff contains a melody of half notes.

C. F.

Second system of musical notation for exercise 309. It consists of four staves. The top staff is in treble clef with a common time signature. The second staff is in alto clef. The third staff is in bass clef. The bottom staff is in bass clef with a common time signature. The music is in a major key. The first staff contains a melody of eighth notes. The second staff contains a melody of half notes. The third staff contains a melody of eighth notes. The bottom staff contains a melody of half notes.

310.

*

First system of musical notation for exercise 310. It consists of four staves. The top staff is in treble clef with a common time signature. The second staff is in alto clef. The third staff is in bass clef. The bottom staff is in bass clef with a common time signature. The music is in a major key. The first staff contains a melody of eighth notes. The second staff contains a melody of half notes. The third staff contains a melody of half notes. The bottom staff contains a melody of eighth notes.

C. F.

Musical score for exercise 310, consisting of four staves. The top staff (Soprano) features a melodic line with eighth and quarter notes. The second staff (Alto) has a line with a slur over the first two measures and a sharp sign in the third measure. The third staff (Tenor) contains a line of quarter notes. The bottom staff (Bass) features a line of quarter notes that descends towards the end of the piece.

310. The alto is poor and the bass descends rather too low.

THE SECOND AND FOURTH SPECIES COMBINED.

311. *

Musical score for exercise 311, consisting of four staves. The top staff (Soprano) has a melodic line with a sharp sign in the fifth measure. The second staff (Alto) is labeled "C. F. (a)" and contains a line of quarter notes. The third staff (Tenor) contains a line of quarter notes with a slur over the first two measures. The bottom staff (Bass) features a line of quarter notes with a slur over the first two measures.

311. The alternative note would be in conformity with modern views by giving but one chord in the bar.

THE SECOND AND FIFTH SPECIES COMBINED.

312. *

C. F.

(a)

(b)

312. The *diminished seventh* in this model is twice taken in two steps (a, b). This exception is often found in models.

THE THIRD AND FIFTH SPECIES COMBINED.

318.

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, ending with a fermata and an asterisk (*). The second staff is in alto clef with a key signature of one flat and contains whole notes, with the label "C. F." written below it. The third staff is in alto clef with a key signature of one flat and contains whole notes. The fourth staff is in bass clef with a key signature of one flat and contains a bass line with eighth and sixteenth notes. A diagonal line connects a note in the third staff to a note in the fourth staff.

The second system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one flat and contains a melodic line with eighth and sixteenth notes. The second staff is in alto clef with a key signature of one flat and contains whole notes. The third staff is in alto clef with a key signature of one flat and contains whole notes. The fourth staff is in bass clef with a key signature of one flat and contains a bass line with eighth and sixteenth notes.

The third system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one flat and contains a melodic line with eighth and sixteenth notes, ending with a double bar line. The second staff is in alto clef with a key signature of one flat and contains whole notes, ending with a double bar line. The third staff is in alto clef with a key signature of one flat and contains whole notes, ending with a double bar line. The fourth staff is in bass clef with a key signature of one flat and contains a bass line with eighth and sixteenth notes, ending with a double bar line. A bracket labeled "(a)" is placed under the final notes of the bass line.

313. The rule, which after the leap of an octave requires a return by an interval not greater than a third, cannot be observed in a full close.

THE FIFTH SPECIES IN TWO OF THE PARTS.

314. CHERUBINI.

C. F.

(a)

7 6

314. The least objectionable way of adding the fifth to the suspension of the 7-6 is by *taking* and quitting it by degree. This is not done at *a*.

THE SECOND, THIRD, AND FOURTH SPECIES COMBINED.

315.

ALBRECHTSBERGER.

C. F.

(a)

(c)

(h) (i)

License. License.

(g) (h)

316. As the tied notes resolve on another root, they are not really suspensions (*a, b, c, d, f, g*). There is an irregular leap in the bass at *f*. The augmented fourth, bars 3, 4, is justified by the sequence. The third species lacks grace and is not all vocal.

317.

CHERUBINI.

5 5 5

7 6

C. F.

7 6 7 6

7 6 5

317. The worst form of the tritone is when a 5-3 on the third of the scale is preceded by a chord of the 5-3 or 6-3 on the fourth, as in bars 2, 3. The frequent octaves between the outer parts, though unaccented, are not good.

318. FÉTIS.

C. F.

(a)

(b)

(c)

(d) (e)

Detailed description of the musical score: The score is for a four-part setting in C major. The first system (a) shows the beginning of the piece. The second system (b) continues the setting. The third system (d) and (e) concludes the exercise. The notation includes treble, alto, and bass clefs, with various rhythmic values and accidentals. The piece is in common time (C.F.).

318. The tenor descends too low, and the leaps in bars 6, 7 are awkward. The bars *c, d, e* are poor.

319.

FÉTIS.

First system of musical notation for exercise 319. It consists of four staves: Treble, Alto, Tenor, and Bass. The Treble staff contains a melodic line with eighth and sixteenth notes. The Alto staff contains a line of music with a 'C. F.' marking. The Tenor and Bass staves contain harmonic accompaniment with various note values and rests.

Second system of musical notation for exercise 319. It continues the four-part setting with Treble, Alto, Tenor, and Bass staves. The melodic line in the Treble staff continues with similar rhythmic patterns.

Third system of musical notation for exercise 319, concluding the piece. It features the same four-part structure with Treble, Alto, Tenor, and Bass staves, ending with double bar lines.

THE SECOND, THIRD, AND FIFTH SPECIES COMBINED.

320. *

C. F.

321. ✱

good.

C.F.

322. ✱

C. F. (HAYDN.)

322. This is the first of twenty-four examples of the *same combination* on a canto fermo by Haydn. A minor subject was chosen on account of the greater restrictions and difficulties, especially in dealing with the upper half of the scale. As a matter of principle only one chord in each bar is used. Many oversights that occurred have been pointed out, as the fact of their being accidental "slips" would probably increase the utility of such examples. The second of the consecutive passing notes (*a*) returns instead of continuing the same direction. But this is impossible. On the score of discipline this is corrected, though the cancelled notes are the better counterpoint musically. It should be observed that the *Janus-like* note E is both the *root* and a *passing note*, and the second passing note F, the minor ninth of the root, which naturally resolves downwards to the root. In such a case an exception to this rule should be allowed. The octaves *b, c*—cancelled notes—show a careless oversight.

323.

C. F.

323. Whether the octaves between the inner parts (*a*, *b*) are bad enough to be rejected is a point upon which opinions may differ; but between outer parts such a progression is not advisable.

