Johann David Heinichen's *Gründliche Anweisung* (1711)

Comprehensive Instruction on
Basso Continuo, with Historical Biographies

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Translated by
Benedikt Brilmayer and Casey Mongoven

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To our parents Jan & Danna Mongoven
and Thomas & Gabriele Brilmayer.

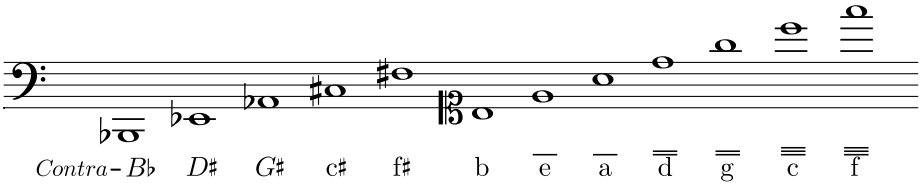
Translators' Preface

Some 300 years after its publication, Heinichen's *Gründliche Anweisung* appears here for the first time in complete translation since the now-lost partial Czech translation by P. Antonín Rain from 1728 — the only other translation known to have been carried out. Only the first two chapters of Rain's partial translation remain, copied by the Slovak Franciscan organist Adalbert Hazakovič (1722-72). The Czech translation of Heinichen's treatise represents one of the oldest Czech music-theoretical sources.[1]

This treatise, published in the year 1711, sheds light onto the inner workings of the mind of a composer in his mid-to-late 20s in early 18th century Saxony. According to Heinichen's own extensive Foreword, the original ideas for the text were developed while he was still a student. Although it is not known precisely when or where it was written, it could well have been finished by the time that Heinichen went to Italy, presumably around the year 1710. By the 1720s, the publication of the *Gründliche Anweisung* had established Heinichen as a music theorist among elite musical circles.[2] It is the first German treatise on basso continuo accompaniment from a bass with or without figures and the first to draw important distinctions between the stylus gravis and stylus theatralis.[3] Perhaps most significant is its groundbreaking inclusion and detailed description of a *musical circle*, which we now know as the circle of fifths, which is described for the first time in music history as being characterized by the major-minor dichotomy we know today.

The purpose of this translation is to convey the meaning of Heinichen's text as accurately as possible in modern English, making it accessible to a wider range of people than previously possible. It was inspired by the historical performance movement and was not conceived exclusively for the use of musicologists and theorists, but rather also for the practical use of performers. Considering this, it was necessary to find a balance in style of translation and transcription. Certain conventions of critical editions have been adopted. The notated examples have, with the exception of most spacing issues,[4] been reproduced as closely as possible to the original in modern notation in their original clefs, complete with errors which were noted in footnotes in the order they occur: measure by measure, from left to right, and top to bottom. The syllable-to-note mapping is also ambiguous in certain places;[5] the authors have chosen not to comment on this particular issue. Perceived logical errors in the text have also been reproduced and noted in footnotes as well. Perceived spelling and punctuation errors, however, have been noted separately in an Appendix B. In addition, extensive discourse on translation issues has been avoided. For the sake of convenience, we will briefly discuss the most pertinent reoccurring translation issues here, leaving specific issues such as German idioms and problems more specific to single instances in

the text to footnotes. In noting errors in notation, the authors have utilized German organ tablature; the following can serve as a key:



Note Heinichen's use of d♯ as opposed to e♭; Heinichen would refer to both notes as *dis* — there is only a single name for each note in Heinichen's book. The errors are listed in their order of occurrence from the top voice to the bottom, indicated with asterisks instead of Arabic numbers.

a *minor*, a *major* — As the translators have chosen to reflect both the original typeface as well as the original capitalization of the note names, confusion could arise in certain cases due to the indefinite article "a" in English; this should be kept in mind when encountering phrases containing the note "a" which may at first appear confusing such as "The *note* (*vv*) modulates the *key* again into a through the tone g♯ . . . " or "This ♯ shows that d *minor* has been abandoned again and that it goes back into a *minor*." (§48 of The 1st Chapter, Second Part and §14 of The 5th Chapter, Second Part, respectively).

B, *H* — In German, the notes B♭ and B are called B and H respectively. This is a well-known issue and styles of translation are various. The translators have chosen to translate every spelling directly (including, for example, the archaic spelling D♯ major as opposed to E♭ major) with the exception of the two German notes B and H, which the translators have chosen to simply translate as B♭ and B respectively, as they inevitably lead to confusion even for those who are well versed in both languages.

c dis, c dis *moll*, *D♯*, *D♭* — Occasionally in Heinichen's text and in this translation as well, the symbol "*D♯*" is used to represent the tonality of D major as opposed to the note D-sharp; similarly, "*D♭*" sometimes indicates D minor (e.g. §17 of The 4th Chapter, First Part and §39 of The 1st Chapter, Second Part). It should be noted that the symbol "*D♯*" was not used in German to represent the note D-sharp, nor was "*D♭*" used to represent D-flat — "dis" was D-sharp and "des" D-flat — the sharp or flat represents the third, which for Heinichen determines whether the key is major or minor. Additionally, the notation "c dis" [c *d♯*] or "c dis *moll*" [c *d♯ minor*] was used to represent C minor as well (e.g. §4 of The 3rd Chapter, Second Part and §8 of The 4th Chapter, Second Part). These are always noted in footnotes as well to avoid confusion.

Clavier — Only in §24 and §28 of The 5th Chapter, First Part have the translators chosen to translate the word "Clavier" as "clavichord." Elsewhere, the word "keyboard" has been preferred due to the generality of this treatise. The problems associated with the understanding and translation of the word

"Clavier" are discussed in Cornelia Auerbach's *Die deutsche Clavichordkunst des 18. Jahrhunderts*.[6]

einfach- doppelt- und vielfaches *Arpeggio* — These terms, explained by Heinichen in §31 of The 2nd Chapter, Second Part, have been translated as "simple, double and multiple arpeggios."

Grillen — The meaning of "Grillen" [literally: crickets] is difficult to capture in a single word in modern English. The translators feel that "bizarre fixed ideas" captures its meaning best in most cases, but it should be stressed in this book that, generally speaking, Heinichen is disparagingly referring to certain pedantic compositional rules as "Grillen." Heinichen uses other amusing variations on this word as well: "Grillenfänger" [literally: cricket catcher; here translated: stickler], "grillenfängerhafftig" [literally: cricket-catcher-like; translated: in a nitpicky way], "Grillificationes" [bizarre fixed ideas], "inter Musicam sanam & vanam seu grillificativam" [between the fruitful and fruitless music ... or the music based on bizarre fixed ideas], "Composition-Grillen" or "Compositions-Grillen" [literally: compositional crickets; translated: bizarre fixed ideas about composition], "Grillenfängerey" [literally: cricket catchery; here translated: nitpicking].

Satz und Griff, Sätze und *Accorde* — In §4 of The 1st Chapter, First Part and §4 of The 2nd Chapter, Second Part, respectively, these terms are used. "Satz," "Griff" and "Accord" are all synonyms for "chord," and modern English lacks the same number of synonyms; in both cases the translation "chord(s) and voicing(s)" has been used.

Transitus regularis, *Transitus irregularis* — In this text, these terms have been translated as "unaccented passing tones" and "accented passing tones" respectively (e.g. §1 of The 3rd Chapter, First Part). The term "Transitus," however, can be broadened to encompass all types of passing tones, as can be seen in Heinichen's *Der General-Bass in der Composition*, pp. 260-261.

Vortheil — In certain cases, the translators have chosen to translate the word "Vortheil" with "virtues" (as in the title of this book) — in others, the more common modern translation "advantage" has been preferred (e.g. Heinichen's p. 22, Foreword).

Heinichen's language, unmistakably characterized by his education as a lawyer, makes extensive use of foreign words: predominantly Latin, but also Italian, French and Greek. Those with Latin, French or Italian etymology are generally printed in antiqua. In total, four typefaces were used in the original; they have been reflected as follows in translation:

Fraktur = standard type
Schwabacher = sans serif
antiqua = *standard type italic*
ελληνικά = ελληνικά (Greek)

All Arabic numbers have been left in standard type.

This book contains two appendices. Appendix A is a collection of historical biographies of Johann David Heinichen by German authors. Gustav Adolph Seibel wrote a dissertation which contains by far the greatest amount of information on the life of the Capellmeister including several letters and a catalog of works, and we have also chosen to include the biographical part of his dissertation here. In addition to the biographies, two letters from Heinichen to Mattheson have been included as well: the first letter appeared in Mattheson's *Critica Musica* of 1725, the second (also included in Seibel's biography) includes a subsequent eulogy by Johann Mattheson. These biographies, most of which have been made available here for the first time in English translation, are the most important historical sources for information on the life and work of Heinichen. Appendix B contains a list of the spelling and punctuation errors the authors noticed in Heinichen's original text. It also corrects the erroneous tables as well as the musical circle. Heinichen apparently never had the chance to create his own list of errors, as was sometimes customary at the time. The curious reader might consider comparing this translation to Heinichen's original, available in facsimile from Bärenreiter as well as online at www.imslp.org; the original page numbers and quires provided in the margins could be of some service here.

We would like to give special thanks to a few people who have been particularly helpful in creating this book: Jan Mongoven, David Damschroder, Erich Tremmel, Laura Emmery and Thomas Pimingsdorfer.

Benedikt Brilmayer and Casey Mongoven
Santa Barbara, April 2012

Notes

[1]Ladislav Kačic, "Český preklad učebnice generálneho basu J. D. Heinichena (1711) z prostredia slovenských františkánov," *Hudební věda* 39(1) (2002): 29-57.

[2]Johann Mattheson, *Critica Musica*, Volume 2 (Hamburg: Thomas von Wiering's Heirs, 1725), 212.

[3]George Beulow, *Thorough-Bass Accompaniment According to Johann David Heinichen* (Lincoln: University of Nebraska Press, 1992), 276.

[4]The metric spacing between the hands in the original is incongruous (see Heinichen's p. 111, final chord, for example, or the last system on Heinichen's p. 177). In addition, sometimes passing tones or suspensions were notated in the original without flags and with ambiguous spacing — in certain cases the intended rhythm can be deduced (from the figures, for example), in others it cannot.

[5]See the text, "*che l'imprima*," occurring on the break between Heinichen's pp. 239-240, for example.

[6]Cornelia Auerbach, *Die deutsche Clavichordkunst des 18. Jahrhunderts* (Kassel: Bärenreiter, 1959).

Neu erfundene und Gründliche Anweiſung/

Wie
Ein Muſic-liebender auff gewiſſe vortheilhafftige Arth könne
Zu vollkommener Erlernung des

General-Baſſes,

Entweder
Durch eigenen Fleiß ſelbſt gelangen/ oder durch andere kurtz und glücklich dahin angeführet werden/
dergeſtalt/
Daß er ſo wohl die Kirchen als Theatraliſchen Sachen/inſonderheit auch das Accompagnement des Recitativs-Styli wohl verſtehe/und geſchickt zu tractiren wiſſe.
Wobey zugleich auch andere ſchöne Vortheil in der Muſic an die Hand gegeben/
Und alles
Mit vielfachen Exempeln, und hierzu mit Fleiß auserleſenen nützlichen Compoſition-Regeln erläutert worden.
Nebſt einer
Ausführlichen Vorrede.
Heraus gegeben
Von
Johann David Heinchen.

Hamburg/ in Verlegung Benjamin Schillers im Dohm/1711.

Newly invented
and
comprehensive
instruction
on
how a *music*-lover can, in a certain
advantageous way,
achieve full acquisition of
basso continuo,
either
through his own diligence, or quickly and
prosperously through the instruction of others,
to such an extent
that he understands well and knows how
to skillfully *realize* both sacred and *theatrical*
works as well as the *accompaniment*
of the *recitative style* in particular —
in which, at the same time, other profitable *musical*
virtues are presented as well,
all
explained with multiple *examples* and, in addition,
useful *compositional* rules refined through diligence.
With a
thorough Foreword.
Published
by
Johann David Heinchen [sic].[1]

Hamburg, printed by Benjamin Schiller at the cathedral, 1711.

[1] Heinichen

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On the *Principles* of *Basso Continuo*.

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The 4*th* Chapter

On a *musical circle*, by means of which the characteristics, relationships, modulations and modifications of all *keys* can quite easily be recognized and which can be made useful especially at the *keyboard* or in *composition.* 261

The 5*th* Chapter

On useful *practical training*, or how one should now continue self-study and seek *perfection* in *basso continuo.* 267

To the courteous reader:

Here it should be mentioned that those double-beamed *notes* in whose place an *NB* has been written cannot be set in print.[2]

[1] Only a single cantata is actually analyzed.

[2] Wolfgang Horn's assumption (see references [10]) that this statement was intended to mean that the Schiller publishing house could not set sixteenth notes at all seems to be false (see Heinichen's p. 167-168).

Foreword.

L. B.[1]

No connoisseur of *music* could doubt that *basso continuo*, or so-called *thorough-bass*, is one of the most important and *fundamental musical* sciences next to *composition*. For where does basso continuo originate from if not from *composition*? And what is playing *basso continuo* after all if not thinking out or *composing* the remaining voices to create a full *harmony extemporaneously* to the single given *bass* part? As precious as the origin of *basso continuo* is, just as great is the profit and advantage which all *musicians* can gain from an understanding of it. If one does not want to rely on the experience that some *vocalists* are *more secure* in their art after learning basso continuo, whereas before they had to search long enough when confronted by a difficult *interval* or a *modulation* before they hit the exact *note* on the mark — then one just has to think in general about the fact that *basso continuo* teaches us to understand a fully-voiced and good-sounding *harmony*; one learns in this way the *keys*, their nature and how to differentiate between them, and one becomes *capable* of *perfecting* one's skill more and more daily on an *instrument* or *voice*. Indeed, even in a case where a *skillful continuo player* has to *realize* the given *bass* without *numbers* or *figures* and then *ascertain* them and correctly guess the *composer's* intentions, one will find it all the easier to concede to me that the *solid* science of *basso continuo*, because it is based | on the *fundamentals* of *composition* anyway, is of multi-faceted advantage to all *musicians* on their *instruments* or *voice* and that, in general, it would provide them with *musical* insight — regardless of whether or not they make a *profession* of *keyboard* or *basso continuo playing*. Of course, a *music* lover can probably believe all these things; it is only the imagined difficulty of *basso continuo* that scares many away from learning it. It is true that *musical* science in general is not a subject that one can simply circumvent, so to speak:[2] There are many extensive and, I dare say, *confusing* aspects to it. The first thing that comes to mind should not be *musical harmony*, *poetry* or other *subjects* common to *music*; one should simply consider the fact that *music* in itself has borders just as broad as all other sciences, arts and advanced *studies*. *Music* is just as much *theory & practice* as are *theology* or *jurisprudence*; *music* is just as much *thetics & polemics* as are the other higher *disciplines* — and the latter is strongly represented in the present *century*. In short: There are as many *aspects*, and as a result as many *books* and as many *systems* about which one can write in *music* (as has already happened

1 A
2

[1] Lectori Benevolo [to the courteous reader]

[2] Here Heinichen makes use of a German idiom: "etwas mit trockenen Fusse überspringen" [literally: to jump over something with a dry foot].

to an extent) as are exhibited in *theology*, *law*, *medicine* and *philosophy*. And surely if *music* had in *society* an *objective* other than simply pleasing the ear, it would not deviate from the other higher *disciplines* in the slightest. But as broad as *musical* science in general and, as a result, *basso continuo* seems to be, these difficulties are certainly not *Pyrenean* mountains and not nearly as great as those with little knowledge or those *impassioned* generally make them out to be; if one would only leave out all the unnecessary *information* and utilize a truly *accurate method of instruction*. One only has to consider what kinds of agreeable and succinct virtues are sought in *academic studies* to bring youthful *students* a few miles closer to *Parnassus*. If, out of stubbornness, some should like to all but discard the *methods* given by the learned *Scherzer* and *Mohrhoff* and other *honest authors* on how a boy can accomplish things before all others during his *studies* through good instruction and successfully climb the highest mountain of *erudition* — one need only think in general about the eternal truth that a *capable person* who is *instructed* thoroughly, *methodically* and in an orderly fashion *in any science*, will be able to accomplish things quite a few years before others of the same age who | indeed possess the same knowledge, but who had no good *teacher* and were instructed in a *confusing* manner. And I always think that, with such *methods*, the characteristic axiom and difference is that it is like an arithmetician *solving* a very difficult *problem* losing time calculating with general methods of computation, having smeared up half a quire and a lot more paper, whereas a learned *algebraist* can *accomplish* this and more at the same time in the blink of an eye. In the end, both accomplish their goal, however one has a clear advantage, whereas the other loses time and requires more effort. If this kind of advantage and other similar ones can *be had* in *academic studies* and in other liberal arts, why not in *music* as well? And why can this not also be formulated in a more advantageous way to instruct the music lover of today's *musically* zealous world in a more concise and thorough manner than has happened for ages? It is clear: If we would just think about the true *essence* of *music* and, above all, the many interspersed bizarre fixed ideas which occur in music, where many people — even us — often *argue over trifles*,[3] — things which are hardly relegated to such *uncultured* people who are still first attempting that which is no longer of use for our *composers* today. For those people want to diddle around with such *musical ludicrousness* for long enough until they, like us, have achieved something better. One often looks on in astonishment when one sees the kind of *absurd* ramblings and supposed *meticulousness* in *composition* presented in some *quartos on music*, which have such weak fundamentals, that it is as if they were to show their teacher outright that they belong to the *class of musicians* who indeed demonstrate that they have purged out many bizarre fixed ideas on paper, but whose *music* can offer less *contentment* to the ear than that of a beer-*fiddler*.[4] The old *church modes*, the various types of *counterpoint*, the *monochord*, the many different *temperaments*, in addition to

2
3 A 2

[3]Latin idiom: "*de lana caprina*" [literally: over a goat's beard]

[4]"*Musicali*scher Leyer-Matz" [beer-*fiddler*]; Leyer-Matz was a character in Wolfgang Caspar Printz's *Satyrischer Componist* (Dresden and Leipzig: Johann Christoph Mieth and Johann Christoph Zimmermann, 1696).

other similar types of *musical materials* are indeed in part in themselves not to be discarded *completely* and they even mean to an extent — I would like to repeat, to an extent — as much as the *vowels* do to the 24 letters of the alphabet. Not to mention the fact that it can come to be, for example, that in an amusing fashion, some quasi-academics hold just as much of the ability of a *composer* to be able to compose without effort a *canon* of four-voices, or even one that contains more than *soprano*, *alto*, *tenor* and *bass*, according to the true *art of counterpoint* and then immediately sing it, as they do of the well-known verse: | *Signa te signa, temere me tangis & angis.*[5] These and the other things mentioned above, I say, are not to be *completely* discarded; the problem is that one usually mixes in useless *bizarre fixed ideas* which usually boil down to some *ens rationis of whomever*,[6] and which have just as much use in *music* as does *metaphysical haecceity* in *academic studies*. And such *musical Aristotelians* are astounded by what kind of divine results they have achieved with such bizarre fixed ideas: They consider the inculpable art of *composition* to be a completely different creature than it is; and if a *composer*, for example, *pays more attention* to the *delicateness* of *music* than to the bizarre fixed ideas and only writes a *note* for a *reason*, and this seems to go against their ancient *Platonic* rules, then they would rather have the *Inquisition* unleashed upon him to see whether he was to be counted among the *composers* or not. The only thing that is still astonishing is that although such *musical pedants* have gotten themselves involved deeply in such deleterious *authoritative prejudice*, they still do not *notice* that not only native *composers* but also the most famous foreign composers have already started to *neglect* the unnecessary bizarre fixed ideas about *composition* and to seek with a freer mind something higher in *music* than was had before. I would now like to present a small *example* of these types of bizarre fixed ideas about *composition*. In the last Leipzig *opera*, *Der Carneval von Venedig*, I wanted to present the *aria*:

