



MTO 24.4 Examples: Collins, Horizontal-Shifting Counterpoint and Parallel-Section Constructions in Contrapuncti 8 and 11 from J. S. Bach's Art of Fugue

(Note: audio, video, and other interactive examples are only available online)

<http://mtosmt.org/issues/mto.18.24.4/mto.18.24.4.collins.html>

Table 1. Sectional Designs of Contrapuncti 8 and 11

Contrapunctus 8			Contrapunctus 11		
<u>Section</u>	mm.	Subjects	<u>Section</u>	mm.	Subjects
1	1-39	S ₁	1	1-27	S ₃ ⁱ
2	39-93	S ₂ & S ₁	2	27-71	S ₁ ⁱ & CS & CS ⁱ S ₁ ⁱ & CS, S ₁ & CS ⁱ
3	94-147	S ₃ , S ₂ & S ₁	3	71-145	S ₃ , S ₁ ⁱ & S ₂ ⁱ , S ₃ ⁱ , S ₁ & S ₂ & CS ⁱ
4	147-88	S ₁ & S ₂ & S ₃	4	145-84	S ₁ ⁱ & S ₂ ⁱ & S ₃ ⁱ , S ₃ & S ₃ ⁱ

Example 1. The three subjects and their inversions: a) Subject 1 (S1 and S1ⁱ, staves 1–2), Subject 2 (S2 and S2ⁱ, staves 3–4), Subject 3 (S3 and S3ⁱ, staves 5–6). Staves 3 and 4 also include the short concluding Motives A and B for S2 and S2ⁱ respectively

a)

b)

c)

Example 2a. Contrapunctus 8, mm. 39–47

Example 2a shows a musical score for Contrapunctus 8, measures 39–47. The score is written for two staves, Treble and Bass. The key signature is one flat (B-flat). The score is divided into two systems. The first system (measures 39–43) features a complex contrapuntal texture. The Treble staff contains a melodic line with various intervals, including a tritone (F#-Bb) and a diminished fifth (C#-F). The Bass staff contains a more rhythmic line with many eighth and sixteenth notes. The second system (measures 44–47) continues the contrapuntal texture. The Treble staff features a melodic line with a tritone (F#-Bb) and a diminished fifth (C#-F). The Bass staff contains a more rhythmic line with many eighth and sixteenth notes. The score is annotated with labels S1, S2, and A, indicating specific musical elements or sections.

Example 2b. Contrapunctus 8, mm. 124–129

Example 2b shows a musical score for Contrapunctus 8, measures 124–129. The score is written for two staves, Treble and Bass. The key signature is one flat (B-flat). The score is divided into two systems. The first system (measures 124–127) features a complex contrapuntal texture. The Treble staff contains a melodic line with various intervals, including a tritone (F#-Bb) and a diminished fifth (C#-F). The Bass staff contains a more rhythmic line with many eighth and sixteenth notes. The second system (measures 128–129) continues the contrapuntal texture. The Treble staff features a melodic line with a tritone (F#-Bb) and a diminished fifth (C#-F). The Bass staff contains a more rhythmic line with many eighth and sixteenth notes. The score is annotated with labels S1, S2, and A, indicating specific musical elements or sections.

Example 3. Further cases in Contrapunctus 8 of horizontal-shifting counterpoint

3a. mm. 78–82

Example 3a shows measures 78–82. The treble staff contains a melodic line with a bracket labeled S2 spanning measures 78–79 and another bracket labeled S1 spanning measures 80–81. The bass staff contains a bass line with a bracket labeled S2 spanning measures 78–82.

3b. mm. 88–93

Example 3b shows measures 88–93. The treble staff contains a melodic line with a bracket labeled S2 spanning measures 88–93. The bass staff contains a bass line with a bracket labeled S1 spanning measures 88–93.

3c. mm. 168–71

Example 3c shows measures 168–71. The treble staff contains a melodic line with a bracket labeled S2 spanning measures 168–169, another bracket labeled S2 spanning measures 170–171, and a third bracket labeled S3 spanning measures 172–173. The bass staff contains a bass line with a bracket labeled S2 spanning measures 168–169 and another bracket labeled S1 spanning measures 170–173.