324.

C. F.

Musical score for exercise 324, showing four staves of music in G major. The first staff is the melody, the second and third are counterpoints, and the fourth is the bass line. A passing note 'C' is marked with '(a)' in the second staff.

324. The passing note C (a) is struck by leap against the harmony note G sharp; but as at this point the passing note makes, with the other sounds, a *dominant* harmony the effect is not bad. (C.F. Ex. 238 cadence.)

325. ✱

Musical score for exercise 325, showing four staves of music in G major. The first staff is the melody, the second and third are counterpoints, and the fourth is the bass line. The score is marked "C. F." at the bottom left.

Musical score for exercise 325, showing four staves of music in G major. The first staff is the melody, the second and third are counterpoints, and the fourth is the bass line. The score is marked "C. F." at the bottom left. The first staff has two notes marked with "(a)" and "(b)".

325. The oversight at *a*, *b* is the two major thirds on the leap of a major third (called by some musicians "a cross relation"). The student will see that the correction involved the alteration of several notes.

326. ✱

C. F.

Detailed description: This musical exercise is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature has one sharp (F#) and the time signature is 2/4. The Soprano part consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5. The Alto part has half notes: G4, A4, B4, C5, D5, E5, F#5, G5. The Tenor part has quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5. The Bass part has half notes: G3, A3, B3, C4, D4, E4, F#4, G4. An asterisk is placed above the final measure of the Soprano part, indicating a correction.

(a)

Detailed description: This musical exercise is written for four parts: Soprano, Alto, Tenor, and Bass. The key signature has one sharp (F#) and the time signature is 2/4. The Soprano part consists of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5. The Alto part has half notes: G4, A4, B4, C5, D5, E5, F#5, G5. The Tenor part has quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5, F#5, E5, D5, C5. The Bass part has half notes: G3, A3, B3, C4, D4, E4, F#4, G4. A circled letter 'a' is placed below the first two notes of the Tenor part, indicating a correction.

326. The second of the two tied notes is longer than the first. The correction happens to be very easy.

327.

*

First system of musical notation for exercise 327. It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The second and third staves are in alto clef with a 7/8 time signature. The bottom staff is in bass clef with a common time signature. The notation includes various rhythmic values and accidentals. The number '8' appears above the second and third staves, indicating eighth notes. The label 'C. F.' is written below the bottom staff.

Second system of musical notation for exercise 327, continuing from the first system. It consists of four staves in the same clefs and key signature as the first system. The notation continues with various rhythmic patterns and accidentals.

328.

*

First system of musical notation for exercise 328. It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The second and third staves are in alto clef with a 7/8 time signature. The bottom staff is in bass clef with a common time signature. The notation includes various rhythmic values and accidentals. The label 'C. F.' is written below the second staff.

A musical score for four parts, first system. It consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The music features various rhythmic patterns and melodic lines across the four parts.

329.

*

A musical score for four parts, second system. It consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The music continues with various rhythmic patterns and melodic lines. The label "C. F." is written above the third staff.

C. F.

A musical score for four parts, third system. It consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The music continues with various rhythmic patterns and melodic lines. There is a double bar line at the end of the system.

330.

First system of musical notation for exercise 330. It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is in alto clef with a key signature of one sharp (F#) and a common time signature. The third staff is labeled "C. F." and is in alto clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature. The music features a melodic line in the treble and bass staves, and a counterpoint line in the alto staves. A small asterisk symbol is located at the end of the first staff.

Second system of musical notation for exercise 330, continuing from the first system. It consists of four staves in the same clefs and key signature as the first system. The music concludes with double bar lines at the end of each staff.

331.

First system of musical notation for exercise 331. It consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is in alto clef with a key signature of one sharp (F#) and a common time signature, and contains the label "(a)". The third staff is labeled "C. F." and is in alto clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature. The music features a melodic line in the treble and bass staves, and a counterpoint line in the alto staves. A small asterisk symbol is located at the end of the first staff.

331. The fault that escaped notice at *a* was a return after two consecutive passing notes.

332.

333. *

C. F.

(a)

(b) (c)

333. The passing note with its resolution (*a*) is intentional, as the notes which are sounding together on the last crotchet are those of the second inversion of the dominant seventh. Intent on carrying out a sequential bass the octaves *b*, *c* crept in unseen.

334. *

C. F.

(a)

334. The subject is here transposed to suit the voice.

335.

C. F.

*

(or)

336.

First system of musical notation for exercise 336. It consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melodic line with various intervals and rests, ending with an asterisk (*). The second staff is in alto clef with a common time signature and contains a simple harmonic line of whole notes, labeled "C. F.". The third staff is in alto clef with a common time signature and contains a more complex melodic line with many eighth and sixteenth notes. The fourth staff is in bass clef with a common time signature and contains a complex melodic line with many eighth and sixteenth notes.

Second system of musical notation for exercise 336. It consists of four staves. The top staff is in treble clef with a key signature of one flat and a common time signature, ending with a double bar line. The second staff is in alto clef with a common time signature and contains a simple harmonic line of whole notes. The third staff is in alto clef with a common time signature and contains a complex melodic line with many eighth and sixteenth notes, ending with a double bar line. The fourth staff is in bass clef with a common time signature and contains a complex melodic line with many eighth and sixteenth notes, ending with a double bar line.

337.

First system of musical notation for exercise 337. It consists of four staves. The top staff is in treble clef with a key signature of one flat and a common time signature, ending with an asterisk (*). The second staff is in alto clef with a common time signature and contains a simple harmonic line of whole notes, labeled "C. F.". The third staff is in alto clef with a common time signature and contains a melodic line with various intervals and rests. The fourth staff is in bass clef with a common time signature and contains a complex melodic line with many eighth and sixteenth notes, including a section labeled "(a)".

337. As the bass had a dotted minim in three successive bars the D (a) is cancelled and another counterpoint substituted.

338.

338. A return after two consecutive passing notes (a) was discovered after the example was finished. This is now corrected.

339. *

C. F.

340. *

C. F.

Exercise 340 consists of four staves of music. The first staff is a vocal line with six whole notes. The second staff is an alto line with eighth and sixteenth notes. The third staff is a tenor line with eighth and sixteenth notes, featuring a discord marked with a circled 'a' on the second measure. The fourth staff is a bass line with eighth and sixteenth notes.

340. A discord was struck against the harmony note *a*, the latter moving by leap. The effect is not bad here. The correction is harsh.

341.