3 A 2
4

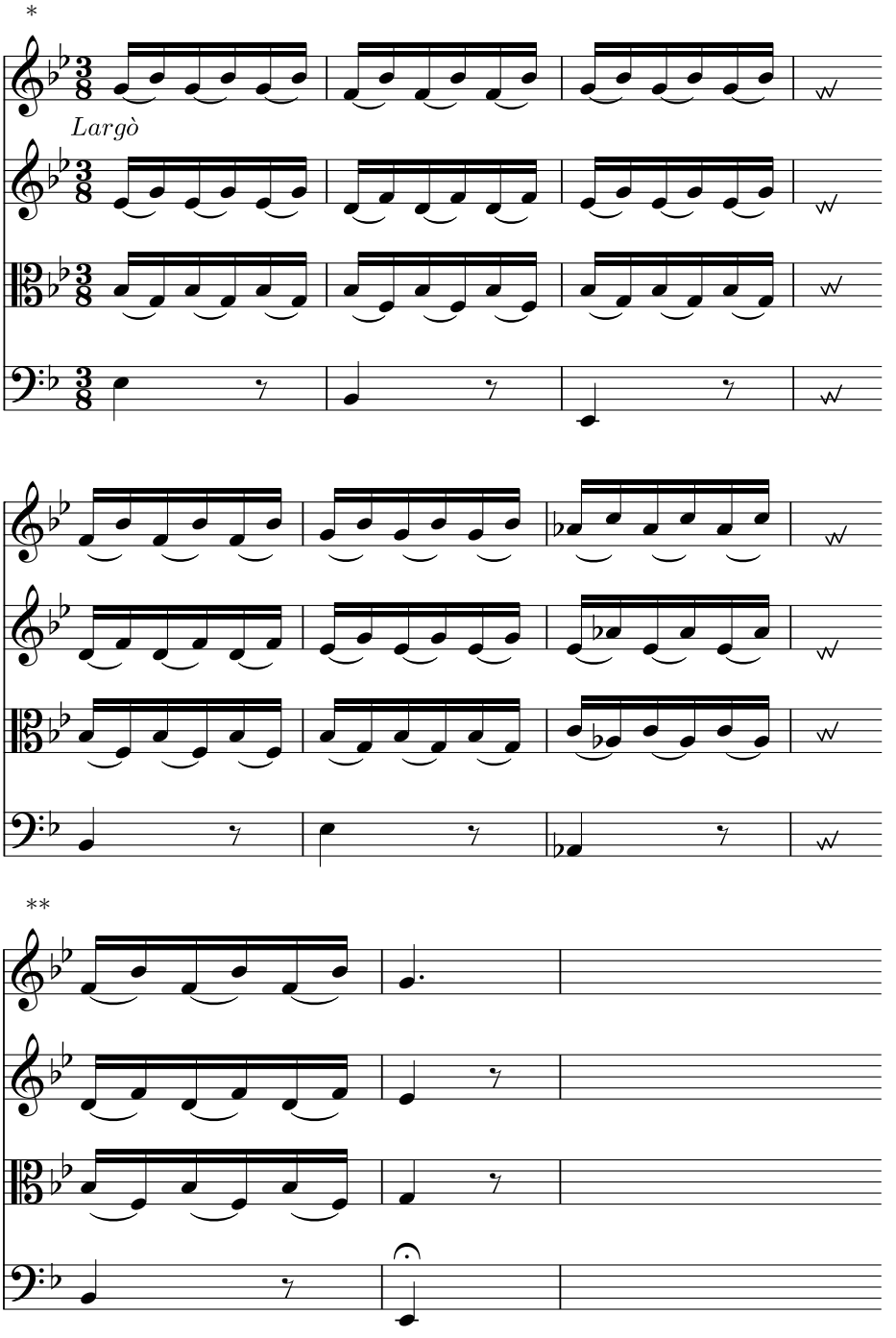
Euer Schönsten Augen·Licht decket jetzt die braune
Nacht etc.

with the following *invention*:[7]

[5] The full Latin palindromic phrase is: Signa te signa, temere me tangis et angis. Roma tibi subito motibus ibit amor. [Cross, cross yourself, you plague and vex me without necessity; for through my efforts you will soon reach Rome, the object of your desires.]

[6] "*EnsRationabilibus* [sic] *cujus cunque*" [*ens rationis of whomever*]; Ens rationis was used by philosophers to described constructed, abstract ideas.

[7] "Euer Schönsten Augen·Licht decket jetzt die braune Nacht" [literally: the most beautiful light of Your eye now covers the brown night]

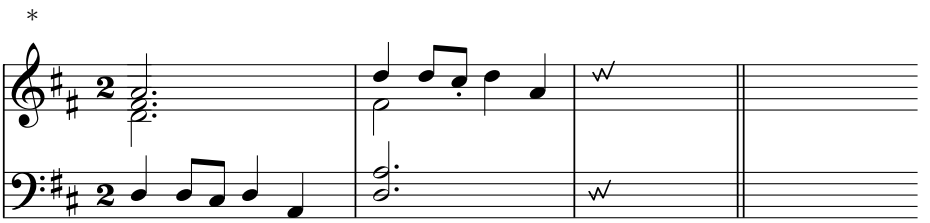


*Bass, entire example: key signature incorrect, missing ♭ at *B*

**Soprano, 2nd measure: missing fermata; Bass, 2nd measure: missing dot

A *musical Horribilicribrifax mocked* this obnoxiously, remarking how the upper and inner voices are in hidden *fifths* and *octaves* with the *bass* on and off throughout the entire *aria*,[8] which would be a pure chastisement of the precious *art of composition*. However, a good person will, in *moderation*, have enough confidence in every *composer* that he does not do such things out of *ignorance* and *lack of judgment*, but rather that he at least knows the most fundamental *rule* of *composition*:[9] I mean the old rule that one should not place *5ths* and *octaves* after one another consecutively. And so he need only look at the *aria* closely to see whether the *theme* could have possibly been set differently, so that the *invention* would not have been slaughtered or other phrases with formal mistakes brought forth. He should also use his ear to see whether or not these hidden *fifths* and *octaves*, which always occur in the little interspersed *rests*, blemish the work or not — also because the attacks of these *fifths* and *octaves* do not even occur simultaneously. And if he has thought all this through thoroughly, I would then like to begin to *expostulate* with him and ask: Who introduced the strict rule that all *octaves* and *fifths* should be forbidden *absolutely* without a single *exception*? And what kind of *reason* was given? What is the use? In the end it comes down to the truly golden and *judicious* rule, which the famous Mr. *Kuhnau* cites quite exquisitely in his great *Musicalische* Vorstellung Einiger Biblischer *Historien*:[10] *Cessante ratione prohibitionis*, *cessat ipsa prohibitio* (The rule ceases to be valid as soon as the *grounds* upon which it is based cease to apply). Here is one more *example* — a *march* in a fully-voiced *overture* begins as such: |

6/7



A *musical Cato* will immediately throw out the second measure here and say: The *bass* has *clear octaves* with the upper voice, in that the upper voice leaps simultaneously with the *bass* from a to d at the beginning of the second *measure*. If, however, one were to say that the ear cannot possibly be *offended* by this for the following reasons: 1) The attack of the *bass*'s a does not occur at the same time as that of the soprano's a; it occurs after the soprano's a has already stopped, in the *rest*, and the *bass* plays d one extra time in abundance before

[8] Heinichen's allegory stems from Andreas Gryphius' Scherzspiel [comedy] *Horribilicribrifax Teutsch* (Wrocław: Veit Jacob Trescher, 1665). The character Horribilicribrifax is portrayed as a boastful yet cowardly soldier.

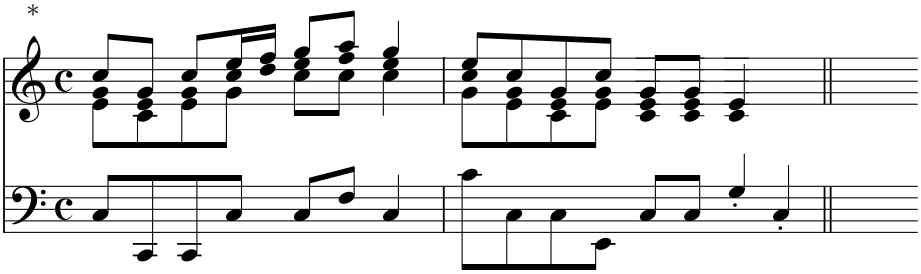
[9] German idiom: "das große *A* von der *Composition*" [literally: the capital *A* of the *art of composition*]

[10] "*Musicali*schen Biblischen *Historien*" [original title: *Musicalische* Vorstellung Einiger Biblischer *Historien*]

*Right hand, 1st measure: missing quarter rest on 4th beat; Alto, 2nd measure: misplaced dot; Alto, tenor, bass, 2nd measure: missing quarter rest on 4th beat

hitting *A*. 2) In the upper voice, a longer *rest* could be placed in between. Also, 3) the next measure begins fully-voiced with d and covertly begins again. If one were to respond in such a way, I would say that it does not contradict the above-mentioned rule, which one justifiably should write in capital *letters* on the books about *composition* in print. Such bizarre fixed ideas about *musical composition* could be cited at length if it were worth the effort and work. I, nonetheless, would just like to include the following, and not without reason. I knew a *composer* and, in his own opinion, fantastic *contrapuntist* who did not want to *allow* the following measures: |

7/8



And namely for the reason that it goes against the standard rule of *composition*, that one should not leap in many voices simultaneously — a rule he followed as blindly as the well-known and foolhardy *Phaëton*, who fell from the sun chariot. But the good *virtuoso* would have *reasoned* completely differently if he had *had the power of judgment* to know that the *compositional* rule in question is only in existence so that one does not create any unnecessary *vitiated* phrases or *progressions* through many leaps *in parallel motion*, which can hardly be avoided if the *bass varies* its *chord* and the upper voices are all to leap in *parallel motion* at the same time. In the above *example*, however, the *grounds* for the rule *cease* to exist because the *bass* stays on the *chord c*, and the upper voices only *change* on one *chord* through their leaping up and down; here one cannot even justifiably find a trace of hidden *fifths*, *octaves* or other such *vitiated* devices. Actually, it has to be composed in this way if one does not have sufficient justification, and in no other way, because of two other rules of *composition*; one of which, on good grounds, says that one should always try to keep the voices together, or to create as much as possible *syzigias perfectas* (in *technical terminology*).[11] The second, however, says that one should always try to *express* the complete *chord* consisting of the *third*, *fifth* and *octave* | simultaneously in fully-voiced *harmony*. These two rules are, however, hard to *observe* if, in the above *example*, according to the opinion of the above-mentioned *contrapuntist*, the upper voice should leap up, but the middle voices should either stay put or descend. But is such rubbish actually worth wasting one's precious time over? And is that not simple-minded to want to *reason* with the inculpable *art of composition* or *composers* in that sort of nitpicky way? It is an unmistakable *characteristic* of *those who reason*

8/9 B

*Bass, 2nd measure: *C* not *E*; curious staccati; tenor note g is in bass staff on 4th beat; final bass c should be aligned below tenor g

[11] "*syzigias perfectas*" [a complete triad]

in such a way that they have either not yet grown up *musically* or that they can certainly justifiably be considered to be among the *musical pedants*;[12] and as a result they do not know what the difference is and what it means to *compose* for the eyes or for the ears — a difference whose magnitude is demonstrated above all by the *galant compositions* of those *virtuosi* who have already *distinguished* themselves among *music*-lovers and connoisseurs of *music* in such a way that it is not necessary to insult their *integrity* by *explicitly* naming them here. It is indeed true: One must know rules, whether one learns them through experience or through the instruction of others; otherwise a *composer* will clearly let some *musical* besottedness creep into the work. (Which is nothing unusual for those who are *versed* in the one *extreme* — I mean those whose entire *musical* science and *foundation* is based on just a little bit of *temperament* and *invention* in such a way that these rules have with diligence not been adopted from other *authors*.) In contrast, however, we say that one must also not fall for the other *extreme*, I mean for some stubborn *composers*' bizarre fixed ideas which have crept in. For the true soul and *delicateness* of the *art of composition* truly does not consist of a few hundred moldy superfluous rules, which a foursquare farmer-boy can even still learn to comprehend and *observe* if need be; one finds in the *art of composition* indeed other better, more important and artistic things, with which one can make better use of one's diligence. What kind of an as of yet inexhaustible ocean in the individual *expression* of the *affects* and words in *music* do we have at the present? And O how greatly it pleases the ears when one hears, for example, in a *delicate* sacred piece, how a competent *virtuoso* has made an effort here and there to move the listeners' emotional *states* through his *galant expressions*, which are similar to the *affect* | present in the *text,* and thereby seeks the true purpose of *music*! Now the question poses itself: Does this require more artistry, or namely that which is a wooden *harmony* constructed according to a thousand rules without animus and life? In addition, what is not to still be sought daily in the most difficult of *musical matters*? By this I mean the art of consistently creating new and clever *ideas*. Here one only has to research and *decide* above all else whether it is more difficult to *observe* the old and often unnecessary bizarre fixed ideas about *composition*, or to *please* the ears of well-informed listeners with beautiful *expression* of the words and new *invention* daily. And perhaps this would be a good occasion to consider the *theatrical style*, which will serve as more proof of that discussed above.

$\frac{9 \quad B}{10}$

The *theatrical* style of *composition* is not seldom thought of as very easy and at the same time trivial for the reason that, in this style, one is permitted to work much more freely and must not take into account (*namely* some of the) rules of *composition* in such a strict way as for example in sacred or other *ceremonial music*. However, such *reasoning* is again usually based on the negligent *prejudice* of such people that hold not the life and the *delicateness* of *music* to be the most artistic aspect, but rather the written *notes*. Truly, one must not think

[12] German idiom: "entweder die *Musicali*schen Kinder-Schuh noch nicht ausgezogen" [literally: either have not yet taken off their musical children's shoes]

that the *theatrical style* is so easy and without artistry simply because, for example, comical, witty phrases and *melodies* which are in opposition to good art are allowed to come into play in it (according to the not unsound opinion of a *virtuoso*) — not to mention the fact that such phrases and *melodies* often require much more artistry to invent than a *regular* everyday *harmony*: One just has to think about the demanding artistry mentioned above — to *express* both the *affect* and the *text* well, as well as to seek new *invention* in every moment — and where this is more necessary than expressly in the *theatrical style* or in an *opera*. How many virtues with which one can satisfy the true purpose of *music*, by this I mean to please the ears, does one not have to consider? What does a *composer* not have to seek in *changes* of *meter*, the many *keys*, the *instruments*, the various genera of *invention* (if *opera arias* should not generally all be like brothers and sisters); especially in an *opera*, because an *affect* can on occasion
10
11 B 2
occur 10 to 20 | times and still yearns to be *expressed* in various manners. What does one not have to seek in *changes* of the *meters* in *poetry* which often remain the same or in the types of verses and still other *judicious* virtues? Indeed there is even more to think about in the *theatrical style*: Because it is, for example, not yet sufficient when a *composer* just writes down some *invention* that comes to him naturally but which either fits with the *text* as well as a fist to the eye,[13] or where the benevolent nature of the composer indeed allows him to succeed, but it is performed so badly that it is not only a shame for the *composer*, but also for his beauteous *invention*. But all this, I say, is not yet enough; rather, this is called gold tinsel, because people who have nothing but a few pounds of *notes* in their head could *compose* in such a way. In contrast, there is much more behind the *theatrical style* in this way, that if one wants to *regulate* the *invention* in such a way, that not only the *text* and the words are *expressed* as *accurately* as possible simultaneously in the *notes* — I would say namely to represent a *likeness* of the *text* as much as possible — but also in a way that the *invention* is regularly carried out. All of this, I say, is enough work for *theatrical composition*. Indeed the *recitative style* in itself requires something totally different and more than perhaps a few hundred rules. Indeed the fewer rules one can give for this *style*, the harder it is to compose in it well and according to the *gusto* of the *delicate* ears of connoisseurs of *music*; not to mention the fact that, in this *style* more than any other, a *composer* finds a chance to prove his skill — that he does not just blindly play with the *keys* without once offending the ear,[14] but that he can also *express* the *text of the recitative* well. The latter of which either has to occur especially through emphatic *modulation*, or through clever *dissonances* — contrary to the customs of some *composers* who create such beautiful, *harmonious* phrases in *recitative* where the text has to do with pain and desperation and other similar things in such a way that it is amusing to listen to. *Examples are offensive*. Finally for this reason, and above all, the true purpose of *music*, I mean to please the ears, can and should nowhere else be as intensively sought after with great diligence as in the *theatrical style*; indeed,

[13] German idiom: "reimen wie die Faust auff das Auge" [literally: rhyme like a fist to the eye]
[14] *keys* in terms of tonalities

also because this *summit* is nowhere else so hard to reach as in a comprehensive and long piece of *theatrical music* — so it is not difficult to guess that the *theatrical* style of *composition*, because of the mentioned permissible liber- | ties (whether or not they can be called liberties I would prefer not to say), is not as easy as one might like to imagine. One need only try and have someone who writes the most beautiful and artistic sacred pieces write something *theatrical* and see where if he, in contrast, has not had *separate* practice in the *theatrical style* (which could well be the case), how many distasteful things will creep into the work — things which even those who *have* only little *understanding* of the difference between sacred and *theatrical music* can *distinguish* according to a *musical* ear. For indeed, these two *contrast* to each other almost in the same way as the old Germans and the *modest* costumery of today's French *galanterie*; and for that which is missing in the *theatrical style*, in one aspect of the art (by this I mean the *negligent observation* of the established *compositional* rules) — for that there will be twice as much for him in the other aspect of the art (I mean today's *galanterie*, *invention* and *delicateness* in *music*). Especially in the *theatrical style*, there is much more to do concerning *invention* than in most, I will not say all, styles of *composition*; which cannot be denied by any knowledgeable *composer* if he considers carefully — or he will learn it through experience, seeing that he puts in the effort himself. Indeed today, one has to think about the fact that, in such large and in so many *theatrical* works and *operas*, one should not repeat a single *aria* or even a *clause* of 14 or 15 *notes* which is in the least similar to a previous *clause*. Because if such occurs even only vaguely or at least against the *intentions* of the composer, laypersons and those impassioned will immediately take advantage of the opportunity to scorn the *composer* as a *plagiarist* (due to the fact that it would have to be a bad *composer* if he can only write one little *formulation* where he could be writing 20). And for this explicit reason, nowadays a *composer* could not even get by if he wanted to seek his *invention* in the otherwise very useful *ars combinatoria*, as is common, and think that, because one could, by means of this art, vary 4 *notes* 24 times, 5 *notes* 120 times and so on according to the standard *progression*, that he could also take from 5 *notes* 120 or only 10 sound and contrasting *inventions*. Even if one is successful once or a few times, it does indeed happen rarely — even if he *changes* the *number* of *notes*. For | because the *delicateness* or soul of *music* cannot possibly be found in such wooden *notes*, one must think about seeking other, perhaps somewhat more difficult *modes of invention*, since in addition to *ars combinatoria* a good natural *imagination* is *presupposed* of the *composer*. It is clear that it requires less effort in *invention* if a *composer* can always come up with one good *idea* from the *text* with which he wants to *compose*. For example, in the *opera presented* last year at the Naumburgisches *Theatro*, called *Olimpia vendicata*, the following *aria* was to be *composed*: *Bella donna e che non fà*? What does a beautiful maiden not do?[15] One might easily