Table 2. Structure of section 1 of Contrapunctus 8 (mm. 1–39)

<u>Exposition</u>	Measures:	1–15
Statement 1: Alto on D		1–5
Statement 2: Bass on A. Motive X (mm. 8–9)		6–10
Statement 3: Soprano on D		11–15
<u>Episode 1</u>		15–21
Based on Motive Y		
<u>Middle Entry 1</u>		21–25
S1 in Alto in complete form		
Stretto imitation by S1 in Bass (incomplete form)		
<u>Episode 2</u>		25–35
Motive Y: begins with circle of 5ths		25–27
then combines with fragment of S1		28–30
Motive X, with Motive Y at m. 33–34		31–35
<u>Middle Entry 2</u>		
S1 in Bass with Motive X repeated in Soprano		35–39

Example 4. Contrapunctus 8, mm. 1–16

The musical score for Contrapunctus 8, measures 1–16, is presented in three systems. The first system (measures 1–7) shows the initial statements: Statement 1 (Alto on D) in the treble staff, Statement 2 (Bass on A) in the bass staff, and Statement 3 (Soprano on D) in the treble staff. The second system (measures 8–12) shows Motive X in the bass staff, which is a descending eighth-note scale. The third system (measures 13–16) shows Motive Y in the treble staff, which begins with a circle of 5ths and combines with a fragment of S1. Motive X is repeated in the soprano in measures 14–15.

Example 5. Contrapunctus 8, mm. 27–31

Y S1 (fragments)

Y Y Y

Example 6. Contrapunctus 8, mm. 34–39

X X X

Y S1

Table 3. Structure of section 2 of Contrapunctus 8 (mm. 39–93); IC8 = invertible counterpoint at the octave

<u>Exposition</u>	Measures	39–53
Statement 1: S1 Soprano & S2 Alto. Motive A in Bass		39–43
Statement 2: IC8 S1 Bass & S2 Soprano		43–47
Link: Motive A		47–49
Statement 3: S1 Alto & S2 Bass		49–53
<u>Episode 1</u>		53–61
Based on Motive A and its inversion (A ⁱ)		
<u>Middle Entry 1</u>		61–71
Statement 1: S1 Soprano & S2 Alto		61–65
Link: Motive A		65–67
Statement 2: IC8 S1 Bass & S2 Soprano		67–71
<u>Episode 2</u>		71–81
Motives A and A ⁱ		71–73
S2 Alto modified form		74–77
S2 Alto then S2 Bass (extended) & S1 Alto (incomplete)		78–81
<u>Middle Entry 2</u>		81–93
Statement 1: S1 Soprano & S2 Alto		81–85
Link derived from motives A ⁱ and A		85–88
Statement 2: S1 in Bass & S2 in Soprano and Alto		88–93

Example 7. Contrapunctus 8, mm. 74–83

The musical score for Contrapunctus 8, measures 74–83, is presented in two systems. The first system (measures 74–77) shows the Soprano (S1) and Alto (S2) parts. The second system (measures 78–83) shows the Soprano (S1) and Bass (S2) parts. Brackets and labels (S1, S2) indicate the voices and their corresponding parts. The music is a complex contrapuntal setting of a single melodic idea.

Table 4. Structure of section 3 of Contrapunctus 8 (mm. 94–147); variants of motives X and Y are labelled as motives X-var and Y-var respectively

<u>Exposition</u>	Measures:	94–109
Statement 1: S ₃ in Alto. Fragments of S ₂ at 98		94–98
Statement 2: S ₃ in Bass		99–103
Link: Motive Y-var		103–4
Statement 3: S ₃ in Soprano.		105–9
<u>Episode 1</u>		109–23
Motive Y-var in circle of 5ths		109–13
S ₂ Soprano & S ₁ Alto (with S ₁ notes 2–5 in sequence)		113–17
S ₂ Bass–Alto–Soprano stretto entries		117–24
<u>Middle Entry</u>		124–35
S ₂ Bass–Soprano stretto entries		124–25
Statement 1: S ₁ Alto & S ₂ Soprano (includes Motive A)		125–29
Link: Motive X-var		129–31
Statement 2: S ₁ Bass & S ₂ Alto (Motive A in Soprano)		131–35
<u>Episode 2</u>		135–47
Motives A and A ⁱ heard singly or combined		135–42
Suspensions recalling mm. 59–60		143–44
Motives A and A ⁱ combined		145–47