C. F.

*

Exercise 341 consists of four staves of music. The first staff is a vocal line with six whole notes, marked with a circled asterisk. The second staff is an alto line with eighth and sixteenth notes. The third staff is a tenor line with eighth and sixteenth notes. The fourth staff is a bass line with eighth and sixteenth notes.

This block shows the continuation of exercise 341, consisting of four staves of music. The first staff is a vocal line with six whole notes. The second staff is an alto line with eighth and sixteenth notes, featuring a discord marked with a circled asterisk on the fifth measure. The third staff is a tenor line with eighth and sixteenth notes. The fourth staff is a bass line with eighth and sixteenth notes.

342.

C. F.

*

First system of exercise 342. It consists of four staves. The top staff is in treble clef with a common time signature and contains a single melodic line of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff is in alto clef with a common time signature and contains a single melodic line of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third staff is in alto clef with a common time signature and contains a single melodic line of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The fourth staff is in bass clef with a common time signature and contains a single melodic line of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Second system of exercise 342. It consists of four staves. The top staff is in treble clef with a common time signature and contains a single melodic line of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff is in alto clef with a common time signature and contains a single melodic line of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The third staff is in alto clef with a common time signature and contains a single melodic line of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The fourth staff is in bass clef with a common time signature and contains a single melodic line of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

348.

C. F.

*

First system of exercise 348. It consists of four staves. The top staff is in treble clef with a common time signature and contains a single melodic line of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The second staff is in alto clef with a common time signature and contains a single melodic line of half notes: C4, D4, E4, F4, G4, A4, B4, C5. The third staff is in alto clef with a common time signature and contains a single melodic line of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The fourth staff is in bass clef with a common time signature and contains a single melodic line of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

(or)

344.

C. F.

344. The octaves (a) are too near. The mending of this oversight necessitated alterations in the alto as well as the tenor.

345. ✱

C. F.

Two systems of musical notation, each consisting of four staves. The first system is marked "C. F." and the second system is marked with a star. The music is in G major and 3/4 time. The first system shows a vocal line with whole notes, a piano line with eighth notes, a violin line with eighth notes, and a bass line with eighth notes. The second system continues the piece with similar textures.

THE SECOND SPECIES IN THREE OF THE PARTS.

346. ✱

C. F.

(a)

Four staves of musical notation. The first staff is a vocal line with whole notes. The second, third, and fourth staves are piano, violin, and bass lines respectively, all with eighth notes. A "(a)" is placed above the second staff.

(b)

346. The rule which prohibits the striking of a passing against a harmony note when the latter leaps is a good one. But, like other rules, it has its exceptions as shown at *a*, where the passing note makes with other moving notes a first inversion of a diminished triad, and at *b* where it makes a passing seventh.

THE THIRD SPECIES IN THREE OF THE PARTS.

347. *

C. F.

347. Some teachers would object to the nearness of the unisons *a*, *b*. The remark made in preceding examples will apply to *c* where the seventh makes a better counterpoint than would a unison.

348.

(a)

Musical score for four parts, labeled (a). The score consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The music is in 7/8 time and features a diatonic scale with a leap from G4 to A4 in the second measure of the top staff.

Musical score for four parts, continuing from the previous system. The score consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The music is in 7/8 time and features a diatonic scale with a leap from G4 to A4 in the second measure of the top staff.

348. There is a leap from two notes in diatonic succession to an accent in the *same direction*. This may be done when the auxiliary or changing notes return to the same note of the harmony, as is done here, and when the leap is not greater than a third. The reason seems to be that the changing notes are only felt to be ornamental to the harmony note and do not point to, or indicate, any direction. This exception will be found in models old and new.

THE FOURTH SPECIES IN THREE OF THE PARTS.

349. *

C. F.

349. Unless some suspensions rise, under similar rules as in harmony, this combination is hardly practicable.

350. *

C. F.

351.

CHERUBINI.

(a)

(b)

7 6

C. F.

351. In bar 2 (a) the D in the treble is in effect a passing note doubled in the tenor by leap. Two chords in the bar are intended, but this is not the feeling of this bar. It is the danger of mixing up two different chords which forms the chief objection to the suspended 5-6 and the suspended 6-5. With respect to *b* the student should revert to Ex. 314.

THE FIFTH SPECIES IN THREE OF THE FOUR PARTS.

352.

C. W. PEARCE, Mus. Doc., Cantab.

First system of musical notation for exercise 352. It consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. The key signature has one flat (B-flat). The music is in 4/4 time. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a counter-melodic line with eighth and sixteenth notes. The third staff contains a simple harmonic line with whole notes. The fourth staff contains a bass line with eighth and sixteenth notes.

C. F. (Second half of Hymn Tune "Stockton," by THOMAS WRIGHT.)

Second system of musical notation for exercise 352. It consists of four staves in the same clefs and key signature as the first system. The music continues with similar rhythmic patterns and counterpoint.

Third system of musical notation for exercise 352. It consists of four staves in the same clefs and key signature as the first system. The music concludes with a final cadence in the first staff.

353.

C. W. PEARCE, Mus. Doc., Cantab.

C. F. "London New" (Scotch Psalter).

353. This model is in quadruple counterpoint, but the rules of simple counterpoint are equally applicable here.

THE FIFTH SPECIES IN ALL THE FOUR PARTS.

354. ✱

CHERUBINI.

CHERUBINI.

(C. F. of Fux varied into the 5th species.)

354. This model is on a *canto fermo*, with which the student has become familiar in the examples of Fux, but which he will for the moment hardly recognise owing to its having been transformed, or varied, into the fifth species. He would, in this mode of treating the subject, find a way of gradually emancipating himself from the "fixed song."

APPENDIX.

As further illustrations of the remark made in Note 57, that there is no essential difference between the first species of counterpoint and harmony the subjoined quotations will doubtless prove interesting and instructive. The first (a) is a chant

(a) FRANCO.

by Franco* (of Cologne?) who lived, probably, about the end of the twelfth, or the beginning of the thirteenth century. It is in the first species of counterpoint excepting in one instance near the close, where the second species is disclosed. The passing note (E, doubtless) being a sixth is of a mild character. The harmonies—implied—are of two kinds, namely, the $\frac{5}{3}$ and the $\frac{6}{3}$.

The next illustration (b) is from a remarkably good anthem

(b) &c.

for the period, entitled "Rejoyce in the Lord," by John Redford, who in the reign of Henry VIII. was Organist of St. Paul's Cathedral. With the exception of the antepenultimate where

* *Mensural* song is said to have been invented by Franco of Paris, who lived at a rather earlier date than the Cologne Franco.

there is an instance of the fourth species this quotation is in the first species, the harmonies consisting almost entirely of common chords.