11 B 2
12

12
13 B 3

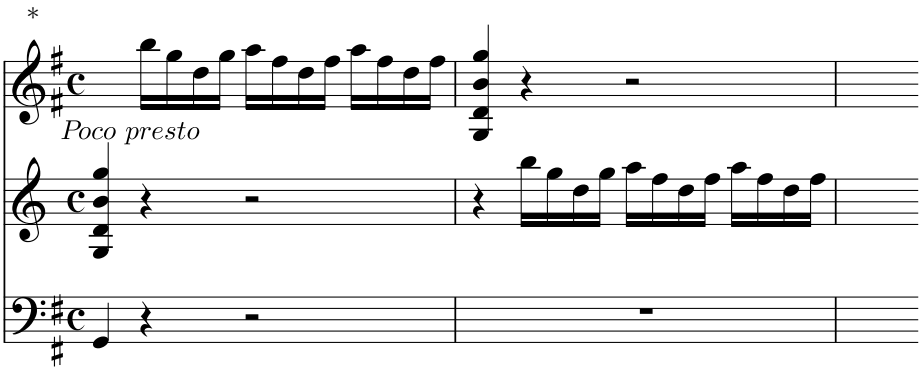
[15]Mattheson, *Der vollkommene Capellmeister*, I. Theil. Drittes Capitel, §63: "A witty amorous example, complete with supposedly suitable invention, was once given to us by the famous **Heinchen** [sic] in the foreword to the first edition of his instruction for basso continuo on p. 13, where some mention of *locorum topicorum* was made as well, and five types

begin to think about where the *invention* could come from with such — *at first glance* — seemingly infertile words in themselves. If one, however, looks at the usual *loci topici* which occur in *oratory* — either at the *conflicting* situations, people, time, occasion and other such things — or at the *antecedent* in the *recitative*, or the *consequence*, the latter of which would be contained in the following words:[16]

Roinde og n'un vinto e de presso
Cade Achille e Marte istesso
Cesse l'armi alla belzà.[17]

In this way one's *imagination* could find the greatest opportunity for this *aria*, if it were necessary, to create two types of *inventions* — one totally different from the other. For one could either try, in a fitting manner, as much as possible to represent the seductive looks of a beautiful maiden, for instance as such: |

13 B 3
14

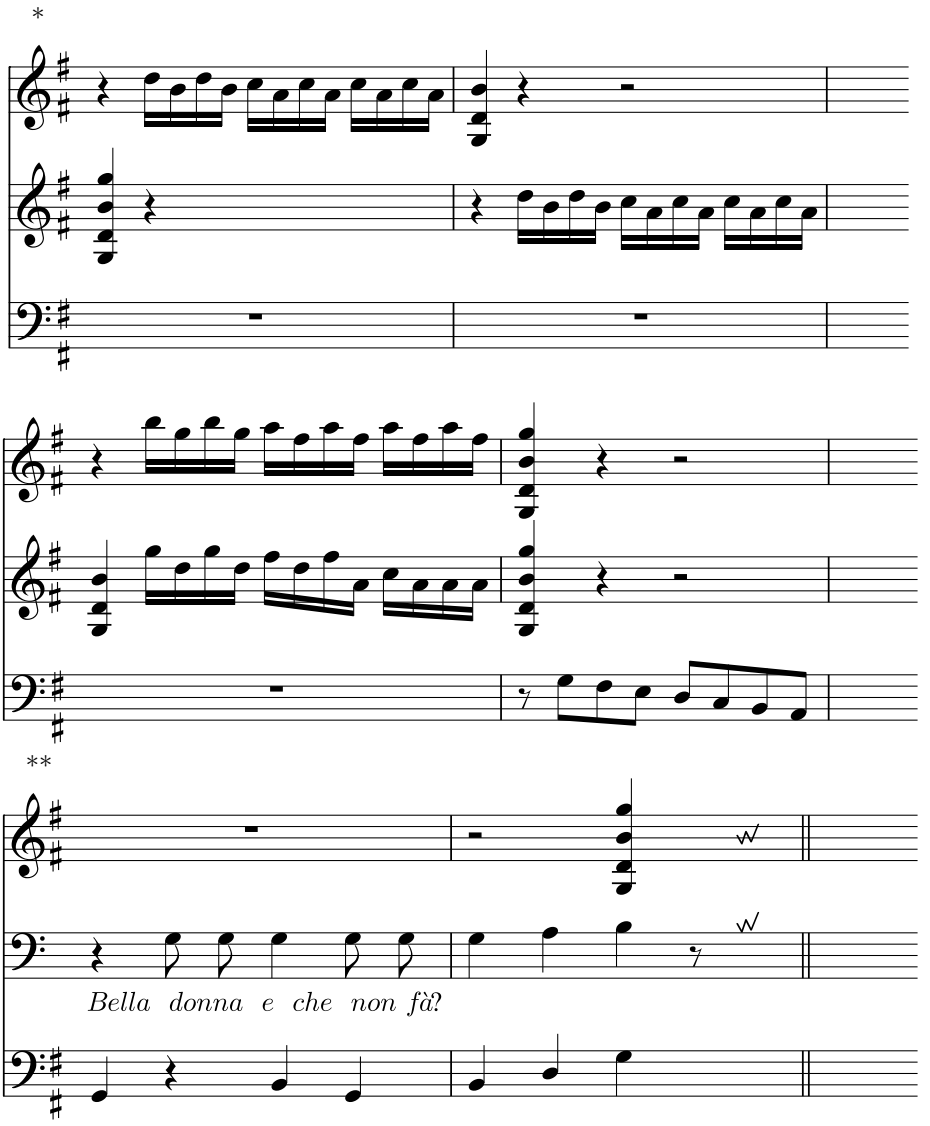


of inventions were presented — settings of the words: *Bella Donna* [sic] *che non fà*? The translation **What does a beautiful maiden not do**? is correct word-for-word, but not in terms of the meaning, in that the sense of the text here has to do with the power of beauty, as if one wanted to express: **she can do anything**. And according to such an interpretation, the sentence would not be quite as unfruitful as one might think; rather we would have the prevailing essence of beauty as a chief purpose, and find the seductive looks in contrast as a medial or auxiliary aspect." Note Mattheson's error: Heinichen demonstrates "five types of inventions" on settings of the German text "Wohlan ich gehe mich zu verlieben, . . . ", and two types of invention are given for the Italian.

[16]Mattheson, *Der vollkommene Capellmeister*, II. Theil. Viertes Capitel, §78: "**Heinichen** seems to have exclusively directed his entire study of invention and intentions to this circumstantial locus when he only presents the *antecedents*, *concomitants & consequences*, which are indeed only a part of a single *locus* out of fifteen."

[17]All around everyone defeated and oppressed, Falls Achilles and Mars himself, Dropping his weapons to the beauty.

*1st violin: quarter rest missing at beginning; All staves: custodes (directs) missing in entire example except for last violin and bass staves; 2nd staff: missing G major key signature



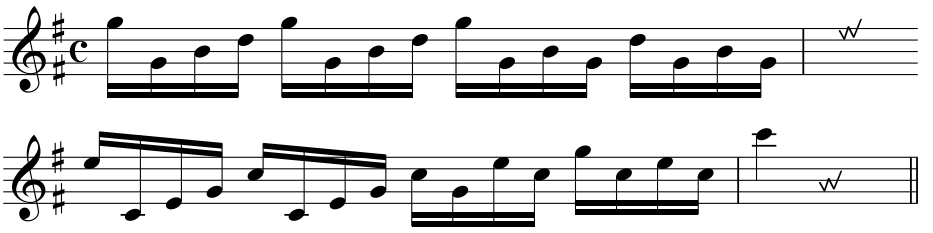
Or one could take the *opportunity* to use the last words after the *da capo* to seek to represent the beauty of a magnificent and noble maiden in a *pompous* way, either through a magnificent *bass line* or potent *harmony*. In such a fashion a totally different *aria* would result. Another clearer *example*. If one is to *compose* the *aria* of a comical character: Wohlan ich geh mich zu verlieben, es kömt mir jetzt auff einmahl an etc.[18] The *text* might seem to offer little opportunity for

*2nd staff, 1st measure: missing half rest

**Voice part: missing G major key signature; 2nd measure: extraneous eighth rest or final note should be eighth note

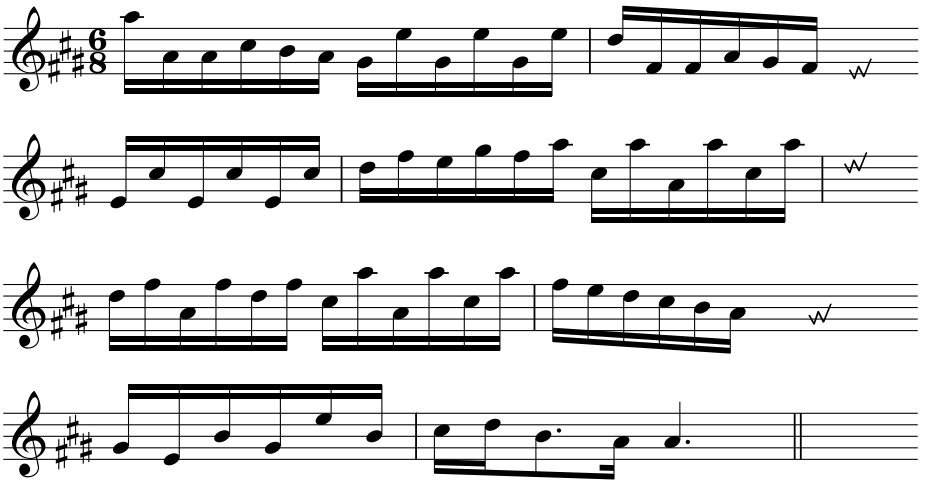
[18]"Wohlan ich geh mich zu verlieben, es kömt mir jetzt auff einmahl an" [literally: Well, I am off to fall in love, I am suddenly overcome]

invention in itself, and one would probably unjustly complain about the *poet*; but by means of the well-known *loci topici*, one can quite easily find not only one, but many, not only *serious*, but also comical *inventions* for this *aria*. For I can first direct my thoughts to the amorous fire which is present in the breast of the comical character, and then I have the opportunity to *express* this, for example, through the following *theme with violins in unison*:

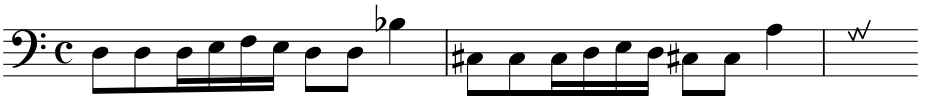


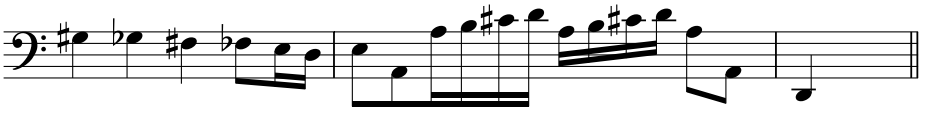
Or one could imagine that he already came marching in to his darling and *charmed* her as much as he could. Here I find the opportunity to *express* his *charming* looks, and as such a different *invention* results, for instance in a *violin solo*: |

16
17 C



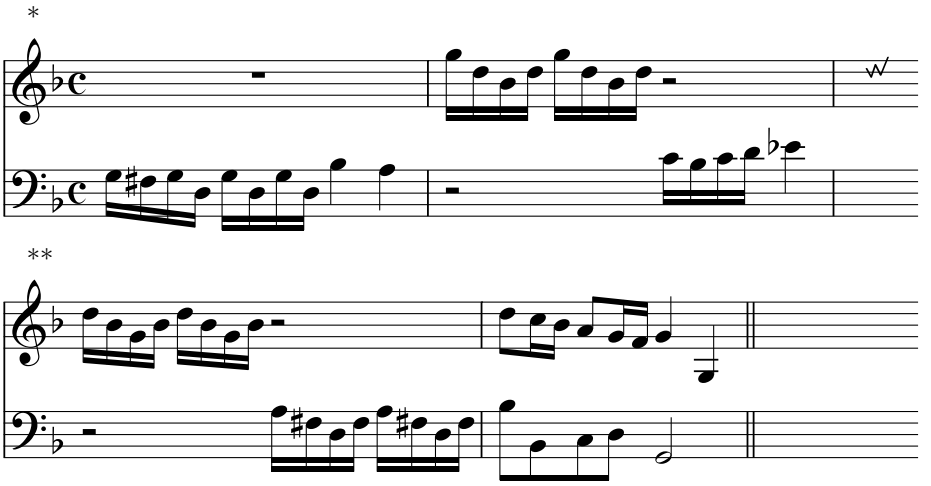
Thirdly, one looks at his comical nature and imagines his amorous journey to his darling in as witty a way as possible; here one's *imagination* has the opportunity to think up a comical *bass line*, which the *violins* could ultimately double in plain *octaves*, for instance as such:





17 C
18

Fourthly, the *composer* can imagine the meeting of this comical character with his darling, since he then has the opportunity to come up with a twofold *invention*: namely, through a *theme* in the *bass* he seeks to portray the witty lover and how he shows his courtship; in the *violin* line set above, however, the *charming* glances back from his darling, in a similar way as one is otherwise used to portraying various things in *music* — things such as waterfalls, complete *battles* and other things according to the methods of well-known *masters*.



Fifthly, one could even come up with witty ideas and represent for the listeners risible and contemplative *expressions* in this comical, amorous *text*. And in such a way a *composer* can even *oblige* himself — if he is to get by[19] — through the help of the *oratorical loci topici* | , to *compose* every *aria* and, as a result, a full *opera* 5, 6 or more times differently according to the opportunities presented in the *text*, without a single *aria* coming across as similar to a previous *composition* in the least. Which illuminates the fact that the *loci topici* provide the greatest opportunities for *invention* and that they are just as useful in *music* as they are in *oratory*; they are also there *for reckoning*, one can consider them according to desire. If someone who is very unsuccessful in the *expression* of his *ideas*, which are derived from the *text*, knows how to *apply ars combinatoria* carefully in various advantageous ways in these *musical loci topici*, then he will indeed be able to manage for a while, I would prefer not to say his whole life, with his power of *invention*. One can continue to ponder these sorts of things, as there is without a doubt still a lot which lays dormant buried under this pile of

18
19 C 2

*Bass: missing custos at a

**Violin, 2nd measure: ♯ for $\overline{\text{f}}$ missing

[19]German idiom: “wenn es eine Wette gelten solte” [literally: if it should be valid for the wager]

stones.[20] Nonetheless, the *curiosity* to *reason* against the *musical ludicrousness* in *music* in general has brought me far astray from our *purpose*, which was indeed only to show what kind of beautiful material one still has to explore in *music*, and what a great cause one therefore finds to discard unnecessary axioms and bizarre fixed ideas about *composition* and to draw *music* lovers in closer than *ordinarily* happens. I am thinking about an *erudite musician* who *distinguished between the fruitful and fruitless music* using *philosophy*, *or the music based on bizarre fixed ideas*, the true from the incorrect music, once suggesting that a true *musical reformation* in *composition* and *music* would be as necessary as useful. And I think this *significant* effort, in itself however still quite surmountable and splendidly useful, would not be illogical if a skillful and *unimpassioned composer* were to take initiative in *composition*, and separate the wheat from the chaff by discarding all useless bizarre fixed ideas and fruitless materials, choosing only the useful rules, bringing them into a correct and *accurate* order, and finally seeking the κρινόμενον;[21] I mean a well-grounded, orderly and useful *method* of how exactly the refined rules, which are more important than others, can be utilized to form a *subject* which is *natural* for *music* and simple to instruct and deliver *in practice*. In this way the inculpable *art of composition* would be purified of all *musical pedantry*, *prejudices* and especially all shibboleth, seeing
19 C 2 / 20 that many *musical* | rules have only been held to be good and true *up till this point* because the ancient Christian church held them to be true. Indeed, if that were the case, some *clever people* would find it easy to either *combine music* with *liberal arts studies* very successfully, or to achieve even more glorious and excellent *perfection* in it, for the advanced and daily growth of the *art of music*. Nonetheless, we said that above all else, a correct *method* has to be introduced; or else it is truly as if a carpenter were to lay out all the pieces, boards, beams and other things necessary to construct a house in front of his apprentice, then show him how to produce them — he does not, however, show him how the individual pieces are connected correctly with one another and the house should be put together: is it not true that the fellow is still missing the most important thing? An *unimpassioned* connoisseur of *music* just has to think about it a bit and see whether there are still several 100 *compositional* rules given *lock, stock, and barrel* which are at the same time still fresh, just as the *statutes* in *corpus juris* ages ago, which are generally interpreted or explained in a fruitless way; and in this way the statutes are missing nothing, or I would rather say that they are missing the most important thing — so that, just as the *precepts* of higher *academic studies*, they could be brought into a correct order, *system* and *method* in such a way so that one could see how the acquisition or *instruction* of *composition* can be made short, useful and *methodical*. In this book, I have tried to *supply* that which seems to be lacking in *composition* and *music* in general, according to my modest ability, at least in the so important and useful science of *basso continuo* — in that I perceived quite clearly in the few hours which I took

[20] German idiom: "indem unter diesen Steinhauffen ohne Zweiffel noch viel vergraben lieget" [literally: in that there is still without a doubt a lot buried under this pile of stones]

[21] "κρινόμενον" [the point for adjudication]; Krinomenon is a term borrowed from the rhetorical theory of stasis; it refers to the central question or issue in a dispute.

off from *studying* in the past, and spent with good friends, that the greatest obstacle for an ambitious student of *music* in this science lies hidden in the *confusing* instruction of a *teacher* and in no other place. This finally brought me to consider in leisurely hours whether it would not be possible to find a quicker path to the acquisition of the *solid* science of *basso continuo*; and in the end, the *method* for *beginners* described in this text, given especially in the first part of this book, did not seem to be unprofitable. One cannot allow oneself to be scared off by the fact that not little, but indeed *extensive practice* and sharp *judgment* are required for the *figures* in *basso continuo*, their changing and *application*, and the many *keys* and modulations, before the *keyboard* is understood in such a way that one can and must, as necessary, *improvise* and find or indeed even guess all voicings and *chords* as if he were blind | : All of this, I say, should not deceive one; rather, one should believe that good instruction and order make up at least two parts of the bitter effort. For this reason, all digressive rules which are of little use and do not belong to the most important matter at hand have been purposely left out of this work, the useful rules alone selected — and mainly the *practice* and at the same time an orderly and well-founded *method* has been introduced which will become clearer when reading. The complete work teaches in its two parts *basso continuo* not only in sacred music, but in *theatrical* music as well, the latter of which to my knowledge nothing is *published* on. In the first part of this book, all *figures* are brought together for the *beginner* according to their order in a practical way into short and clear *examples*, and *methods* are shown of how these rules and *examples* can be brought into *practice* successfully through the use of the customary 3 primary *chords*. After all of the *first principles* have been read in such a way and then included in a *general example* as concisely as possible and *practiced* in an assured way — after this, nothing more is done besides *transposing* the mentioned *example* from one *key* into another and gradually into more difficult *keys*, and in such a way that a *student* will be clearly shown with continuing *practice*, how the few given *principles* always remain the same and that one need only further learn to get used to the ♯ and ♭ for each *key*. After this, in *a separate chapter*, further *advice* is given with which one can *perfect* one's own, or a *student*'s, skill. The second part *discusses theatrical* music and *basso continuo* without *figures*. In doing so it *investigates* certain and concise *principles* according to the opportunities presented in the *material*, showing them clearly with many *examples*; and in the end, it gives the curious more artifices for further pondering, which will all become significantly clearer while reading these pages. This work was written to such an extent that nothing was penned that was not based on experience or without foundation, and in such a way that an *accurate* order and various virtues were sought in all parts of this book.