Table 5. Structure of section 4 of Contrapunctus 8 (mm. 147–88)

<u>Statement 1:</u> S ₁ in Soprano & S ₂ in Alto & S ₃ in Bass	147–52
<u>Statement 2:</u> S ₃ Soprano & S ₁ Alto & S ₂ Bass	152–57
<u>Link:</u> Motive A ⁱ	157–58
<u>Statement 3:</u> S ₂ Soprano & S ₁ Bass & S ₃ Alto	158–63
<u>Episode 1:</u>	163–70
CS from section 1 (mm. 8–9)	163–64
Sequential motive in Soprano (up a step x 3)	165–67
S ₂ stretto entries in Alto and Soprano	168–70
<u>Middle Entry = Statement 4</u>	170–5
S ₁ Bass & S ₂ Alto & S ₃ Soprano.	
<u>Episode 2:</u>	175–82
Sequential motive from Episode 1	175–77
S ₂ fragments against soprano 16 th notes	178–79
leads to D Pedal	180–82
<u>Final Entry = Statement 5</u>	182–88
S ₁ Soprano & S ₂ Alto & S ₃ Bass	

Table 6. Structure of sections 1 and 2 of Contrapunctus 11 (mm. 1–71)

<u>Section 1</u>	Measures:	1–27
<u>Exposition</u>		1–17
Statement 1: S ₃ ⁱ in Alto		1–5
Statement 2: S ₃ ⁱ in Soprano		5–9
Statement 3: S ₃ ⁱ in Bass		9–13
Statement 4: S ₃ ⁱ in Tenor		13–17
<u>Episode</u>		17–21
Based on last 5 notes of S ₃ ⁱ		
<u>Middle Entry</u>		22–26
S ₁ in Soprano		
<u>Section 2</u>	Measures:	27–71
<u>Exposition</u>		
Statement 1: S ₁ ⁱ in Alto & CS in Soprano followed by CS ⁱ in Bass		27–32
<u>Link</u> : Motive B ⁱ		32–34
Statement 2: S ₁ ⁱ in Tenor & CS in Bass = IC8 of Statement 1		34–38
<u>Episode</u> : Motives B & W & V in IC8 and triple counterpoint		38–43
Statement 3: S ₁ ⁱ in Bass & CS in Tenor		44–47
<u>Episode</u> : Motive B ⁱ followed by 4-part sequential passage on B ⁱ -var then B ⁱ heard against B and CS ⁱ		47–56
Statement 4: S ₁ in Soprano & CS ⁱ in Tenor, Motive B in Alto		56–60
<u>Episode</u> : Motive B in circle of 5ths and then combined with CS ⁱ		60–67
Statement 5: S ₁ in Bass & CS ⁱ in Soprano		67–71

Example 8. Contrapunctus 11, mm. 27–34

CS

S1ⁱ

B

Bi

CSⁱ

S1ⁱ

Example 9. Contrapunctus 11, mm. 38–43

B

W

W

B

W

B

S1ⁱ

Example 10. Contrapunctus 11, mm. 47–56

The musical score for Contrapunctus 11, measures 47–56, is presented in three systems. The key signature is one flat (B-flat), and the time signature is common time (C). The notation is in grand staff (treble and bass clefs).

System 1 (Measures 47–52):

- Measures 47–48: Labeled **Bi** (Basso continuo) in the bass staff.
- Measures 49–52: Labeled **Sequence** above the staff, indicating a sequence of the first subject.
- Measures 50–51: Labeled **Bi** in the bass staff.