The third illustration (c) a chant by Josquin Desprès (*circa*

(c) JOSQUIN DESPRÈS.

1450) remarkable for the naturalness of its harmonies and its smooth counterpoint, is alternately in the fifth and the first species. It is entirely founded on common chords, yet there is no crudity.

Of a much later date is the fourth illustration (d), a portion

(d) PHILIPPUS DE MONTE.

of a madrigal by Philippus de Monte (1521). It contains portions written in the first, the fifth, and the fourth species of counterpoint. In the eighth bar is seen a very early use of a chromatic chord. Also of a melodic diminished third. The student will observe that the illustrations (*c*, *d*), have a harmonic frame-work by no means hidden by ornamentation in the way of passing-notes or suspensions; even in the illustration (*e*), though considerably elaborated, he can easily trace the

(*e*) HENRY ISAAC (1440?).

N.B.

N.B.

N.B.

harmonic backbone. Otherwise how distinguish passing notes, suspensions, &c., &c.?

However, we give in extracts (1) (2) (3) from some modern organ music, which show some neglect in this respect:—

Subjoined are some illustrations in support of the statement made on Ex. 222, (*f*, *g*):—

In his treatise on counterpoint and fugue, Cherubini, who objects to the use of changing-notes, gives as alternatives (*h* and *i*).

But consecutive fourths with the bass is however, objected to by most theorists: and in harmony, two second inversions by similar motion are bad. It is of course questionable whether the D (*h, i*) is not a passing note, which would then somewhat lessen the objection.

But Cherubini could not consistently have meant this D as a passing note, as he would in that case be recognizing changing notes in the upper part (*i*). How then does he excuse the leap from a discord?

Although he does not explain this, a leap from a discord is in fact not uncommon with the old masters (*j, k*), and were



named by them discords of anticipation, because they anticipated the following harmony.

The student will see in Ex. (*e*), though written at such an early date, that much care was taken in the use of passing notes, being seldom struck against an elemental taken by leap. A noticeable point is, that passing notes are occasionally placed on the accent, as the A in the third bar. The leap from G is also a noticeable feature, as also that at the cadence *to* a discord by movement of a third.

In exemplification of the remarks made on Ex. 233, the following example from Giovanni Bapte. Martini will not be without interest to the student (*l*).

MARTINI.

In the large majority of *canti firmi* the cadence is approached from the mediant; perhaps, because this approach is, on the whole more convenient, especially in the fourth species, where, as the student knows, the cadence is formed by the suspended tonic resolving on the leading note, which in this species is sometimes called our *only* cadence. But as the cadence may be reached from any degree, we give below some necessary modifications in the cadences in this species.

FORMS OF CADENCES IN THE FOURTH SPECIES.

C.F.

C.F.

Imp. $\frac{6}{4}$

(7) C.F.

(8) C.F.

(9) C.F.

(10) C.F.

(11) C.F.

(12) C.F.

(13) C.F.

(14) C.F.

(15) C.F.

(16) C.F.

C.F. C.F.

(17) (18)

C.F.

(19) (20)

C.F.

C.F. C.F.

(21) (22)

6

To the eye, Ex. 2 has an appearance of consecutive octaves, but if the student will write out this cadence in the first species he will see the correctness of the progression. See illustrations (a, b).

MACFARREN. 8 MACFARREN. 8

(a) (b)

The objection to the cadence (No. 4) is that it gives two chords in the bar. Yet *all* theorists in a case of necessity admit two chords in a bar. (See syncopated 5th in illustration *c*.)



Does not the cadential poverty of this species present a real case of necessity?

The leading note in the possible cadence (No. 16) is certainly a very poor bass.

9 8
7 - 7 6 6 7
3 # 4 - 5 # 6 9 6 9 6 9 6 9 6 9 6 # 6

9 - 3 6 9 6 9 6 9 6 9 6 9 6 # 6 9 - 6 6 4 6 7 3 # 7 #

(6)
(4)

4 # 6 7 7 7 7 4 # - - 4 3 3 - # # 6 7 # 9 8 9 8 7 - 7 - 6 5 7

6 6 5 # 4 4 - # 4 # - 5 4 - # - # 7 6 - 5 - - 9 - 9 7 5 - - 8 7 8 7

371. The industrious and enthusiastic student may feel interested in putting this figured bass into score. In doing so he may be reminded that five parts are at times necessary, in order to complete the harmony; also that he may find it necessary for the harmony to rise above the highest note in the corresponding bar of the fugue. In short, he should score the figured bass quite independently of the fugue. It is hardly necessary to say that chords formed by the accidental coincidence of passing notes—passing chords—should not be confounded with the prevailing harmony. It is perhaps as well to mention that the transverse line met with once or twice shows that the note from which it is drawn bears the harmony of the following bass note.