$\frac{20}{21\ \ C\ 3}$

This work can in part, by the way, be useful to those who would consider *instructing* others according to this *method*; it has, however, also been written partially to be practical for *beginners* themselves. Because they can, | especially if they have already *excelled* in the art, *practice* with the prescribed *examples* afterwards and then discern to what extent they have been instructed by their

$\frac{21\ \ C\ 3}{22}$

teacher. They can memorize the prescribed rules and study by themselves piece by piece the *fundamentals*, until they are *capable* of reading the second part of this work themselves to the point where they can gain some practical use from it. Whereas the first part is especially written for beginners, the second part, in contrast, which discusses *theatrical* music in particular, is written for adults and those who are already quite well-practiced in this art — as a result, the style of writing and *method* in the second part have been changed completely, a purely *arbitrary & discursive* approach has been taken, which both the ultimate purpose and the *material* itself and other circumstances would not have tolerated differently, and which gave grounds for it neither being advisable to come up with *analytical* nor *synthetic* bizarre fixed ideas *in this method*. A connoisseur of *music* will nevertheless always know how to find the *logic*. Meanwhile, because this text is not exclusively for those who have already made significant *progress* in *basso continuo*, but rather is mainly written for the use of *beginners* — for this reason, it was necessary to leave out more extensive aspects here and there, and expressly through this *method* the greatest advantage has been found for them. Others could, however, skip over the *examples* (or especially their *transpositions*); in that case they will still always find something of interest, especially if they do not want to look at the *material* in the second *section* of this *work* from top to bottom.

Finally and lastly, I would like to ask something of the courteous reader — that he does not use my general and non-prescriptive *reasoning* about *music* mentioned above against my *intentions*. Everyone knows what kinds of sound *reasons* they have to believe this or that. Meanwhile, I am also aware that I am not the only one among *music* lovers who has such thoughts about *music*. If one finds something to his *liking* in these pages, this brings me joy; if he, however, does not like these sorts of new *suppositions*, then it would bring joy to my heart if he would do his best to improve the *art of music* to some extent,
22/23 with great cause and without *prejudice*. If not, he will at least be | *complaisant* enough to believe, according to his better judgment, that at some point there could be as great of anachronisms in the *art of music* — which ameliorates practically daily — as one has experienced in *academic studies*. Because before such studies, they used to banish those who believed that there were *antipodes* and that the world was round: today, however, almost every farmer believes it. If there is time and opportunity, some of the *material* in this *work* can certainly be expanded and, especially in the future printing of *arias* at the Leipzig *Opera*, more can be attempted to be written on *theatrical composition*. I would nonetheless *entrust* myself in the meantime to the courteous reader
for benevolent contemplation.

First Part
On the *Principles* of *Basso Continuo.*

The 1*st* Chapter
On the standard *chords* and how to teach their practical use to the *beginner.*

§1

More than anything else, the question poses itself here of who is capable of beginning and acquiring *basso continuo* and when. To give a short answer to this: He who seeks to acquire only *basso continuo* in itself and not, however, the *art of galanterie* on the *keyboard in particular*, need not delay for one or more years by learning many *suites* and *preludes*, as is often customary. Because he can, in every case, also catch up on the art of galanterie with greater advantage, or — much better — learn it alongside: As much work as there is cut out for the *art of galanterie* and *fingering* in *basso continuo* — this is acquired automatically while learning it.

§2

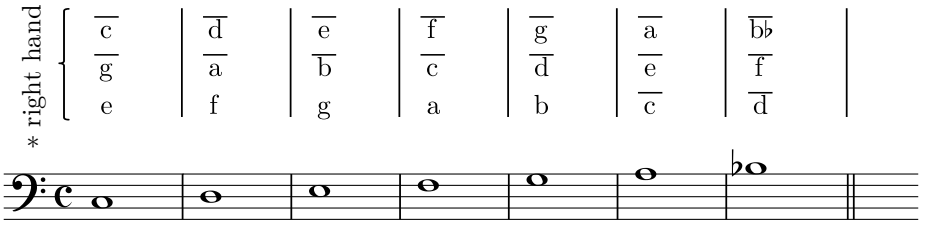
Thus he who has already completely internalized the *notes* | and *accidentals*, $\frac{24}{25\ \ D}$
the difference between the *octaves* with and without strokes, and also what *seconds*, *thirds*, *fourths*, *fifths*, *sixths*, *sevenths*, *octaves* and *ninths* are on the *keyboard*, can already begin to play *basso continuo* with benefit under good instruction; apart from this, he may scarcely have command of one or a few *minuets*, which can be an effort of 1 or, at the most, 2 months, all of which good judgment and experience shows.

§3

Basso continuo in itself is a science derived from the *art of composition*, through which one can, according to certain rules, invent a full *harmony* to a single given *bass* voice in such a way that it fits exactly with the *vocal* or *instrumental music* composed to it.

§4

For every *note* of *basso continuo* where no *figure* is given, the *third*, *fifth* and *octave* are *ordinarily* played together with the right hand, which with a word is called a *chord*, or *ordinary* voicing and fingering. For *example*, the *chords* for the 7 *notes* of *music* are these:

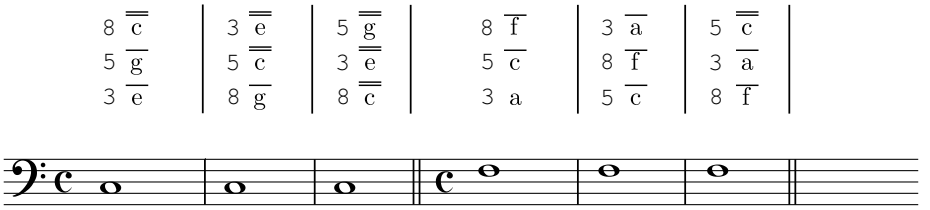


§5

If one has a *student* with very little or no knowledge of the *principles* on the *keyboard*, one can have him find and repeat these *chords* for every *note* — nonetheless out of order — for long enough until he has all of them at his command. One can even certainly in every case, by the way, give him the
25 D / 26 freedom in the beginning that he may al- | ways play the *octave* with the little finger in order to find the *chord* more easily. And this is done long enough until one notices that he has internalized to a degree what the *third*, *fifth*, or *octave* are for every *note*. Then it is time to move on.

§6

Because 3 voices belong to each *chord*, for this reason, it is also natural that these 3 voices, namely the *third*, *fifth* and *octave*, can be changed in their order 3 times; as for example, once with the *octave* above, the second time with the *fifth* above and again with the *third*; e.g. the *chord* for c and for f:



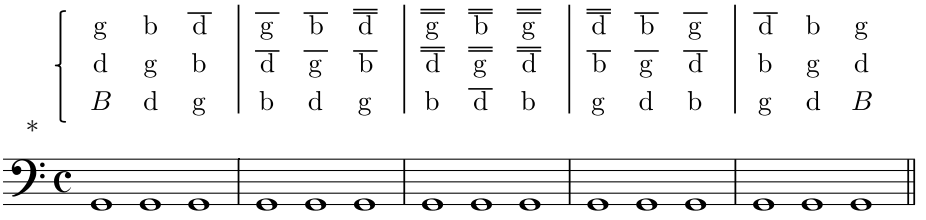
§7

These 3 modifications of the *chords* are called the 3 primary *chords*. Much in *basso continuo* is based on these, and they can cause great difficulties for a *beginner* lacking good instruction; they can, in contrast, also in part make the whole matter easier, seeing that one learns to *realize* them truly thoroughly.

*Alto: 1st three notes should be g a b, not g a b

§8

And so one *exercises* these 3 primary *chords* for all of the 7 *notes* in such a way that one seeks them out in all 3 *octaves* on the *keyboard*, sometimes high and sometimes low, sometimes in order and sometimes out of order. For *example*, if one wants to *practice* the *chord* for *G* thoroughly, one tells the *student* that it does not matter whether one takes the *chord* in the *octave* with one, two or no strokes; and in this way one goes through the *chords* for *G* throughout the entire *keyboard* backwards and forwards in the following way: | 26 / 27 D 2



§9

Once one has *practiced* this enough in order, one asks a *beginner* to also play them out of order henceforth: e.g. he should play the *chord* for g on the *keyboard* with the *fifth* on top, namely in the *octave* with 2 strokes; after that in the *octave* of the *keyboard* with one stroke the *chord* for g with the *octave* on top; in the *octave* of the *keyboard* with two strokes, the g *chord* with the *third* on top; in the *octave* of the *keyboard* without strokes with the *third* on top. And one continues in this way to alter the *chord* g until one sees that the 3 primary *chords* for g can be found to be at one's command without thinking.

§10

One proceeds in the same way with the few remaining 6 *notes* of *music* as one has proceeded with this g — an *exercise* which, although somewhat laborious in the beginning, does indeed give the *beginner* a significant headstart in three ways.

§11

Because, firstly, they get a general *idea* of the *keyboard* and *basso continuo* in their minds before they even begin. Secondly, from now on when one entertains to write lines of *basso continuo* for them in practice, they probably will not need to seek the *chords* for long, but rather will already have them in their minds — and as a result they will *advance* more easily. And thirdly, it will come easier to them regardless of whether they have to play the *basso continuo* in the high or low register; as a result they become more and more capable on the *keyboard* daily and do not go about it like some unlucky *students* who finally learn a line of *basso continuo* from their *teachers* without a *sense of judgment* | after great 27 D 2 / 28

*Tenor, 2nd measure: $\overline{\text{d}}$ and $\overline{\text{g}}$, not d and g: 3rd measure: $\overline{\text{b}}$ $\overline{\overline{\text{d}}}$ $\overline{\text{b}}$, not b $\overline{\text{d}}$ b; 4th measure: $\overline{\text{g}}$ and $\overline{\text{d}}$, not g and d

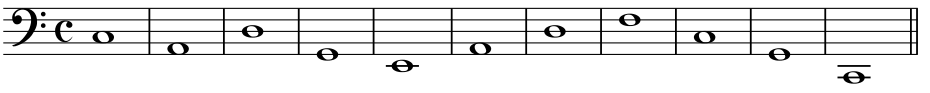
effort, and as soon as their hand is positioned a bit higher or lower, the learned *notes* again become Greek to the student[1] — to their great disadvantage and hindrance.

§12

Because such multifaceted use lies latent in such *methods* and *exercises* as mentioned above, we shall remain with these throughout the whole first part of this small *work*.

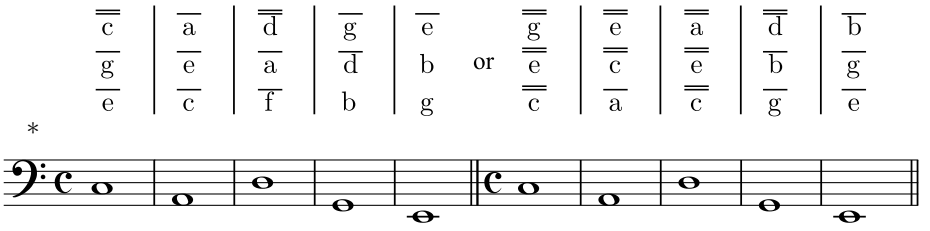
§13

Up till this point, we have *practiced* the *keyboard* more than *basso continuo*; now it is time to attempt *basso continuo* for oneself, and in this way one writes an *example* for a *beginner* consisting purely of *chords*, for example as such:



§14

One *practices* this *example* according to the *chords* already learned and pays attention to two rules: 1. In *music* in general, two voices may never proceed with one another in *octaves* or *fifths*; as a result, the next given *example* would be *erroneously* played as such:



*

28
29 D 3

For the soprano creates parallel *octaves* with the *bass* in the first *example*, the tenor [sic],[2] however, parallel *fifths*. In the second | *example* the soprano has parallel *fifths* with the *bass*, the tenor, however, parallel *octaves*.

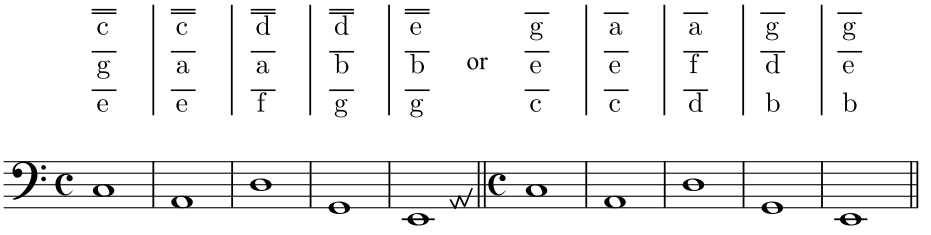
§15

For this reason, one has to *vary* the 3 primary *chords* in such a way that when the *third* (e.g.) has occurred on top, only the *fifth* or the *octave* should occur in the soprano thereafter. So the given *example* is played correctly as such:

[1] German idiom: "Spanische Dörffer" [literally: Spanish villages]

*Alto, 8th measure: f not e; Tenor, 8th measure: d not c

[2] The alto is meant here.

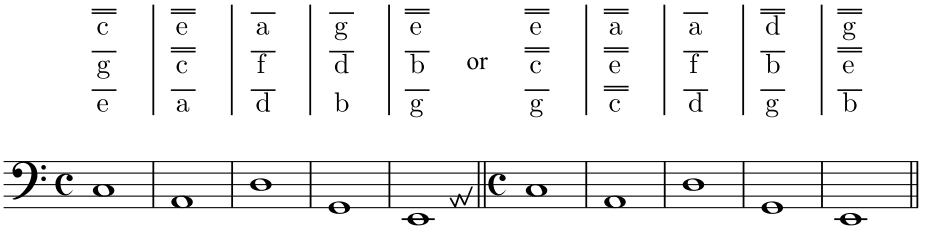


§16

The second rule is this: If awkward *progressions* are not to come into play, one must never leap too much with his hands, rather one must always take the next closest *chord* with as smooth a motion of the hands as possible.

§17

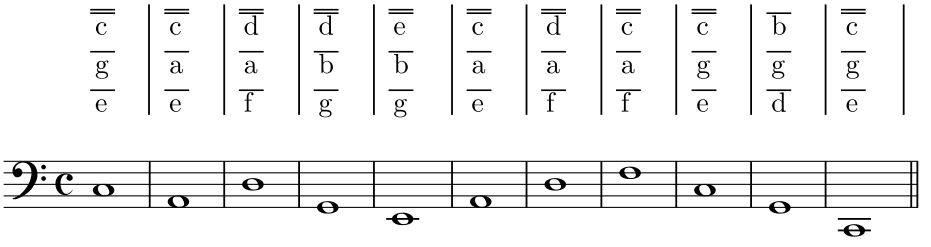
So according to this rule, the *examples* given in §15 are played correctly. In contrast, the following manner of playing would be *erroneous*:



29 D 3
30

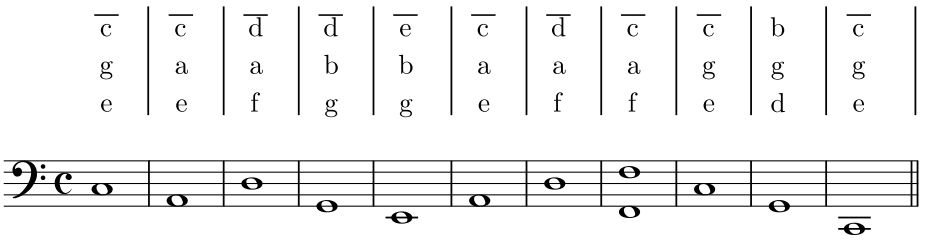
§18

In *observation* of these two rules, one *practices* the *example* given above with the 3 primary *chords*, namely sometimes in the high and sometimes in the lower *octave* of the *keyboard*. First, starting with the *chord* where the *octave* remains in the soprano, the result would be roughly as such:



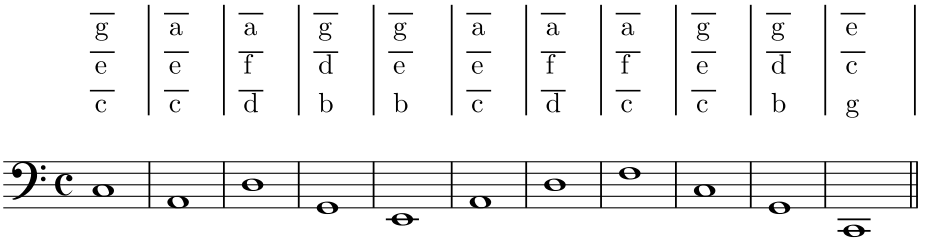
§19

Now it does not matter whether one plays these *chords* in the high or low *octave*, as such:



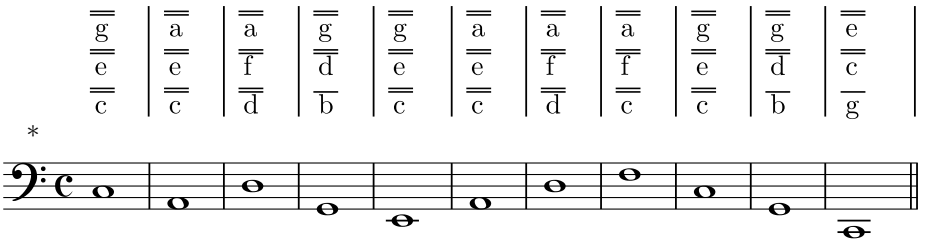
§20

30
31 Next one *tries* the second primary *chord*, where the *fifth* is namely in the soprano, and in this way the succession would be roughly as such: |



§21

One demonstrates that it does not matter if it is played in the lowermost or uppermost *octave*. For this reason one can also try it as such:



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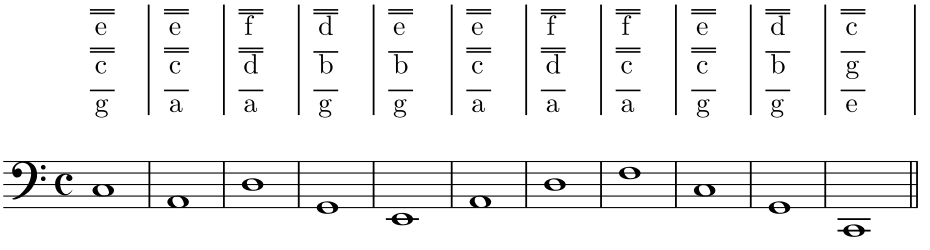
§22

Furthermore, one attempts the third primary *chord*, where the *third* is in the soprano:

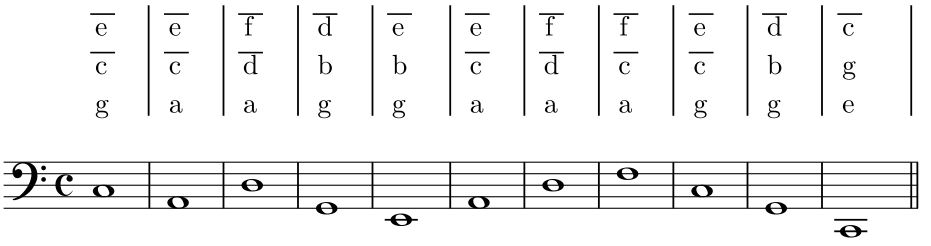


31
32

*Tenor, 5th measure: b not c

§23

Now it again does not matter whether it is *practiced* in the uppermost or lowermost *octave* of the *keyboard*. Roughly as such:

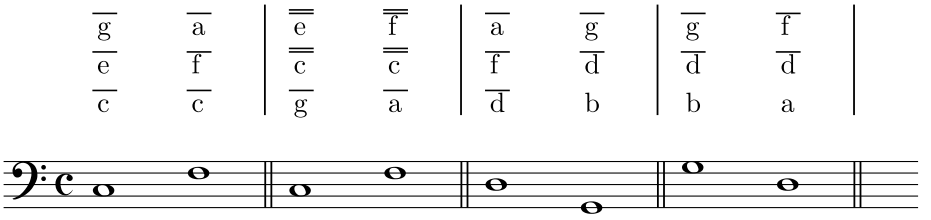


§24

Now it is time to acquire one more very important rule in the *practice* of the *standard chords*, and first to ask, what *motus rectus* and *motus contrarius* are on the *keyboard*.