System 2 (Measures 53–56):

- Measures 53–54: Labeled **B** (Basso continuo) in the bass staff.
- Measures 55–56: Labeled **Bi** in the bass staff.

System 3 (Measures 57–60):

- Measures 57–58: Labeled **CSⁱ** (Canto solo) in the treble staff.
- Measures 59–60: Labeled **Sⁱ** (Solo) in the treble staff.
- Measures 57–58: Labeled **B** in the bass staff.
- Measures 59–60: Labeled **CSⁱ doubling** in the bass staff.

Example 11. Contrapunctus 11, a) mm. 56–60, b) 67–71

a)

b)

Table 7. Structure of section 3 of Contrapunctus 11 (mm. 71–145)

<u>Exposition</u>	Measures:	71–89
Statement 1: S ₃ ⁱ in Tenor. Motive B in Bass (m. 75)		71–75
Statement 2: S ₃ in Soprano. Motive B in Tenor (m. 77)		76–80
Statement 3: S ₃ in Bass		80–84
Statement 4: S ₃ in Alto. Motive A in Soprano (m. 86)		84–89
<u>Middle Entry 1</u>	Measures:	89–96
Statement 1: S ₁ ⁱ in Bass & S ₂ ⁱ in Tenor. Stretto S ₂ ⁱ in Alto		89–93
Statement 2: S ₂ ⁱ in Soprano & S ₁ ⁱ in Alto (= IC8 in m. 113)		93–96
<u>Episode 1: S₂ entries Soprano–Alto–Tenor–Bass</u>		97–101
<u>Middle Entry 2</u>	Measures:	101–9
Statement 1: S ₃ ⁱ in Alto & S ₂ in Bass; S ₂ entries in Soprano–Bass		101–5
Statement 2: S ₁ in Tenor & S ₂ in Alto; S ₂ fragments in Soprano; and CS ⁱ in Bass		105–9
<u>Episode 2: S₂ entries Alto–Soprano–Tenor–Soprano–Bass</u>		109–13
<u>Middle Entry 3</u>	Measures:	113–17
Statement 1: S ₂ ⁱ in Alto & S ₁ ⁱ in Soprano (= IC8 in m. 93)		113–17
<u>Episode 3:</u>		
S ₂ entries Soprano–Alto (parallel 3rds); CS ⁱ in Tenor;		117–20
S ₂ ⁱ entries Alto–Soprano (parallel 3rds, 6ths) with CS entries in Bass–Tenor; S ₂ entries Tenor–Bass (m. 125),		120–29
S ₂ entries Tenor–Bass, CS ⁱ in Alto, and S ₂ and S ₂ ⁱ doublings in all voices		129–32
<u>Middle Entry 4</u>	Measures:	132–40
Statement 1: S ₃ ⁱ in Bass & S ₂ fragments		132–36
Statement 2: S ₁ ⁱ in Tenor & S ₂ ⁱ in Alto; S ₂ ⁱ parallel 3rds		136–40
<u>Episode 4: S₂ and S₂ⁱ entries in Alto–Bass–Soprano–Bass</u>		140–5

Example 12. Contrapunctus 11, mm. 89–94

Example 12 shows a six-measure musical passage in G minor, 3/4 time. The notation is in grand staff. Brackets above the staves indicate the following structural elements:

- Measure 89: Treble staff has a whole rest; Bass staff has a half note G₂ and a half note A₂. A bracket labeled $S2^i$ spans the bass staff.
- Measure 90: Treble staff has a whole rest; Bass staff has a half note B₂ and a half note C₃. A bracket labeled $S2^i$ spans the bass staff.
- Measure 91: Treble staff has a whole rest; Bass staff has a half note D₃ and a half note E₃. A bracket labeled $S2^i$ spans the bass staff.
- Measure 92: Treble staff has a whole rest; Bass staff has a half note F₃ and a half note G₃. A bracket labeled $S2^i$ spans the bass staff.
- Measure 93: Treble staff has a whole rest; Bass staff has a half note A₃ and a half note B₃. A bracket labeled $S2^i$ spans the bass staff.
- Measure 94: Treble staff has a whole rest; Bass staff has a half note C₄ and a half note B₃. A bracket labeled $S2^i$ spans the bass staff.