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J. F. BRIDGE.			DITTO	1	0
BOADICEA	2	6	A SONG OF THANKSGIVING	1	6
CALLIRHOË (SOL-FA, IS. 6d.)	2	6	CHRISTMAS SCENES (FEMALE VOICES)	2	0
FORGING THE ANCHOR (SOL-FA, IS.)	1	6	DITTO	0	9
HYMN TO THE CREATOR	1	0	CORONATION ODE	1	6
MOUNT MORIAH	3	0	JOHN GILPIN (SOL-FA, IS.)	2	0
NINEVEH	2	6	ODE TO THE PASSIONS (SOL-FA, IS.)	2	0
ROCK OF AGES (LATIN AND ENGLISH) (SOL-FA, 4d.)	1	0	RUTH (SOL-FA, IS. 6d.)	4	0
THE BALLAD OF THE CLAMPHERDOWN	1	0	ST. JOHN'S EVE (SOL-FA, IS. 6d.)	2	6
DITTO (SOL-FA)	0	8	SLEEPING BEAUTY (SOL-FA, IS. 6d.)	2	6
THE CRADLE OF CHRIST ("STABAT MATER SPECIOSA")	1	6	SUMMER ON THE RIVER (FEMALE VOICES)	2	0
THE FLAG OF ENGLAND (SOL-FA, 9d.)	1	6	DITTO	0	9
THE FROGS AND THE OX (FOR CHILDREN)	1	0	THE ROSE OF LIFE (FEMALE VV.) (SOL-FA, 9d.)	2	0
DITTO	0	6	THE WATER LILY	2	6
THE INCHCAPE ROCK	1	0	VILLAGE SCENES (FEMALE VV.) (SOL-FA, 9d.)	1	6
THE LORD'S PRAYER (SOL-FA, 6d.)	1	0	J. MAUDE CRAMENT.		
THE SPIDER AND THE FLY (FEMALE VOICES)	1	0	I WILL MAGNIFY THEE, O GOD (PSALM 145)	2	6
DITTO	0	6	LITTLE RED RIDING-HOOD (FEMALE VOICES)	2	0
DUDLEY BUCK.			W. CRESER.		
THE LIGHT OF ASIA	3	0	EUDORA (A DRAMATIC IDYLL)	2	6
EDWARD BUNNETT.			W. CROTCH.		
OUT OF THE DEEF (PSALM 130)	1	0	PALESTINE	3	0
T. A. BURTON.			W. H. CUMMINGS.		
CAPTAIN REECE (BOYS' VOICES) (SOL-FA, 6d.)	1	0	THE FAIRY RING	2	6
THE TRAGEDY OF COCK ROBIN (SHORT ACTION PIECE) (SOL-FA, 3d.)	0	8	W. G. CUSINS.		
W. BYRD.			TE DEUM	1	6
MASS FOR FOUR VOICES	2	6	FÉLICIEN DAVID.		
CARISSIMI.			THE DESERT (MALE VOICES)	1	6
JEPHTHAH	1	0	H. WALFORD DAVIES.		
A. VON AHN CARSE.			HERVÉ RIEL	1	0
THE LAY OF THE BROWN ROSAKY	2	6	THE TEMPLE	4	0
GEORGE CARTER.			THE THREE JOVIAL HUNTSMEN (FOLIO)	1	6
SINFONIA CANTATA (PSALM 116)	2	0	P. H. DIEMER.		
WILLIAM CARTER.			BETHANY	4	0
PLACIDA (CHORUSES ONLY, IS.)	2	0	LAZARUS	2	6
CHERUBINI.			F. G. DOSSERT.		
FOURTH MASS IN C	1	0	COMMUNION SERVICE IN E MINOR	2	0
FIRST REQUIEM MASS, C MINOR (LAT. AND ENG.)	1	0	MASS IN E MINOR	5	0
SECOND MASS IN D MINOR	2	0	LUCY K. DOWNING.		
THIRD MASS (CORONATION)	1	0	A PARABLE IN SONG	2	0
E. T. CHIPP.			T. F. DUNHILL.		
JOB	4	0	TUBAL CAIN	1	0
NAOMI	2	0	F. DUNKLEY.		
			THE WRECK OF THE HESPERUS	1	0

ANTONÍN DVOŘÁK.		s. d.
COMMUNION SERVICE IN D	...	2 6
MASS IN D	...	2 6
PATRIOTIC HYMN	...	1 6
DITTO (GERMAN AND BOHEMIAN WORDS)	...	3 0
REQUIEM MASS	...	5 0
ST. LUDMILA	...	5 0
DITTO (GERMAN AND BOHEMIAN WORDS)	...	8 0
STABAT MATER (SOL-FA, IS. 6d.)	...	2 6
DITTO (ENGLISH WORDS). (<i>In the Press.</i>)	...	
THE SPECTRE'S BRIDE (SOL-FA, IS. 6d.)	...	3 0
DITTO (GERMAN AND BOHEMIAN WORDS)	...	6 0

A. E. DYER.		s. d.
ELECTRA OF SOPHOCLES	...	1 6
SALVATOR MUNDI	...	2 6

JOHN B. DYKES.		s. d.
THE LORD IS MY SHEPHERD	...	1 0
THESE ARE THEY (SOL-FA, 2d.)	...	0 6

H. J. EDWARDS.		s. d.
PRaise TO THE HOLIEST	...	1 6
THE ASCENSION	...	2 6
THE EPIPHANY	...	2 0

EDWARD ELGAR.		s. d.
THE APOSTLES (PARTS I, II.) (CHORUSES AND WORDS OF SOLOS ONLY, SOL-FA, 2S. 6d.)	...	5 0
DITTO (GERMAN WORDS) 8 Marks.	...	
CARACTACUS (CHORUSES ONLY, SOL-FA, IS. 6d.)	...	3 6
KING OLAF (CHORUSES ONLY, SOL-FA, IS. 6d.)	...	3 0
THE DRUM AND BENEDICTUS, IN F	...	1 0
THE BANNER OF ST. GEORGE (SOL-FA, IS.)	...	1 6
THE BLACK KNIGHT	...	2 0
THE DREAM OF GERONTIUS	...	3 6
(DITTO, GERMAN WORDS, 6 Marks) (DITTO, CHORUSES ONLY, SOL-FA)	...	1 6
THE LIGHT OF LIFE (LUX CHRISTI)	...	2 6

ROSALIND F. ELLICOTT.		s. d.
ELYSIUM	...	1 0
THE BIRTH OF SONG	...	1 6

GUSTAV ERNEST.		s. d.
ALL THE YEAR ROUND (FEMALE VOICES) (SOL-FA, 9d.)	...	1 6

HARRY EVANS.		s. d.
THE VICTORY OF ST. GARMON (SOL-FA, 9d.)	...	1 6

A. J. EYRE.		s. d.
COMMUNION SERVICE IN E FLAT	...	1 0

T. FACER.		s. d.
A MERRY CHRISTMAS (FEMALE VOICES) (SOL-FA, 6d.)	...	1 0
SONS OF THE EMPIRE (FEMALE VOICES) (SOL-FA, 6d.)	...	1 6
RED RIDING-HOOD'S RECEPTION (OPERAETTA)	...	2 6
DITTO DITTO (SOL-FA)	...	0 9

EATON FANING.		s. d.
BUTTERCUPS AND DAISIES (FEMALE VOICES) (SOL-FA, 9d.)	...	1 6

HENRY FARMER.		s. d.
MASS IN B FLAT (LATIN AND ENGLISH) (SOL-FA, IS.)	...	2 0

PERCY E. FLETCHER.		s. d.
THE OLD YEAR'S VISION (OPERAETTA)	...	1 6
DITTO DITTO SOL-FA	...	0 6
THE TOY REVIEW (OPERAETTA) (SOL-FA, 8d.)	...	1 6
THE ENCHANTED ISLAND (OPERAETTA)	...	2 0
DITTO DITTO (SOL-FA)	...	0 9