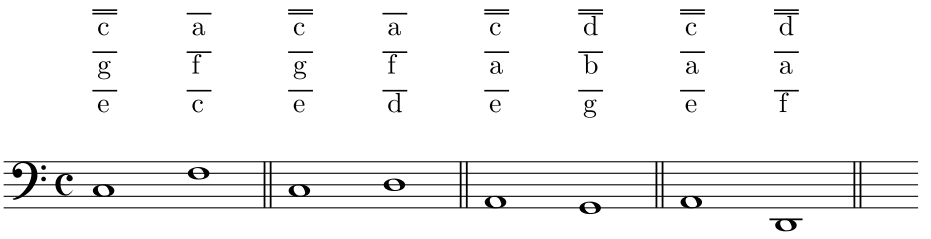
§25

Motus rectus, or parallel motion, is when both hands move up or down on the *keyboard* at the same time, e.g.



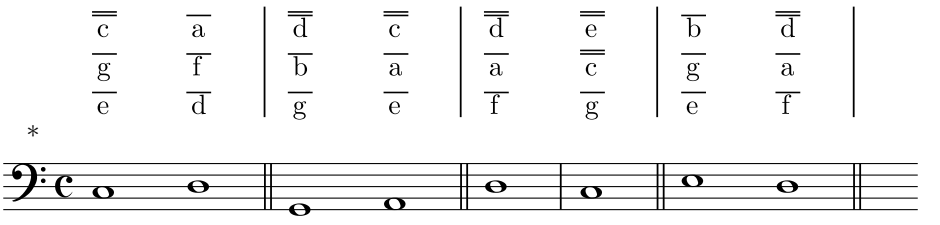
§26

Motus contrarius, or contrary motion, is when both hands either move towards each other or away from each other, e.g. | 32/33 E



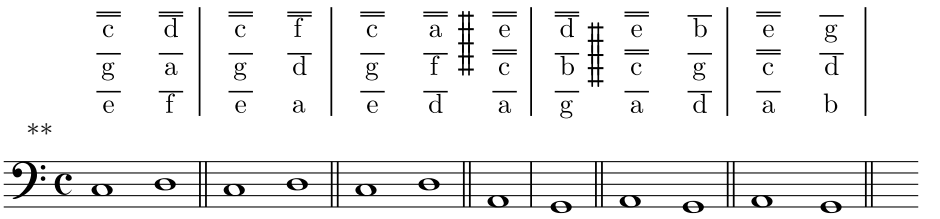
§27

When two *notes of the bass* ascend or fall stepwise, in this case one must always use *contrary motion*, e.g.



§28

For if one wanted to use *parallel motion*, either *octaves* and *fifths* or otherwise large awkward leaps contrary to the rule given above would result, as can be seen from the following two *examples*:



33 E
34

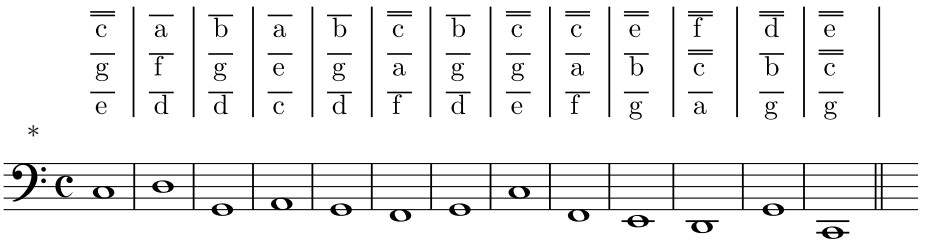
§29

It is, nonetheless, to be noted in principle, that *contrary motion* is one of the greatest virtues in *basso continuo*, through which one can perfectly safely avoid *octaves*, *fifths* and all other suspicious *progressions* with the *bass*.

§30

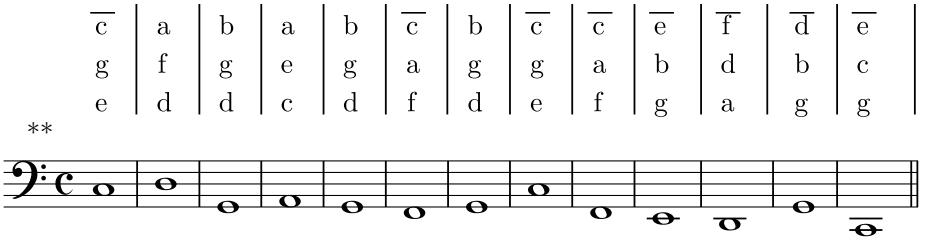
Seeing that this *teaching* is not unsubstantial, it is not unprofitable to work through a dedicated exercise of the 3 primary *chords* with contrary *motion* and create an *example* in which the *student* has to pay very close attention to every *note*, if he does not want to *contravene* the given rule. The second use which simultaneously arises out of this *exercise* is that the *chords* on the entire *keyboard* can be more easily memorized. The *example* could be written in the following way, namely starting with the first primary *chord* with the *octave* in the soprano, and *exercised* roughly as such:

*Bass, 3rd measure: superfluous barline in middle
**Bass, 4th measure: superfluous barline in middle



§31

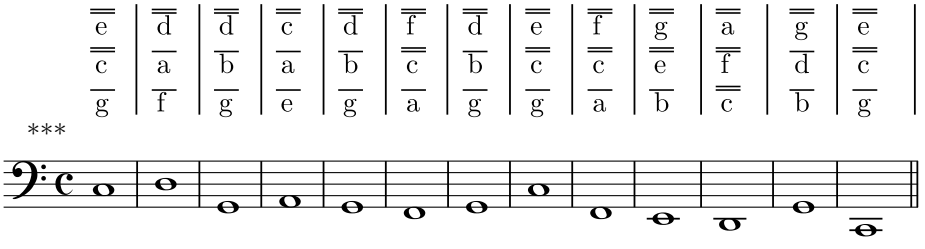
Now one also needs to *practice* this as well in the lowest *octave* as such:



34
35 E 2

§32

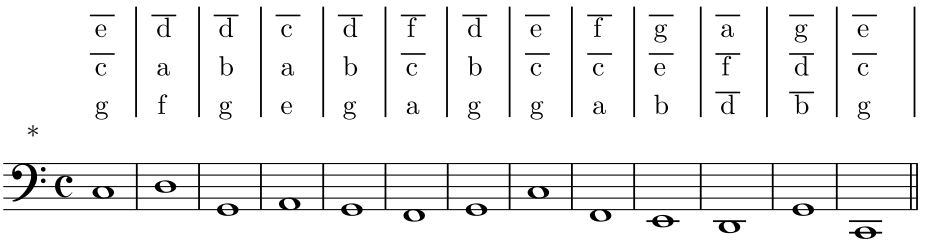
Next one *attempts* this *example* starting with the second primary *chord* with the *third* in the soprano:



§33

Exercised as well with the hand positioned an *octave* lower on the *keyboard*:

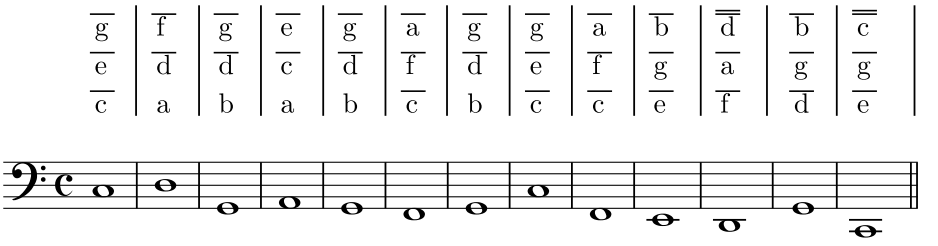
*Alto, 11th measure: $\overline{\overline{\text{d}}}$ not $\overline{\overline{\text{c}}}$
**Alto, 11th measure: $\overline{\text{d}}$ not d
***Tenor, 11th measure: $\overline{\overline{\text{d}}}$ not $\overline{\overline{\text{c}}}$; Alto, 12th measure: $\overline{\overline{\text{d}}}$ not $\overline{\text{d}}$



§34

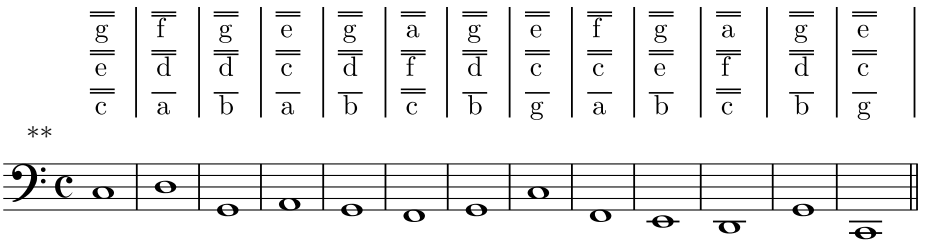
35 E 2
36

Finally beginning with the third primary *chord* with the *fifth* in the soprano, roughly as such: |



§35

With the hand positioned an *octave* higher, which will be the same, e.g.



§36

Once one has *practiced* the given *examples* thoroughly with the primary *chords* in such a way that they are completely at his command — and not simply learned by rote like nuns learn the psaltery — the cornerstone of the science of *basso continuo* has been thoroughly laid. And now it is time to consider the *figures* which occur in it.

*Tenor, 12th measure: b not $\overline{b}$
**Tenor, 11th measure: $\overline{\overline{d}}$ not $\overline{\overline{c}}$

§37

Nonetheless, I still must remind the reader that while the *chords* for the right hand have been thoroughly written over | the *examples* in the *basso continuo* up till this point, one should not insist that the *beginner* should and must play the *chords accurately* throughout the entire *example* exactly in the prescribed order; rather, a *teacher* can simply position the *student's* right hand where he should start in the first, second and third primary *chord*, sometimes low and sometimes high on the *keyboard* — and then the student has to figure out for himself how the *chords* best succeed one another. If, however, a *basso continuo* enthusiast wants to spare no diligence, he can look at the given *examples* and *figure out* for himself how the voicings and *chords* could follow one another well and artfully.

36
37 E 3

The 2*nd* Chapter

On the *figures* of *basso continuo* and how to *realize* such in an orderly and thorough manner.

§1

We now know how to *realize* every *note* in *basso continuo* where no figures are given above. Since there are, however, such figures in all *basso continuo*, now we have to see which ones there are and how to *realize* them.

§2

All *figures* which can possibly occur in *basso continuo* are based on the 8 or 9 *notes* learned in the beginning, which are called the *second*, *third*, *fourth*, *fifth*, *sixth*, *seventh*, *octave* and *ninth*.

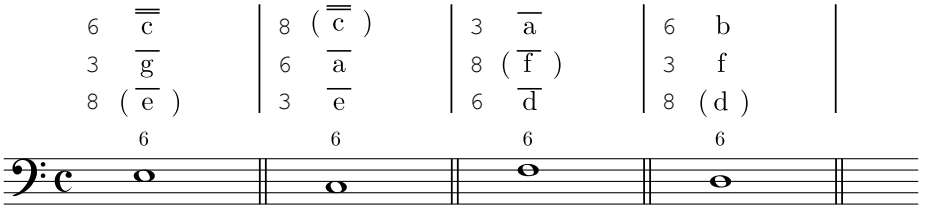
§3

Since we have now already learned to recognize and *realize* the *third*, *fifth* and *octave* in the *standard chords* up till this point, an understanding of the 2, 4, 6, 7, and 9 which are not rarely written above the *basso continuo* remains to be gained, which are then written above the *notes* where no *standard chord* is to be played. |

37 E 3
38

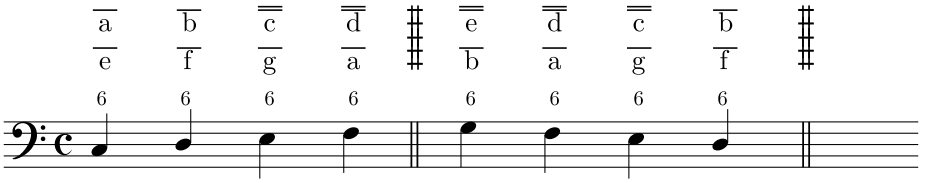
§4

The 6 is the easiest *figure*, and can be dealt with first. If a 6 is found above a *note*, one always takes the *third* at the same time, and sometimes also the *octave* in addition when the 6ths do not often occur:



§5

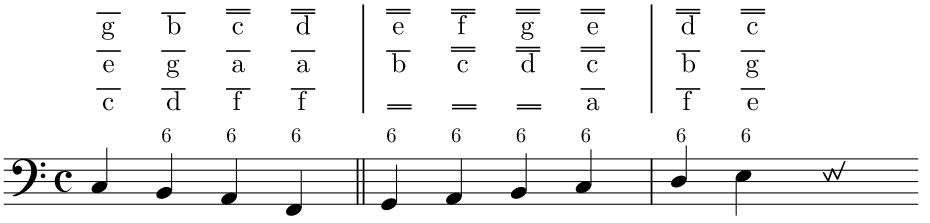
If, however, many *sixths* succeed one another ascending or falling, in this case one proceeds with only the *third* and *sixth* to avoid *octaves* and *fifths* — namely with the 6 always played above by the fifth finger (so that no *fifths* result in the soprano):



§6

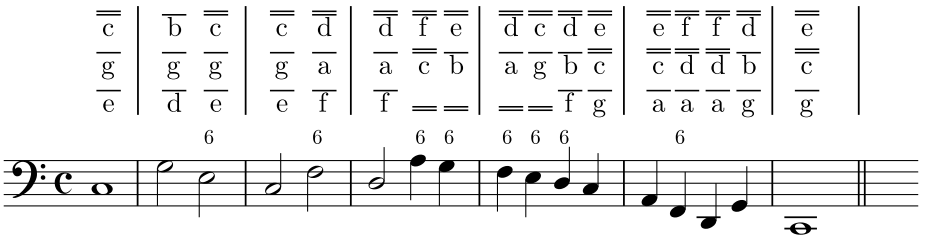
In cases where necessary, one might be forced to utilize *contrary motion*, since one can then play the *octave* according to desire, as it then does not cause any more *erroneous progressions*: |

38
39



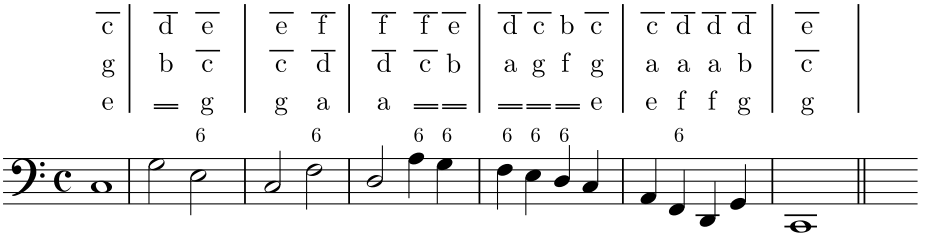
§7

After explaining this, it is necessary to *practice* this *figure* thoroughly in a *separately* composed *example* according to the *fundamentals* of the 3 primary *chords*. And it could be the following *example*:



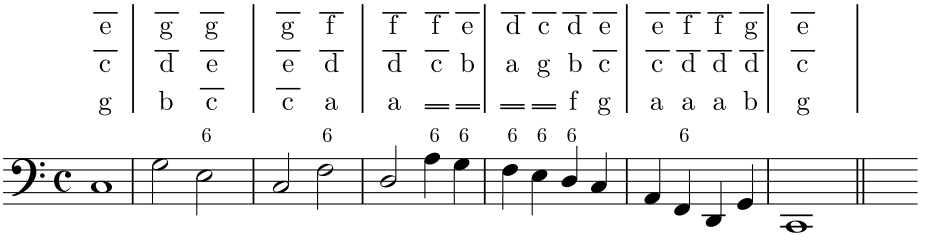
§8

Now one starts with the hand positioned an *octave* lower in order to learn that it does not matter if the 6 is played in the high or low register of the *keyboard*. This would result in roughly the following: | $\frac{39}{40}$



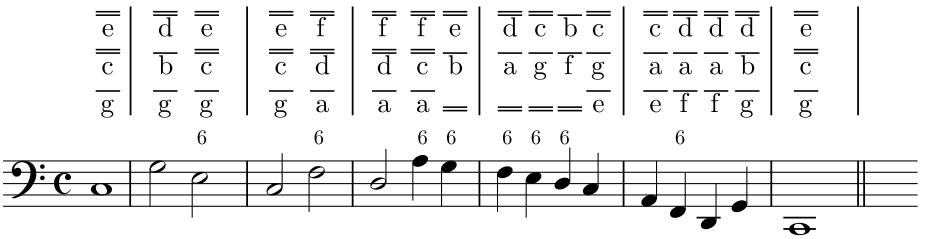
§9

It is even easier to *practice* starting with the 2 remaining primary *chords*, because the many given successive 6ths remain unaltered. So starting with the primary *chord* with the *third* in the soprano, it would be roughly as such:



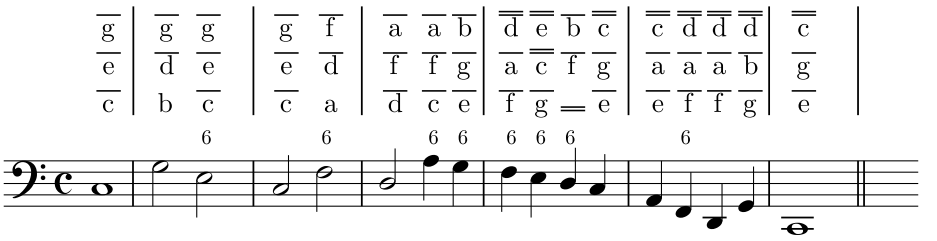
§10

With the hand positioned an *octave* higher on the *keyboard*: | $\frac{40}{41\ \text{F}}$



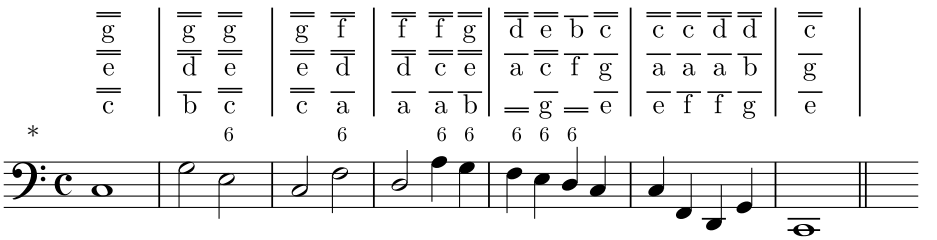
§11

Finally, one comes to the third primary *chord* with the *fifth* in the soprano. In order to better *practice contrary motion*, one could — though without necessity — play the 6ths as such:



§12

41 F / 42 If one wants to attempt it in the uppermost *octave* of the *keyboard*, this could occur in the following way: |



§13

At this point, I would like to say that he who has not now thoroughly internalized the 6 and its nature throughout the entire *keyboard* must be very unlucky — unless he has *exercised* the given *example* intentionally differently and not from top to bottom.

§14

We shall therefore continue and say that sometimes 2, 4 and 6 occur stacked on top of one another in *basso continuo*, as in $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$, as can be seen from the *example* given further below. Because one has 3 voices on top of one another, another rule is not necessary, rather — when this chord is found — one simply seeks the correct *second*, *fourth* and *sixth* and plays them simultaneously, and that is all there is to it.