Example 13. Contrapunctus 11, mm. 100–109

Example 13 shows a nine-measure musical passage in G minor, 3/4 time. The notation is in grand staff. Brackets above the staves indicate the following structural elements:

- Measure 100: Treble staff has a half note G₄ and a half note A₄; Bass staff has a half note G₂ and a half note A₂. A bracket labeled $S2$ spans the bass staff.
- Measure 101: Treble staff has a half note B₄ and a half note C₅; Bass staff has a half note B₂ and a half note C₃. A bracket labeled $S3^i$ spans the bass staff.
- Measure 102: Treble staff has a half note D₅ and a half note E₅; Bass staff has a half note D₃ and a half note E₃. A bracket labeled $S2$ spans the bass staff.
- Measure 103: Treble staff has a half note F₅ and a half note G₅; Bass staff has a half note F₃ and a half note G₃. A bracket labeled $S2$ spans the bass staff.
- Measure 104: Treble staff has a half note A₅ and a half note B₅; Bass staff has a half note A₃ and a half note B₃. A bracket labeled $S2$ spans the bass staff.
- Measure 105: Treble staff has a half note C₆ and a half note B₅; Bass staff has a half note C₄ and a half note B₃. A bracket labeled $S2$ spans the bass staff.
- Measure 106: Treble staff has a half note A₅ and a half note G₅; Bass staff has a half note A₃ and a half note G₃. A bracket labeled $S2$ spans the bass staff.
- Measure 107: Treble staff has a half note F₅ and a half note E₅; Bass staff has a half note F₃ and a half note E₃. A bracket labeled $S2$ spans the bass staff.
- Measure 108: Treble staff has a half note D₅ and a half note C₅; Bass staff has a half note D₃ and a half note C₃. A bracket labeled $S2$ spans the bass staff.
- Measure 109: Treble staff has a half note B₄ and a half note A₄; Bass staff has a half note B₂ and a half note A₂. A bracket labeled $S2$ spans the bass staff.

Example 14. Contrapunctus 11, mm. 129–33

Table 8. Structural outline of section 4 of Contrapunctus 11 (mm. 145–84). Statement 1, Middle Entry 3 and the Final Entry are in triple counterpoint; Middle Entries 1 and 2 are in invertible counterpoint at the 10th

	Measures:
<u>Statement 1</u> : S ₁ ⁱ in Soprano & S ₂ ⁱ in Alto & S ₃ ⁱ in Tenor	145–84
<u>Episode 1</u> : S ₂ fragmentary entries Soprano–Alto–Tenor–Bass, S ₂ ⁱ in Soprano & S ₂ Alto, S ₂ in Tenor & CS ⁱ in Bass	145–49 149–52 152–54 155–58
<u>Middle Entry 1</u> : S ₃ in Soprano & S ₃ ⁱ in Alto (=IC ₁₀ of m. 164)	158–62
<u>Link</u> : S ₂ fragmentary entries in Soprano–Tenor–Soprano	162–63
<u>Middle Entry 2</u> : S ₃ in Bass & S ₃ ⁱ in Tenor (=IC ₁₀ of m. 158)	164–68
<u>Episode 2</u> : S ₂ ⁱ Soprano–Alto & CS Bass S ₂ & S ₂ ⁱ with doublings extending to all voices Fragmentary entries on S ₂ and S ₂ ⁱ	168–69 169–70 171–74
<u>Middle Entry 3</u> : S ₁ ⁱ in Bass & S ₂ ⁱ in Tenor & S ₃ ⁱ in Alto	174–78
<u>Link</u> : S ₂ fragment in Soprano	178–79
<u>Final Entry</u> : S ₂ ⁱ in Bass & S ₁ ⁱ in Tenor & S ₃ ⁱ in Soprano	179–84

Example 15. S_3 - S_3^i combinations in invertible counterpoint at the 10th in Contrapunctus 11

15a. mm. 158–62



15b. mm. 164–68