J. C. FORRESTER.		s. d.
THE KALENDAR (FEMALE VOICES) (SOL FA, 9d.)	...	2 0

MYLES B. FOSTER.		s. d.
SNOW FAIRIES (FEMALE VOICES) (SOL-FA, 6d.)	...	1 6
THE ANGELS OF THE BELLS (FEMALE VOICES)	...	1 6
DITTO DITTO (SOL-FA)	...	0 8
THE BONNIE FISHWIVES (FEMALE VOICES)	...	1 6
DITTO DITTO (SOL-FA)	...	0 9
THE COMING OF THE KING (FEMALE VOICES)	...	1 6
DITTO DITTO (SOL-FA)	...	0 8

ROBERT FRANZ.		s. d.
PRaise YE THE LORD (PSALM 117)	...	1 0

NIELS W. GADE.		s. d.
CHRISTMAS EVE (SOL-FA, 4d.)	...	1 0
COMALA	...	2 0
ERL-KING'S DAUGHTER (SOL-FA, 9d.)	...	1 0
PSYCHE (SOL-FA, IS. 6d.)	...	2 6
SPRING'S MESSAGE (SOL-FA, 3d.)	...	0 8
THE CRUSADERS (SOL-FA, IS.)	...	2 0
ZION	...	1 0

HENRY GADSBY.		s. d.
ALCESTIS (MALE VOICES)	...	4 0
COLUMBUS (DITTO)	...	2 6
LORD OF THE ISLES (SOL-FA, IS. 6d.)	...	2 6

F. W. GALPIN.		s. d.
YE OLDE ENGLYSHE PASTYMES (FEMALE VOICES)	...	1 6

G. GARRETT.		s. d.
HARVEST CANTATA (SOL-FA, 6d.)	...	1 0
THE SHUNAMMITE	...	3 0
THE TWO ADVENTS	...	1 6

R. MACHILL GARTH.		s. d.
EZERTEL	...	4 0
THE WILD HUNTSMAN	...	1 0

A. R. GAUL.		s. d.
AROUND THE WINTER FIRE (FEMALE VOICES)	...	2 0
DITTO DITTO (SOL-FA)	...	0 9
A SONG OF LIFE (ODE TO MUSIC) (SOL-FA, 6d.)	...	1 0
ISRAEL IN THE WILDERNESS (SOL-FA, IS.)	...	2 6
JOAN OF ARC (SOL-FA, IS.)	...	2 6
PASSION SERVICE	...	2 6
RUTH (SOL-FA, 9d.) (CHORUSES ONLY, IS.)	...	2 0
THE ELFIN HILL (FEMALE VOICES)	...	2 0
THE HARE AND THE TORTOISE (FOR CHILDREN)	...	1 0
DITTO DITTO (SOL-FA)	...	0 6
THE HOLY CITY (SOL-FA, IS.)	...	2 6
THE LEGEND OF THE WOOD (FEMALE VOICES)	...	1 0
DITTO DITTO DITTO (SOL-FA)	...	0 8
THE PRINCE OF PEACE (SOL-FA, IS.)	...	2 6
THE TEN VIRGINS (SOL-FA, IS.)	...	2 6
TOILERS OF THE DEEP (FEMALE VOICES)	...	2 0
UNA (SOL-FA, IS.)	...	2 6
UNION JACK (UNISON SONG WITH ACTIONS)	...	0 6

FR. GERNSHEIM.		s. d.
SALAMIS. A TRIUMPH SONG (MALE VOICES)	...	1 6

E. OUSELEY GILBERT.		s. d.
SANTA CLAUS AND HIS COMRADES (OPERAETTA)	...	2 0
DITTO DITTO (SOL-FA)	...	0 8

F. E. GLADSTONE.		s. d.
PHILIPPI	...	2 6

GLUCK.		s. d.
ORPHEUS (CHORUSES, SOL-FA, IS.)	...	3 6
DITTO (ACT II. ONLY)	...	1 6

PERCY GODFREY.		s. d.
THE SONG OF THE AMAL	...	1 6

HERMANN GOETZ.		s. d.
BY THE WATERS OF BABYLON (PSALM 137)	...	1 0
NENIA	...	1 0
THE WATER-LILY (MALE VOICES)	...	1 6

A. M. GOODHART.		s. d.
ARETHUSA	...	1 0
EARL HALDAN'S DAUGHTER	...	1 0
SIR ANDREW BARTON	...	1 0
THE SPANISH ARMADA	...	0 6
FOUNDER'S DAY, ODE	...	1 6

CH. GOUNOD.		s. d.
COMMUNION SERVICE (MESSE SOLENNELLE)	...	1 6
DITTO (TROISIÈME MESSE SOLENNELLE)	...	2 6
DAUGHTERS OF JERUSALEM	...	1 0
DE PROFUNDIS (PSALM 130) (LATIN WORDS)	...	1 0
DITTO (OUT OF DARKNESS)	...	1 0
GALLIA (SOL-FA, 4d.)	...	1 0
MESSE SOLENNELLE (ST. CECILIA)	...	1 0
MORS ET VITA (LATIN OR ENGLISH)	...	6 0
DITTO, SOL-FA (LATIN AND ENGLISH)	...	2 0
OUT OF DARKNESS	...	1 0
O COME NEAR TO THE CROSS (STABAT MATER)	...	0 8
REQUIEM MASS (FROM "MORS ET VITA")	...	2 6