§15

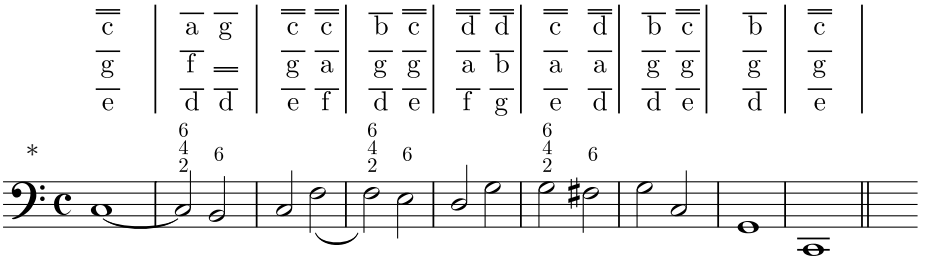
To make it easier to find the chord of the $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$ it is to be noted that when one always plays the *standard chord* one *step* higher than the *note* above which $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$ is written that one has always found the given chord correctly: e.g. in the next 42 / 43 *exam-* | *ple* a $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$ is written over the c, so I simply play the *chord* for d, which

*Bass, 6th measure: *A* not c

accurately produces the $\begin{matrix}6\\4\\2\end{matrix}$ to the c. As a result, the $\begin{matrix}6\\4\\2\end{matrix}$ for g is the *chord* a, for f the $\begin{matrix}6\\4\\2\end{matrix}$ is the *chord* g, and so on.

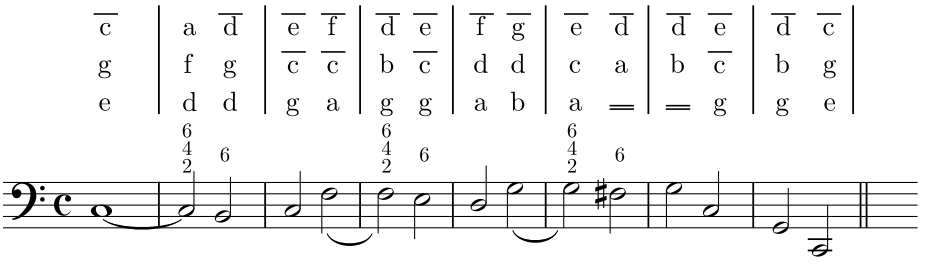
§16

The following *example* can serve to *practice* this *figure*, which could be played according to the 3 standard primary *chords*, namely beginning with the *octave* in the soprano as such:



§17

Practicing the same an *octave* lower on the *keyboard* will be identical:

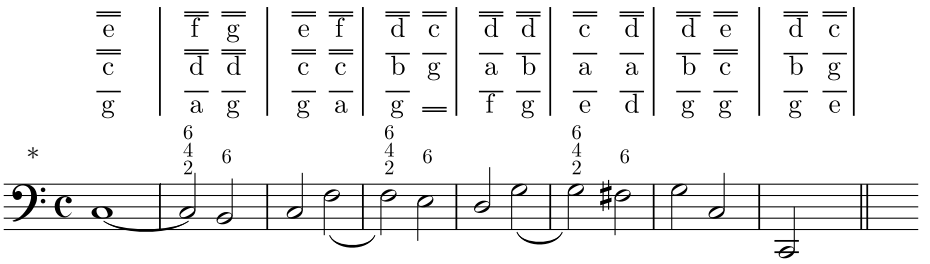


43
44

§18

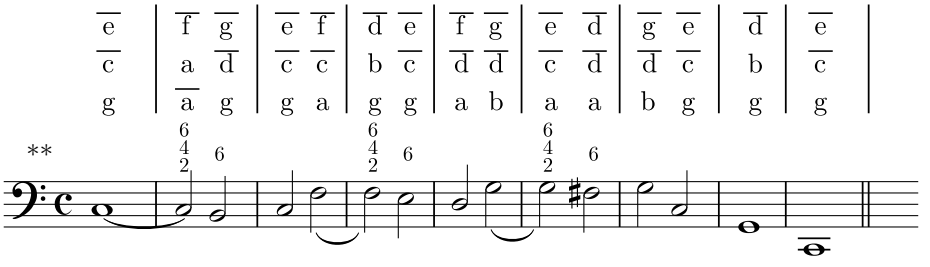
The second primary *chord* with the *third* in the soprano can be played as such:

*Bass, 5th to 6th measure: missing tie; harmonic rhythm inconsistent with most other examples, two whole notes instead of half notes at end



§19

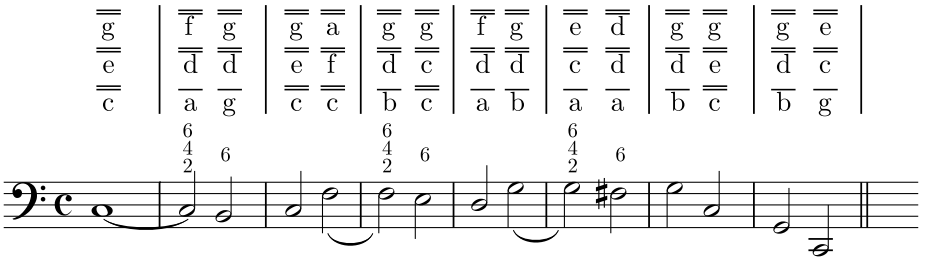
With the hand positioned an *octave* lower on the *keyboard*, it will almost be the same as the previous:



§20

Starting with the third primary *chord* with the *fifth* in the soprano in the first measure, the *example* might be *practiced* as such: |

44
45 F 3

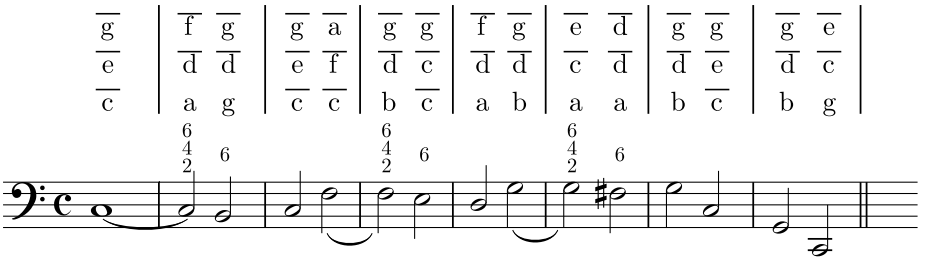


§21

With the hand positioned an *octave* lower on the *keyboard*, the result would be the same as the previous:

*Bass, 8th measure: missing half note *G* as 1st note

**Alto, 2nd measure: $\overline{\text{d}}$ not a; Tenor, 2nd measure: a not $\overline{\text{a}}$; Bass: harmonic rhythm inconsistent with most other examples, two whole notes instead of half notes at end

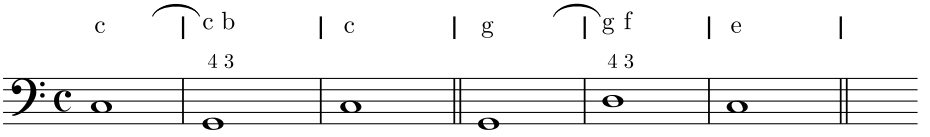


§22

Now we will look at another *figure*, and indeed as one can see from the following *example*, sometimes one finds the 4 and 3 next to one another in *basso continuo*, for which the following rule is to be noted: | 45 F 3 / 46

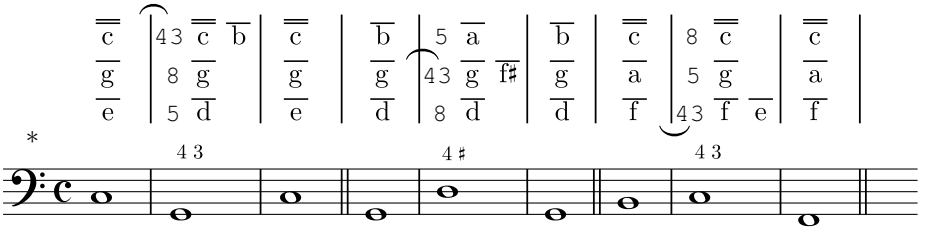
§23

All *figures* which are stacked on top of one another, as for example $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$ above, are played simultaneously; in contrast, those that are placed next to one another or adjacently, as in 4 3 here, are also played successively, e.g.



§24

The voices which belong to the 4 3 are the 5 and 8, and so the full *harmony* for this *figure* is as such:



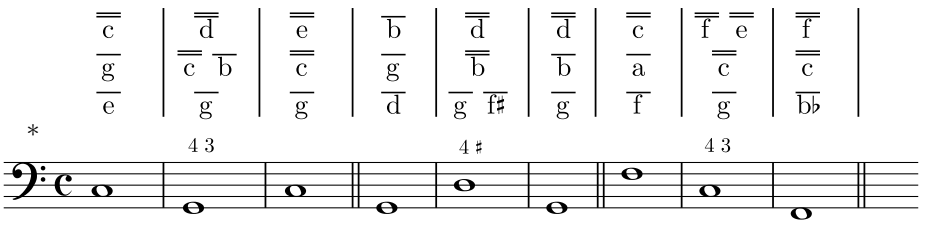
§25

Concerning the 4, however, the following rule is to be noted: That it must remain unaltered in the same soprano, alto or tenor voice where it was for the previous *note*, until it *resolves* to the 3 next to it. Just as one can see from the previous *example* — the first time in the soprano, the second time in the alto and the third time in the tenor — that they were part of the previous *chord*, and that they then *resolved* unaltered to the 3. | 46 / 47

*Bass, 7th measure: f not *B*

§26

So the mentioned *examples* would be played incorrectly in the following way:



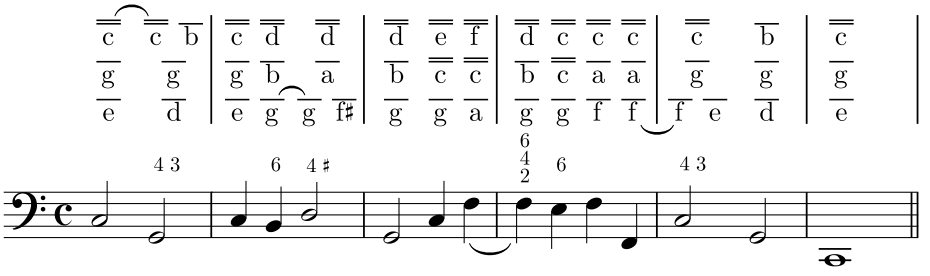
§27

Because the 4 to *G* in the first *example* is c; this c, however, should have stayed in the soprano, because it was the previous *note* of the soprano. In the second *example*, the *fourth* to d is g; this g should have stayed in the alto, because it was the previous *note* of the alto. And the same with the third *example*.

§28

To *practice* this *figure* one now creates a dedicated *example* which simultaneously reviews all the *figures* learned up till now in a practical way. This could be the following, in which one proceeds again through the 3 primary *chords*, namely first with the *octave* in the soprano: |

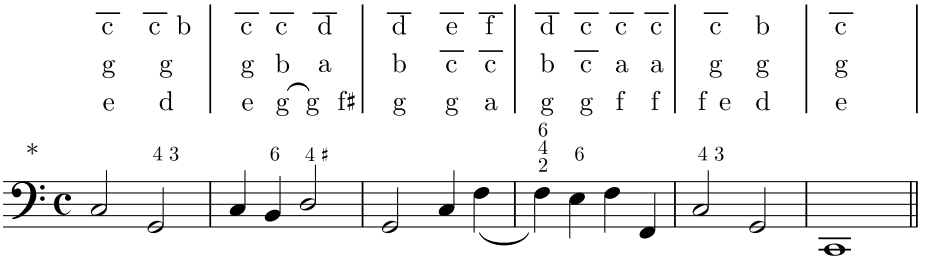
47
48



§29

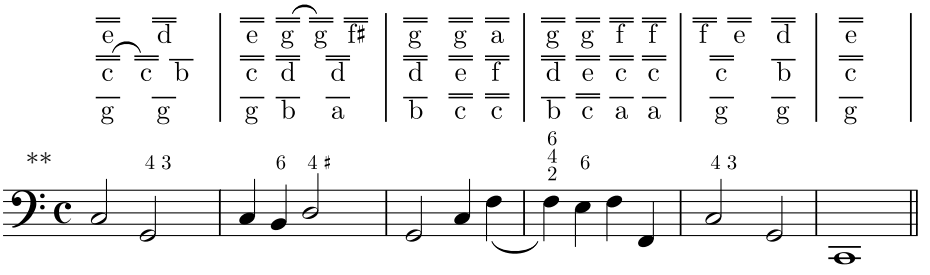
One tries this an *octave* lower as well:

*Alto, 5th measure: $\overline{\text{a}}$ not $\overline{\overline{\text{b}}}$; Tenor, 9th measure: $\overline{\text{a}}$ not $\overline{\text{b}\flat}$



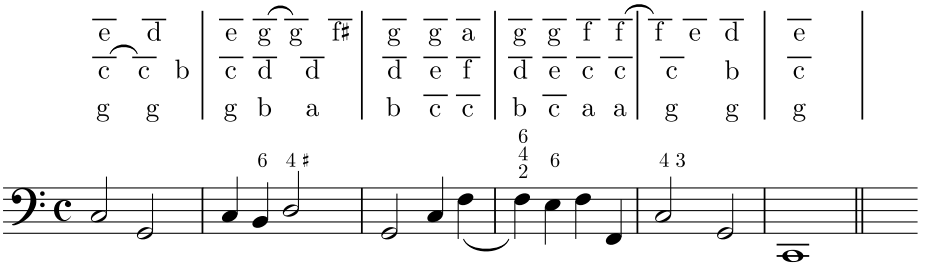
§30

Starting with the second primary *chord* with the *third* in the soprano, it would be roughly as such: | 48 / 49 G



§31

With the hand positioned an *octave* lower on the *keyboard*, as such:

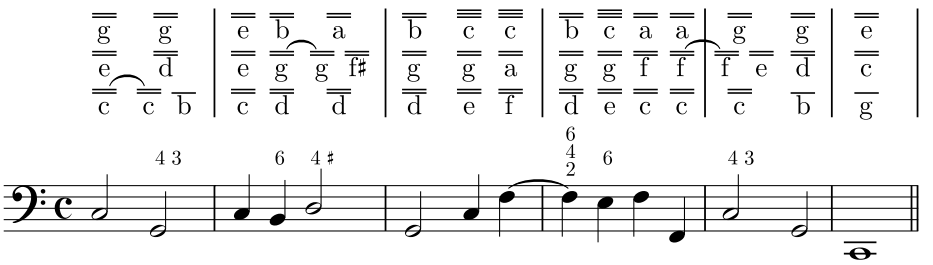


§32

Finally, one tries it starting with the third primary *chord* with the *fifth* in the soprano in the first chord, which would result roughly in the following: | 49 G / 50

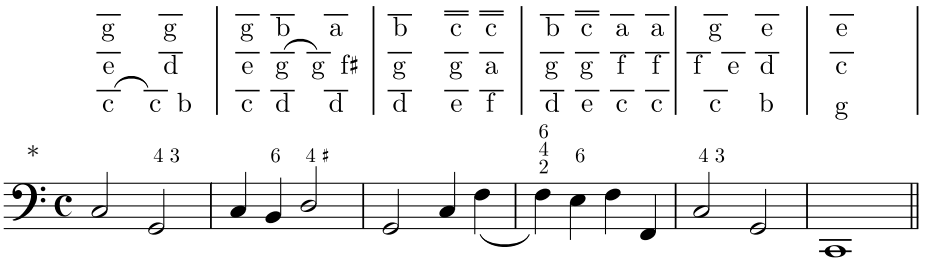
*Soprano, 1st measure: ties missing between $\overline{c}$'s; 2nd measure: $\overline{d}$ not $\overline{c}$ on 2nd beat; Tenor, 4th to 5th measure: tie missing in between f's

**Soprano, 4th to 5th measure: tie missing between $\overline{\overline{f}}$'s



§33

With the hand placed an *octave* lower on the *keyboard*, which would result in the same:



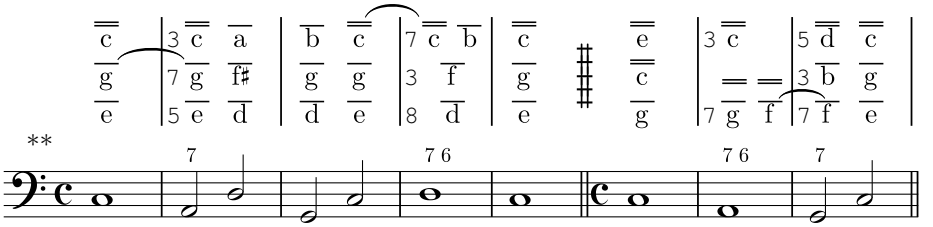
§34

We will now continue with another *figure*, the 7. Sometimes one finds the 7 written solitarily over a *note*, and sometimes the 6 is written next to it, thus 7 6.

§35

50
51 G 2

If there is only a 7 written, then the voices that belong to it are the 3 and | 5; if there is, however, a 6 next to it, then either the *octave* is taken instead of the fifth or one can simply play 2 voices, namely the 3 with the 7, e.g.



§36

By the way, the same rule applies here as was given for the 4 — namely, that the 7 has to remain unaltered in the same soprano, alto or tenor voice where the *note* previously occurred, as can be seen from the previous two *examples*.

*Alto, 2nd measure: f♯ not f♯; Alto, 4th to 5th measure: tie missing between f's; Soprano, 5th measure: g not e

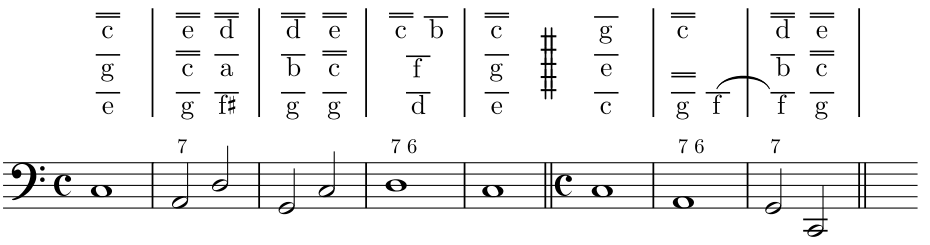
**Bass, 2nd measure: ♯ missing above d in this and following example; Tenor, 6th to 7th measure: tie missing between g's

§37

Furthermore, when the 7 is written solitarily, it always descends *stepwise* for the following *note* in the same voice where it was, which is called *resolving. See the same examples.*

§38

So the mentioned *examples* would be played incorrectly in such a way:



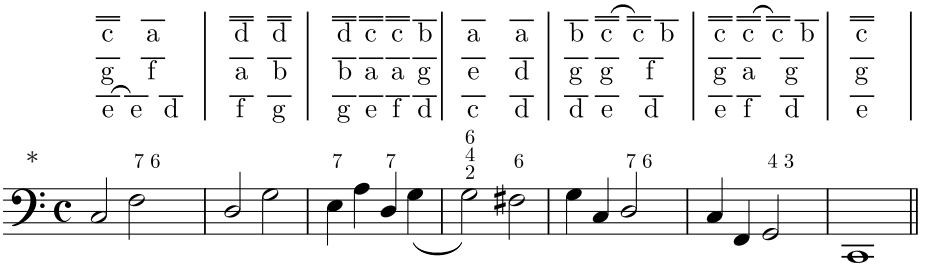
51 G 2
52

§39

Because in the first *example* the 7 to *A* is g. This g, however, should have stayed in the alto, because it was the previous *note* in the alto. For the following 7 6, the 7 to the *bass D* is c. This c has been incorrectly placed in the soprano, because it was the previous *note* of the alto. In the second *example*, the 7 to *A* is g. This should have stayed in the soprano, where it was for the previous *note*. The 7 to the following *G* is f, which even occurred correctly for the previous *note* and indeed stayed in the tenor — in contrast, it *contravenes* the second rule, as this f should fall *stepwise* for the next *note* and *resolve* to the e; here, however, it ascends incorrectly to g.

§40

To *practice* this *figure* one creates a dedicated *example* in the same way, which at the same time quickly reviews the previous *figures*. This could be the following, which one can *practice* through the 3 primary *chords* as is customary, namely starting with the *octave* in the soprano, as such:

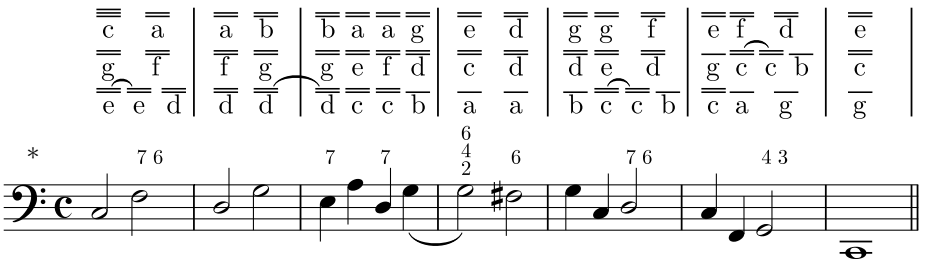


*Soprano, 2nd to 3rd measure: tie missing between $\overline{\overline{d}}$'s; 3rd measure: tie missing between $\overline{\overline{c}}$'s

§41

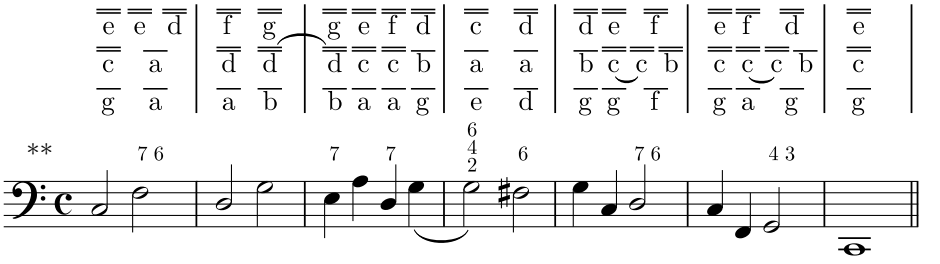
$\frac{52}{53\ \ G\ 3}$

With the hand positioned an *octave* higher (as in the lower register the hands would come too close to one another as a result of the *resolving* 7): |



§42

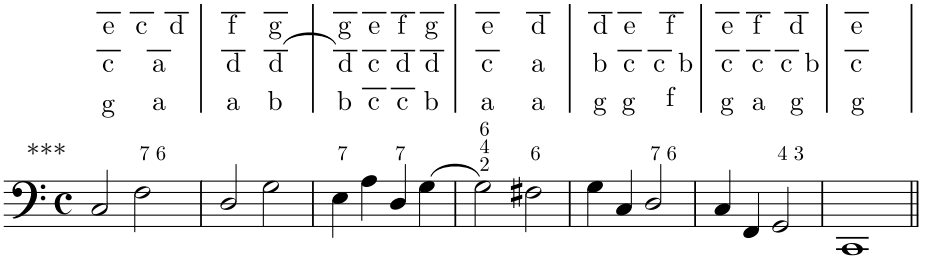
This same *example*, attempted starting with the second primary *chord* with the *third* in the soprano:



§43

$\frac{53\ \ G\ 3}{54}$

With the hand an *octave* lower on the *keyboard*: |



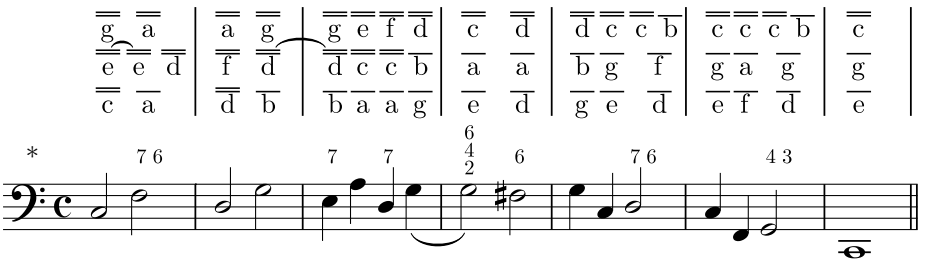
*Soprano, 3rd measure: tie missing between $\overline{\overline{a}}$'s

**Soprano, 1st measure: tie missing between $\overline{\overline{e}}$'s; Alto, 3rd measure: tie missing between $\overline{\overline{c}}$'s; Alto, 5th measure: $\overline{b}$ not $\overline{\overline{b}}$

***Soprano, 1st measure: 2nd note should be $\overline{e}$ not $\overline{c}$, tie missing as well; Alto, 1st measure: a not $\overline{a}$; Tenor, 3rd measure: tie missing between $\overline{c}$'s; Alto, 5th and 6th measures: tie missing between $\overline{c}$'s from 3rd to 4th beats

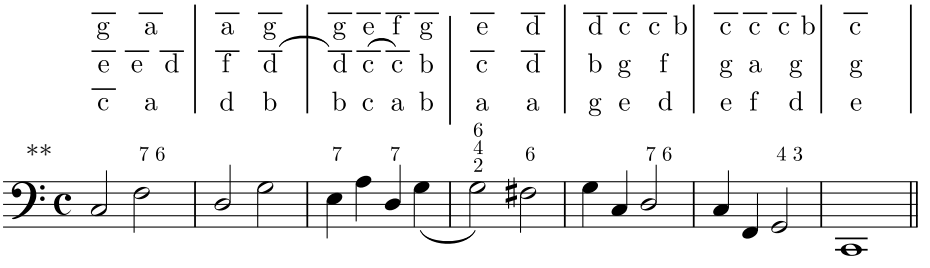
§44

Finally, starting with the third primary *chord* with the *fifth* in the soprano, it could be played roughly in the following way:



§45

In the *octave* with one stroke: | 54/55



§46

At this point a new *figure* is introduced, the 9. This figure is also sometimes written completely solitarily above a *note* in *basso continuo*, like the 7; sometimes the 8 is written next to it as well, thus 9 8.

§47

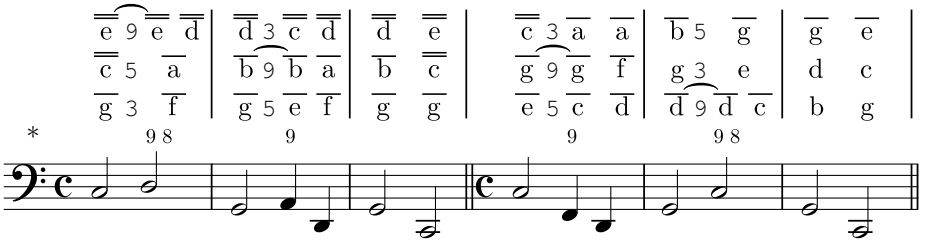
The 9 may have an 8 next to it or also be written solitarily, in all cases the voices which belong to it are the 3 and the 5.

§48

Otherwise, however, it has the same nature as 4 and 7, namely it has to remain unaltered in the soprano, alto or tenor where it occurred for the previous *note*, e.g.

*Alto, 3rd measure: tie missing between $\overline{\overline{c}}$'s; Soprano, 5th and 6th measures: tie missing for $\overline{\overline{c}}$'s from 3rd to 4th beats

**Alto, 1st measure: tie missing between $\overline{e}$'s; Tenor, 2nd measure: $\overline{d}$ not d; 3rd measure: $\overline{c}$ not c; Soprano, 5th and 6th measures: tie missing for $\overline{c}$'s from 3rd to 4th beats



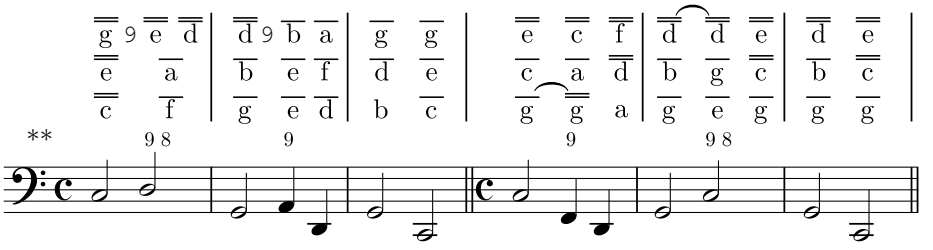
55
56

§49

In addition, wherever the 9 is written solitarily, it has to descend or *resolve stepwise* to the next *note* in the same voice where it was, just as the 7 does — as can be seen from the previous *examples*.

§50

So the mentioned *example* would be played totally incorrectly in the following way:



§51

Because in the first *example* the 9 to d is e. This e, however, should have stayed in the alto, because it was there for the previous *note*. For the following 9, the 9 to the *bass A* is b — this was in the alto for the previous *note* as well, and for this reason it should not have been incorrectly placed in the soprano. In the second *example*, the 9 to the *bass* is g, which even stayed in the tenor correctly where it was for the previous *note* — only it should *resolve* downward to f for the following *note*, and here it ascends incorrectly to a. The second 9 for c was also correctly placed, it only *resolves* incorrectly upward to e, as it should *resolve* downward to the *octave* c.

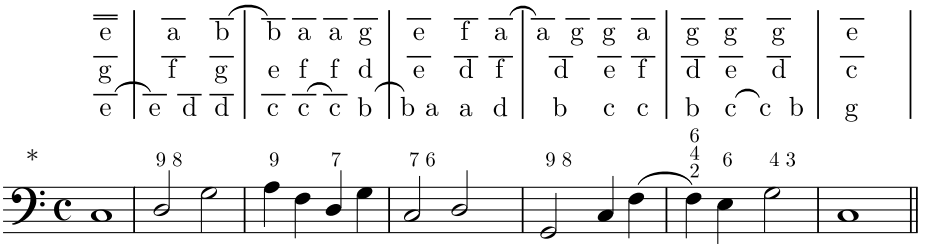
§52

At this point, one must again study the *practice* of these *figures*, for which reason a dedicated *example* is created in which, nevertheless, the previous *figures* are also quickly reviewed. This could be the following, which is *practiced* as is customary according to the 3 primary *chords*, namely starting with the *octave* in the soprano: |

56
57 H

*Alto, 5th and 6th measures: $\overline{\text{g}}$ $\overline{\text{e}}$ $\overline{\text{d}}$ $\overline{\text{c}}$, not g e d c

**Alto, 4th measure: $\overline{\overline{\text{c}}}$ not $\overline{\text{c}}$; Tenor, 4th measure: $\overline{\text{g}}$ and $\overline{\text{a}}$, not $\overline{\overline{\text{g}}}$ and a

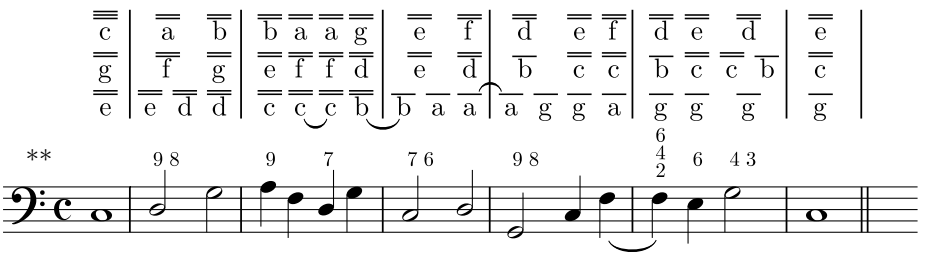


§53

In the 4th *measure* of this *example*, over the *note* d, one finds that the note is divided, and that the right hand *chord* leaps upward from $\begin{cases} \text{f} \\ \text{d} \\ \text{a} \end{cases}$ one *chord* to $\begin{cases} \text{a} \\ \text{f} \\ \text{d} \end{cases}$, which one does in cases when, through frequent *resolutions* which always resolve downward, the right hand has come into a much too low register so that it can be hindered in its *resolution* by the left hand — a device which is to be noted once and for all.

§54

The above *example* is now attempted an *octave* higher (because the hand might not have enough room in the lower register):



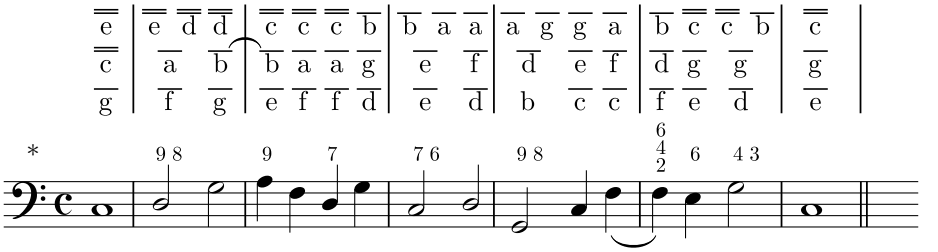
57 H
58

§55

Starting with the second primary *chord* with the *third* in the soprano, the *exercise* would be roughly like the following:

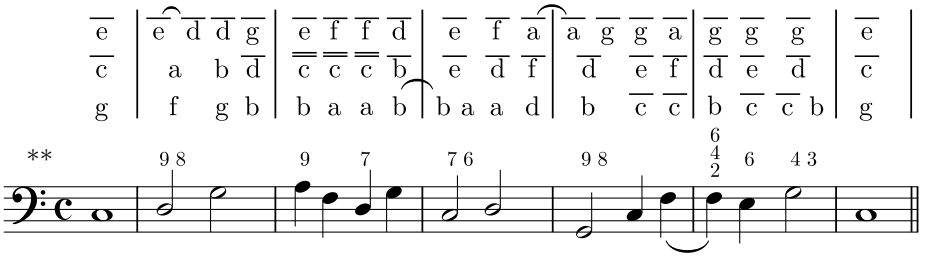
*Alto, 3rd measure: $\overline{\text{e}}$ $\overline{\text{f}}$ $\overline{\text{f}}$ $\overline{\text{d}}$, not e f f d; Tenor, 4th measure: $\overline{\text{d}}$ not d; Tenor, 5th and 6th measure: $\overline{\text{c}}$'s not c's

**Tenor, 1st to 2nd measure: missing tie between $\overline{\overline{\text{e}}}$'s; Soprano, 2nd to 3rd measure: missing tie between $\overline{\text{b}}$'s; Tenor, 3rd measure: $\overline{\text{b}}$ not $\overline{\text{b}}$; Alto, 6th measure: missing tie between $\overline{\overline{\text{c}}}$'s



§56

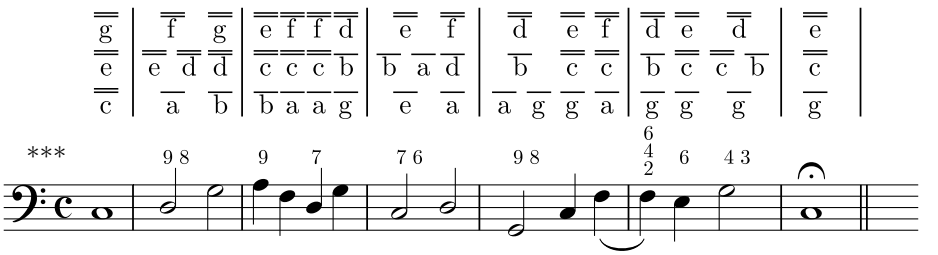
If one wanted to position the hand an *octave* lower, in that case one would often have to try to break up the *notes* in the manner described above because of the many downward *resolving figures*, which could, for example, be attempted in the following way:



58
59 H 2

§57

The third primary *chord* with the *fifth* in the soprano would be roughly as such:



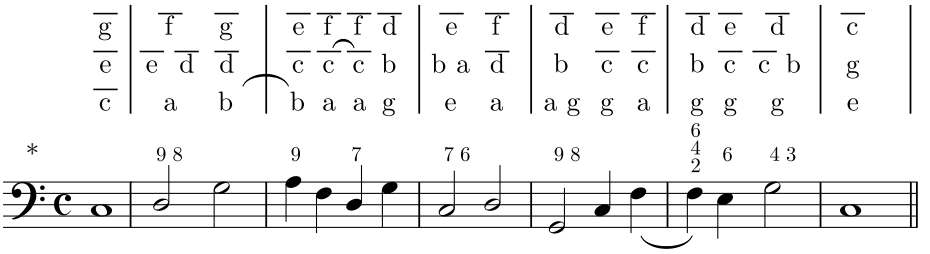
*Soprano, 1st to 2nd measure: missing tie between $\overline{\overline{e}}$'s; 3rd measure: missing tie between $\overline{\overline{c}}$'s; 4th to 5th measure: missing tie between $\overline{a}$'s; 6th measure: missing tie between $\overline{\overline{c}}$'s; Alto, 6th measure: $\overline{g}$ not $\overline{d}$; Tenor, 6th measure: $\overline{d}$ not $\overline{f}$

**Soprano, 2nd measure: tie should be over preceding $\overline{d}$'s; Alto, 3rd measure: $\overline{c}\ \overline{c}\ \overline{c}$ b, not $\overline{\overline{c}}\ \overline{\overline{c}}\ \overline{\overline{c}}\ \overline{b}$, tie missing as well between 2nd and 3rd notes; Tenor, 4th measure: $\overline{d}$ not d; 6th measure: missing tie between $\overline{c}$'s

***Alto, 1st to 2nd measure: missing tie between $\overline{\overline{e}}$'s; Tenor, 2nd to 3rd measure: missing tie on $\overline{b}$'s; Alto, 3rd to 4th measure: missing tie between $\overline{b}$'s; 3rd measure: missing tie between 2nd and 3rd $\overline{\overline{c}}$'s; 4th measure: $\overline{\overline{d}}$ not $\overline{d}$; Tenor, 4th to 5th measure: missing tie on $\overline{a}$'s; 6th measure: missing tie between $\overline{\overline{c}}$'s; Bass; 7th measure: fermata inconsistent with other examples

§58

In the lower register of the *keyboard*, as such:



§59

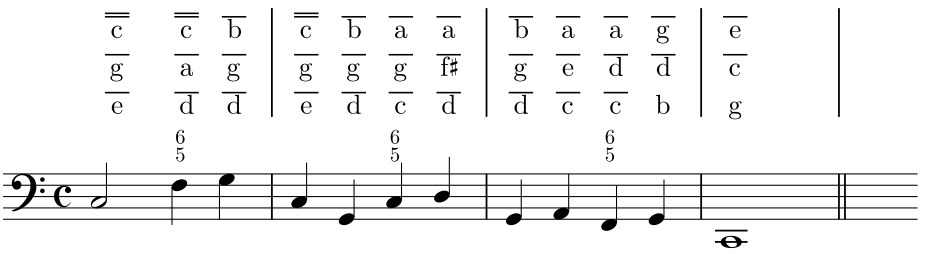
Now we have one more single important *figure* remaining, which is the 5 with the 6th written above it, thus $\frac{6}{5}$. | 59 H 2 / 60

§60

Because these 2 voices are written on top of one another, we only have one other note necessary to add, which is always the *third*.