CH. GOUNOD.—continued.		s. d.	BASIL HARWOOD.		s. d.
THE REDEMPTION (ENGLISH WORDS)	5	0	INCLINA, DOMINE (PSALM 86)	3	0
DITTO (SOL-FA)	2	0	F. K. HATTERSLEY.		
DITTO (FRENCH WORDS)	8	4	KING ROBERT OF SICILY	2	6
DITTO (GERMAN WORDS)	10	0	HAYDN.		
THE SEVEN WORDS OF OUR SAVIOUR ON THE			FIRST MASS IN B FLAT (LATIN)	1	0
CROSS (FILLE JERUSALEM)	1	0	DITTO (LATIN AND ENGLISH)	1	0
TROISIÈME MESSE SOLENNELLE	2	6	INSANÆ ET VANÆ CURÆ (DITTO)	0	4
C. H. GRAUN.			SECOND MASS IN C (LATIN)	1	0
TE DEUM	2	0	SIXTEENTH MASS (LATIN)	1	6
THE PASSION OF OUR LORD (DER TOD JESU)			TE DEUM (ENGLISH AND LATIN)	1	0
(CHORUSES ONLY, IS.)	2	0	THE CREATION (SOL-FA, IS.)	2	0
ALAN GRAY.			THE CREATION. POCKET EDITION	1	0
ARETHUSA	1	6	THE PASSION; OR, SEVEN LAST WORDS OF OUR		
A SONG OF REDEMPTION	1	6	SAVIOUR ON THE CROSS	2	0
THE LEGEND OF THE ROCK-BUOY BELL	1	0	THE SEASONS	3	0
THE WIDOW OF ZAREPHATH	2	0	EACH SEASON, singly (SPRING, SOL-FA, 6d.)	1	0
J. O. GRIMM.			THIRD MASS (IMPERIAL) (LATIN AND ENGLISH)	1	0
THE SOUL'S ASPIRATION	1	0	DITTO (LATIN)	1	0
G. HALFORD.			BATTISON HAYNES.		
THE PARACLETE	2	0	A SEA DREAM (FEMALE VOICES) (SOL-FA, 6d.)	1	6
E. V. HALL.			THE FAIRIES' ISLE (FEMALE VOICES)	1	6
IS IT NOTHING TO YOU (SOL-FA, 3d.)	0	8	THE SEA FAIRIES (FEMALE VOICES) (SOL-FA, 6d.)	1	6
HANDEL.			C. SWINNERTON HEAP.		
ACIS AND GALATEA	1	0	FAIR ROSAMOND (SOL-FA, 2s.) (CHORUSES ONLY,		
DITTO, NEW EDITION, EDITED BY J. BARNEY	1	0	IS. 6d.)	3	6
DITTO DITTO (SOL-FA)	1	0	EDWARD HECHT.		
ALCESTE	2	0	ERIC THE DANE	3	0
ALEXANDER BALUS	3	0	O MAY I JOIN THE CHOIR INVISIBLE	1	0
ALEXANDER'S FEAST	2	0	GEORG HENSCHEL.		
ATHALIAH	3	0	OUT OF DARKNESS (PSALM 130)	2	6
BELSHAZZAR	3	0	STABAT MATER	2	6
CHANDOS TE DEUM	1	0	TE DEUM LAUDAMUS IN C	1	6
CORONATION AND FUNERAL ANTHEMS. Cloth	5	0	HENRY HILES.		
Or, singly:			THE CRUSADERS	2	6
LET THY HAND BE STRENGTHENED	0	6	GOD IS OUR REFUGE	0	6
MY HEART IS INDITING	0	8	WAR IN THE HOUSEHOLD	2	0
THE KING SHALL REJOICE (SOL-FA, 3d.)	0	6	FERDINAND HILLER.		
THE WAYS OF ZION	1	0	A SONG OF VICTORY (SOL-FA, 9d.)	1	0
ZADOK THE PRIEST (SOL-FA, 1½d.)	0	3	NALA AND DAMAYANTI	4	0
DEBORAH	2	0	ALL THEY THAT TRUST IN THEE	0	8
DETTINGEN TE DEUM	1	0	H. E. HODSON.		
DIXIT DOMINUS (FROM PSALM 110)	1	0	THE GOLDEN LEGEND	2	0
ESTHER	3	0	HEINRICH HOFMANN.		
HERCULES (CHORUSES ONLY, IS.)	3	0	CHAMPAGNERLIED (MALE VOICES)	1	6
ISRAEL IN EGYPT, EDITED BY MENDELSSOHN	2	0	CINDERELLA	4	0
ISRAEL IN EGYPT, EDITED BY V. NOVELLO.			MELUSINA	2	0
POCKET EDITION (SOL-FA, IS.)	1	0	SONG OF THE NORNS (FEMALE VOICES)	1	0
JEPHTHA	2	0	C. HOLLAND.		
JOSHUA	2	0	AFTER THE SEIRMISH	1	0
JUDAS MACCABÆUS (SOL-FA, IS.)	2	0	T. S. HOLLAND.		
JUDAS MACCABÆUS. POCKET EDITION	1	0	KING GOLDEMAR (OPERETTA) (SOL-FA, 9d.)	2	0
DITTO (CHORUSES ONLY)	0	8	GUSTAV VON HOLST.		
L'ALLEGRO (CHORUSES ONLY, IS.)	2	0	THE IDEA (OPERETTA) (SOL-FA, 6d.)	1	0
NISI DOMINUS	1	0	HUMMEL.		
O COME LET US SING UNTO THE LORD (FIFTH			ALMA VIRGO (LATIN AND ENGLISH)	0	4
CHANDOS ANTHEM)	1	0	COMMUNION SERVICE IN B FLAT	2	0
O DE ON ST. CECILIA'S DAY	1	0	DITTO IN E FLAT	2	0
O PRAISE THE LORD WITH ONE CONSENT			DITTO IN D	2	0
(SIXTH CHANDOS ANTHEM)	1	0	FIRST MASS IN B FLAT	1	0
O PRAISE THE LORD, YE ANGELS (FOLIO)	2	6	QUOD IN ORBE (LATIN AND ENGLISH)	0	4
SAMSON (SOL-FA, IS.)	2	0	SECOND MASS IN E FLAT	1	0
SAUL (CHORUSES ONLY, IS.)	2	0	THIRD MASS IN D	1	0
SEMELE	3	0	W. H. HUNT.		
SOLOMON	2	0	STABAT MATER	3	0
SUSANNA	3	0	G. F. HUNTLEY.		
THEODORA	3	0	PUSS-IN-BOOTS (OPERETTA) (SOL-FA, 9d.)	2	0
THE MESSIAH, EDITED BY V. NOVELLO			VICTORIA; OR, THE BARD'S PROPHECY	2	0
(SOL-FA, IS.)	2	0	(SOL-FA, IS.)	2	0
THE MESSIAH, DITTO. POCKET EDITION	1	0	H. H. HUSS.		
THE MESSIAH, EDITED BY W. T. BEST	2	0	AVE MARIA (FEMALE VOICES)	1	0
DITTO (SOL-FA)	1	0	F. ILIFFE.		
DITTO (CHORUSES ONLY)	0	8	SWEET ECHO	1	0
DITTO EDITED BY E. PROUT (SOL-FA, IS.)	2	0			
THE PASSION	3	0			
THE PASSION OF CHRIST (ABRIDGED)	1	0			
THE TRIUMPH OF TIME AND TRUTH	3	0			
UTRECHT JUBILATE	1	0			
SYDNEY HARDCASTLE.					
SING A SONG OF SIXPENCE (OPERETTA)	0	6			

W. JACKSON.		s. d.	G. A. MACFARREN.—Continued.		s. d.
THE YEAR	G. JACOBI.	2 0	SONGS IN A CORNFIELD (FEMALE VOICES) ...	1 6	
CINDERELLA (OPERETTA) (SOL-FA, IS.) ...	D. JENKINS.	2 0	DITTO DITTO (SOL-FA) ...	0 9	
DAVID AND SAUL (SOL-FA, 2S.)	A. JENSEN.	3 0	ST. JOHN THE BAPTIST	3 0	
THE FEAST OF ADONIS	W. JOHNSON.	1 0	DITTO CHORUSES ONLY (SOL-FA) ...	1 0	
ECCE HOMO	H. FESTING JONES.	1 0	THE LADY OF THE LAKE	3 0	
KING BULBOUS (OPERETTA) (SOL-FA, 8d.) ...	C. WARWICK JORDAN.	2 0	DITTO CHORUSES ONLY (SOL-FA) ...	1 6	
BLOW YE THE TRUMPET IN ZION	N. KILBURN.	1 0	THE SOLDIER'S LEGACY (OPERETTA) ...	6 0	
BY THE WATERS OF BABYLON	ALFRED KING.	1 0	BETHLEHEM	5 0	
THE LORD IS MY SHEPHERD (PSALM 23) ...	OLIVER KING.	0 8	DITTO ACT II, SEPARATELY	2 6	
THE SILVER STAR (FEMALE VOICES)	J. KINROSS.	1 6	JASON	2 6	
THE EPIPHANY	H. LAHEE.	0 6	JUBILEE ODE	1 6	
BY THE WATERS OF BABYLON (PSALM 137) ...	G. F. LE JEUNE.	1 6	THE BRIDE (SOL-FA, 8d.)	1 0	
THE NAIADS (FEMALE VOICES)	EDWIN H. LEMARE.	1 6	THE COTTER'S SATURDAY NIGHT (SOL-FA, IS.)	2 0	
THE ROMANCE OF THE ROSES	LEONARDO LEO.	2 6	THE DREAM OF JUBAL	2 6	
THE SANDS O' DEE (SOL-FA, 2d.)	F. LEONI.	1 0	DITTO CHORUSES ONLY (SOL-FA) ...	1 0	
SONGS IN A VINEYARD (FEMALE VOICES) ...	H. LESLIE.	1 0	THE NEW COVENANT	1 6	
DITTO (SOL-FA)	F. LISZT.	0 6	THE ROSE OF SHARON (SOL-FA, 2S.) ...	5 0	
THE SLEEPING BEAUTY (FEMALE VOICES) ...	C. H. LLOYD.	1 6	THE PROCESSION OF THE ARK (CHORAL SCENE)	1 6	
DITTO (SOL-FA)	A. MACFARREN.	1 0	DITTO DITTO. (SOL-FA)	0 9	
COMMUNION SERVICE IN C	H. MARSHALL.	2 6	THE STORY OF DAVID	3 0	
FIRST MASS IN C	GEORGE C. MARTIN.	2 0	VENI, CREATOR SPIRITUS	2 0	
EDWIN H. LEMARE.	J. MASSENET.	6 0	BY THE WATERS OF BABYLON (PSALM 137) ...	2 0	
'TIS THE SPRING OF SOULS TO-DAY	F. W. MARKULL.	1 0	L. MANCINELLI.	5 0	
COMMUNION SERVICE IN F	F. E. MARSHALL.	1 0	ERO E LEANDRO (OPERA)	5 0	
LEONARDO LEO.	GEORGE C. MARTIN.	0 6	PRINCE SPRITE (FEMALE VOICES)	2 6	
DIXIT DOMINUS	J. MASSENET.	6 0	CHORAL DANCES FROM DITTO	1 0	
THE GATE OF LIFE (SOL-FA, IS.)	J. T. MASSER.	1 0	COMMUNION SERVICE IN A	1 0	
THE FIRST CHRISTMAS MORN	J. H. MAUNDER.	1 6	DITTO IN C	1 0	
THE LEGEND OF ST. ELIZABETH	OLIVET TO CALVARY (SOL-FA, 9d.) ...	1 6	FESTIVAL TE DEUM IN A (SOL-FA, 2d.) ...	0 6	
THIRTEENTH PSALM	PENITENCE, PARDON, AND PEACE (SOL-FA, IS.)	1 6	MANON (OPERA)	6 0	
A HYMN OF THANKSGIVING	J. H. MEE.	1 0	HARVEST CANTATA	1 0	
ALCESTIS (MALE VOICES)	DELPHI, A LEGEND OF HELLAS (MALE VOICES)	1 0	OLIVET TO CALVARY (SOL-FA, 9d.) ...	1 6	
ANDROMEDA	HORATIUS (MALE VOICES)	1 0	PENITENCE, PARDON, AND PEACE (SOL-FA, IS.)	1 6	
A SONG OF JUDGMENT	MISSA SOLENNIS IN B FLAT	2 0	ANTIGONE (MALE VOICES) (SOL-FA, IS.) ...	4 0	
HERO AND LEANDER	MEDELSSOHN.	1 0	AS THE HART PANTS (PSALM 42) (SOL-FA, 6d.)	1 0	
ROSSALL	ATHALIE (SOL-FA, 8d.)	1 0	ATHALIE (SOL-FA, 8d.)	1 0	
SIR OGIE AND THE LADIE ELSIE	A VE MARIA (SAVIOUR OF SINNERS) (DOUBLE	1 0	A VE MARIA (SAVIOUR OF SINNERS) (DOUBLE	1 0	
THE GLEANERS' HARVEST (FEMALE VOICES)	CHOIR)	1 0	CHRISTUS (SOL-FA, 6d.)	1 0	
THE LONGBEARD'S SAGA (MALE VOICES)	CHRISTUS (SOL-FA, 6d.)	1 0	COME, LET US SING (PSALM 95) (SOL-FA, 6d.)	1 0	
THE SONG OF BALDER	ELIJAH (SOL-FA, IS.)	2 0	ELIJAH (POCKET EDITION)	1 0	
THE RIGHTEOUS LIVE FOR EVERMORE ...	FESTGESANG (HYMNS OF PRAISE) (S.A.T.B.)	1 0	FESTGESANG (HYMNS OF PRAISE) (S.A.T.B.)	1 0	
CLEMENT LOCKNANE.	DITTO (SOL-FA)	0 2	DITTO (SOL-FA)	0 2	
THE ELFIN QUEEN (FEMALE VOICES)	DITTO (MALE VOICES) (T.T.B.B.) ...	1 0	DITTO (MALE VOICES) (T.T.B.B.) ...	1 0	
THE QUEEN OF SHEBA (CHORUSES ONLY, IS.)	HEAR MY PRAYER (S. SOLO AND CHORUS) ...	1 0	HEAR MY PRAYER (S. SOLO AND CHORUS) ...	1 0	
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