§61

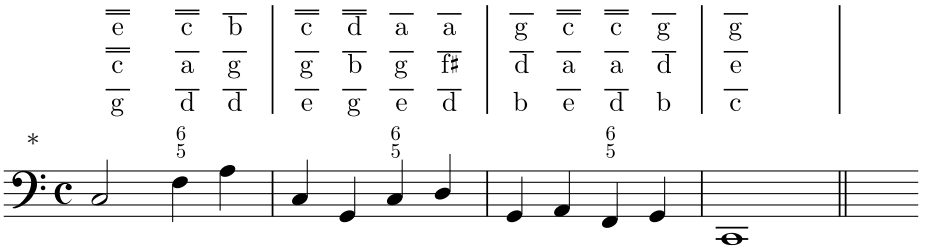
By the way, the rules for the 4, 7 and 9 apply here as well, namely that this *fifth* has to occur unaltered in the alto, soprano or tenor where it was for the previous *note*; for the following *note*, however, it has to descend *stepwise* or *resolve*, as one can see in the following:



§62

Thus, the following way of playing this would be incorrect:

*Alto, 1st to 2nd measure: missing tie between $\overline{e}$'s; 3rd to 4th measure: missing tie between b's; Tenor, 4th to 5th measure: tie missing for a's; Alto, 5th and 6th measure: missing ties for $\overline{c}$'s



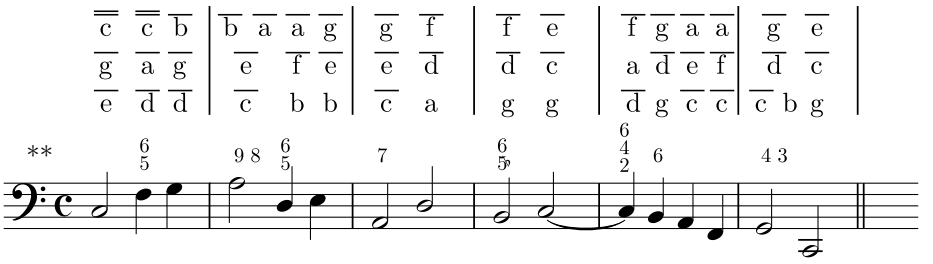
60
61 H 3

§63

Because the *fifth* to the *bass F* for the first *figure* is the c. This c, however, should have stayed in the alto, because it was there for the previous *note*. For the second *figure*, the 5 for c is g. This g should have stayed in the tenor as it was for the previous *note* and not incorrectly placed in the alto. For the last *figure*, the c is indeed correctly placed where it was for the previous *note* as the *fifth* to *F*, only it *contravenes* the second rule. Because for the following *note*, this c should have *resolved stepwise* downward to b, but instead it incorrectly leaps downward *a fourth*.

§64

This figure can be *practiced* with the following *example*:



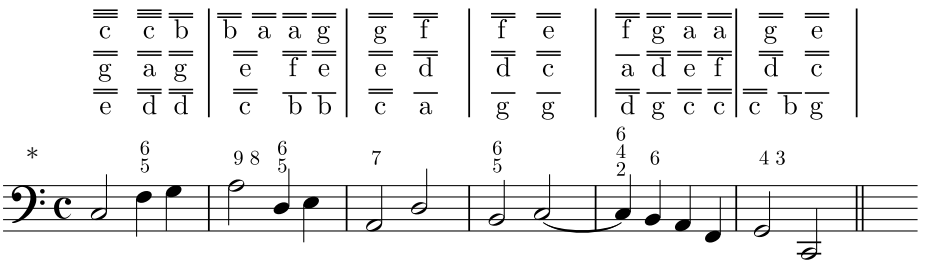
§65

61 H 3
62

With the hand positioned an *octave* higher: |

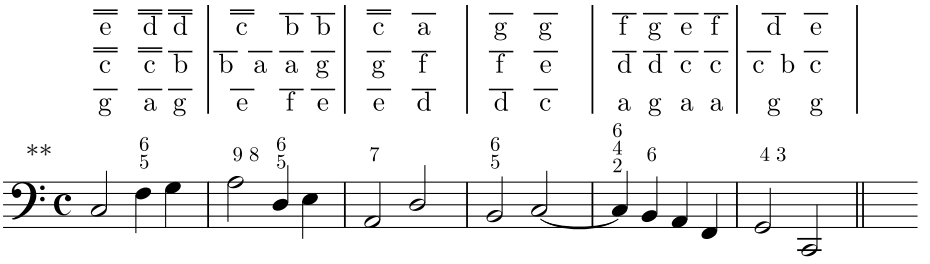
*Bass, 1st measure: g not a

**Soprano, 1st to 2nd measure: missing tie between $\overline{\text{b}}$'s; 2nd to 3rd measure: missing tie between $\overline{\text{g}}$'s; Tenor, 5th to 6th measure: missing tie between $\overline{\text{c}}$'s



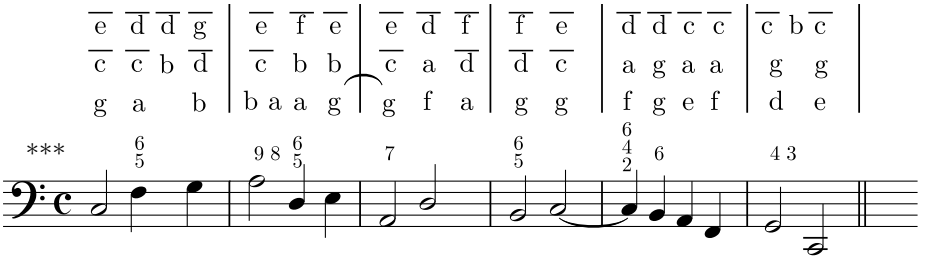
§66

Starting with the second primary *chord* with the *third* in the soprano, it could be as such:



§67

If one wanted to attempt it an *octave* lower, one would need to diligently break up the *notes*, a device which can, for the time, be *sufficient* for the *beginner*, e.g. | 62/63



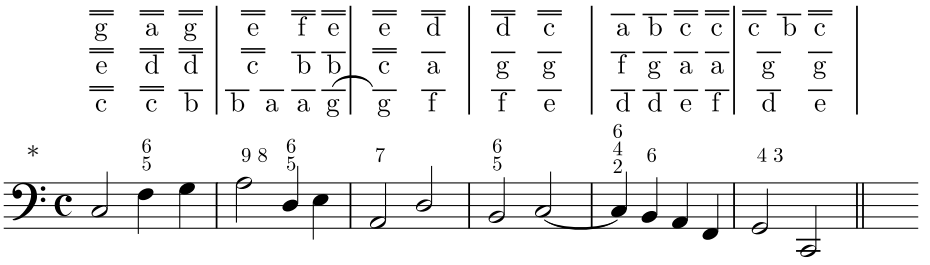
*Soprano, 1st to 2nd measure: missing tie between $\overline{\overline{b}}$'s; 2nd to 3rd measure: missing tie between $\overline{\overline{g}}$'s; Tenor, 5th to 6th measure: missing tie between $\overline{\overline{c}}$'s

**Alto, 1st to 2nd measure: missing tie between $\overline{b}$'s; 2nd to 3rd measure: missing tie between $\overline{g}$'s; 5th to 6th measure: missing tie between $\overline{c}$'s

***Right hand, 1st measure: rhythm of chords consists of a half note, followed by a quarter note and two eighths; Tenor, 1st to 2nd measure: missing tie between b's; Soprano, 5th to 6th measure: missing tie between $\overline{c}$'s

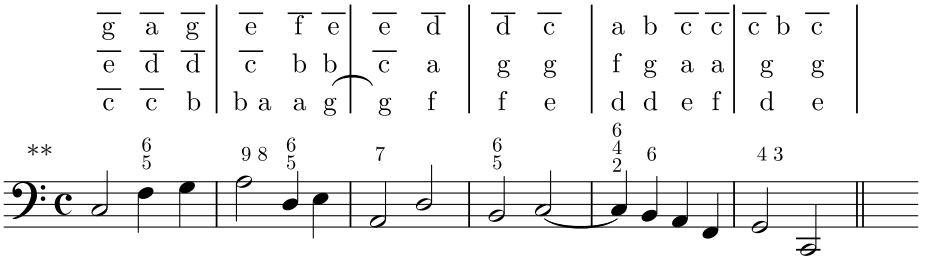
§68

Finally, one *practices* the third primary *chord* as well, with the *fifth* in the soprano in the first chord:



§69

63/64 An *octave* lower it would be the same as the previous: |



§70

And now a great deal of work has been completed, in that, through the understanding of the *figures* given up till now, all areas of customary *fundamental harmony* in *basso continuo* and *composition* are known; the *figures* which occur in it, their nature and the voices which belong to them, in addition to their proper *application* have been understood. However, the entire *keyboard* now needs to be in one's mind through the multifaceted variation of the primary *chords* in such a way that a *beginner* is already able to exercise significant *judgment* in *basso continuo*. And in such a *method* it was also not necessary to instruct or pre-teach *discanting*, *tenorizing*, or *countertenorizing phrases* and other unnecessary things to the students.

*Tenor, 1st to 2nd measure: missing tie between $\overline{\text{b}}$'s; Soprano, 5th to 6th measure: missing tie between $\overline{\overline{\text{c}}}$'s

**Tenor, 1st to 2nd measure: missing tie between b's; Soprano, 5th to 6th measure: missing tie between $\overline{\text{c}}$'s

§71

To ensure that one may now acquire and memorize all types of *harmony*, one can look at the following *table*, and while *practicing basso continuo* always read from it the voices which belong to each *figure*. In the uppermost row, the customary *figures* for *basso continuo* are given, in the other 2 rows the *harmony* which belongs to that figure: | 64 / 65 I

(2)† (1)

figures	6	4 3	7 6	7	9 8	9	$\frac{6}{5}$	$\frac{6\ 5}{4\ 3}$	7	4 3	4	5♭
the voices which belong	3	5	3	3	3	3	3	8	3	6	2	3
	8	8	8	5	5	5	-	-	5 5♭	-	6	6

(2) (1)

§72

We have indeed not yet looked at the last 5 types of *figures*; they, however, have only been included to complete the *table* and are all based on the *figures* explained thus far. For the *figure* $\frac{6\ 5}{4\ 3}$ is nothing other than the 4 3 which is familiar to us — only that first the 6 and then the customary *fifth* is played at the same time as the 3. The 4 is merely an *abbreviation* of $\frac{6}{4\ 2}$ [sic].[1] The 5♭ or *diminished fifth* is indeed the same as $\frac{6}{5♭}$ [sic].[2] The 7 is the same as 7, only that the *minor seventh* is used. Finally, for $\frac{4}{3}$, one can *separately* note that the 6th belongs to it.

The 3*rd* Chapter
On quick *notes* and various *meters*.

§1

Up till this point we have dealt with slow *notes*. However, seeing that quick *notes* also occur in *basso continuo* just as they do in *music* in general — notes which, because of their speed, cannot always have a *separate harmony* according to the *fundamentals of composition*, | but rather which are used by *composers* as the well-known *unaccented or accented passing tones*[3] — for this reason, we also have to know how these are to be *realized* by a *basso continuo player* according to their various *quantities* and changeable *meter*. 65 I / 66

†The meaning of these numbers is not clear.

[1] $\frac{6}{4\ 2}$

[2] $\frac{6}{5♭}$

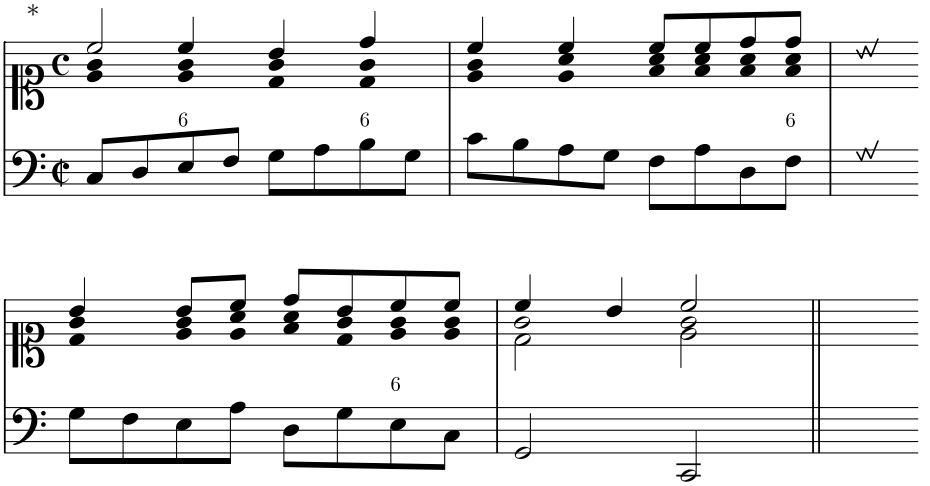
[3] "*Transitu regulari seu irregulari*" [*unaccented or accented passing tones*]

§2

In the slow *meter*, 8ths and 16ths are considered to be quick *notes*; however, in *triple meter* the half or quarter *notes* sometimes are in addition to these, according to the customs of the *meter*.

§3

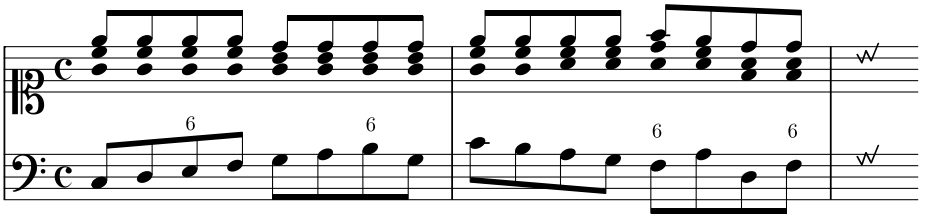
To start with the slow *meter*: The eighths either proceed *by leap* or *stepwise* through the *tones*, ascending or descending. In the former case, every *note ordinarily* retains its *own chord* and *harmony*; in the latter case, however, where the eighths namely ascend or descend *stepwise*, eighths are played in pairs on a *chord*, and the second, fourth, sixth, or eighth *note* are *passing tones*, *e.g.*



66
67 I 2

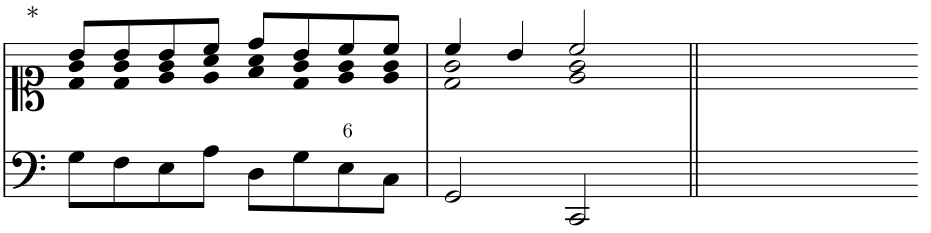
§4

However, in order that the *accompaniment* does not sound too empty and *simple* with these not-yet-so-quick *notes*, one best doubles the attacks and always repeats the previous *chord* with the right hand on the second passing *tone*, thus:



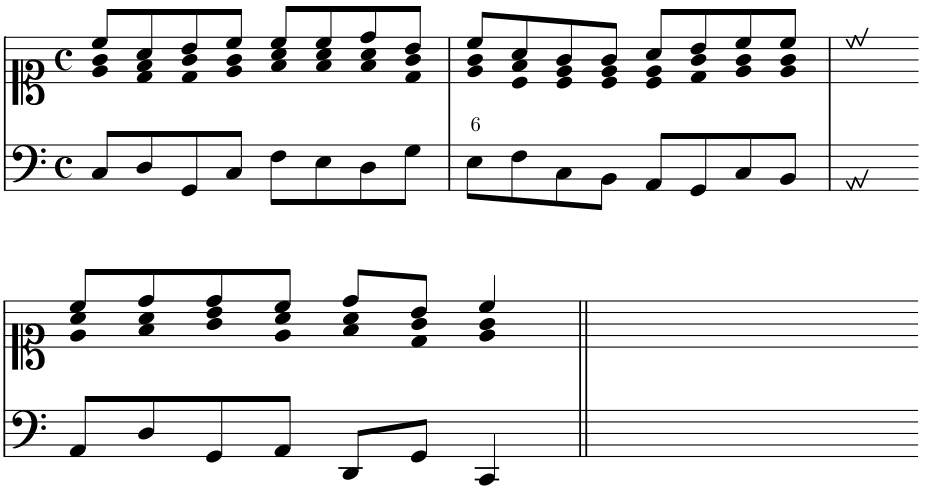
67 I 2
68

*Soprano, 1st measure: open notehead should be closed; Bass: common time, not cut time



§5

If, however, no more than two eighths ascend or descend and there is a leap to the third *note*, in this case every *note* has to have its *own chord* and no eighth can occur as a passing tone. (For a *passing tone* occurs, according to the *art of composition*, through a *third*; if, however, one proceeds to the third eighth *by leap*, no *passing tone* can occur through the *third*, and for this reason the *composer* must necessarily have set a *separate harmony* to the second eighth, which also has to be played accordingly.) E.g.

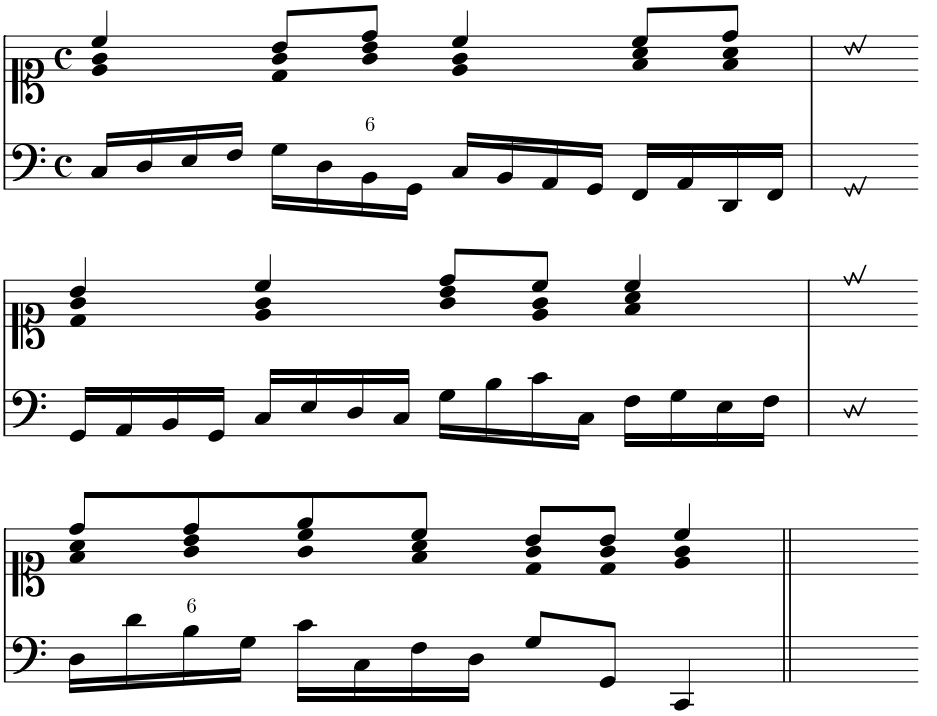


68
69 I 3

§6

16ths also ascend or descend *stepwise*, or proceed *by leap*. If they proceed purely by leap, in that case one always plays one *chord* for every two 16ths; if they, however, ascend or descend *stepwise* for 4 or at least three of the 4 beamed 16ths, in that case one always plays one new *chord* only for every 4 16ths, thus:

*Alto, tenor, 2nd measure: should be half notes

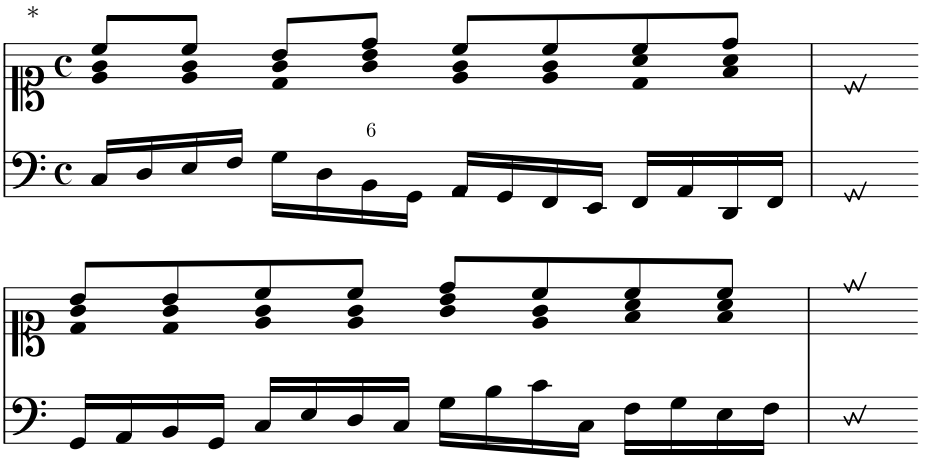


69 I 3
70

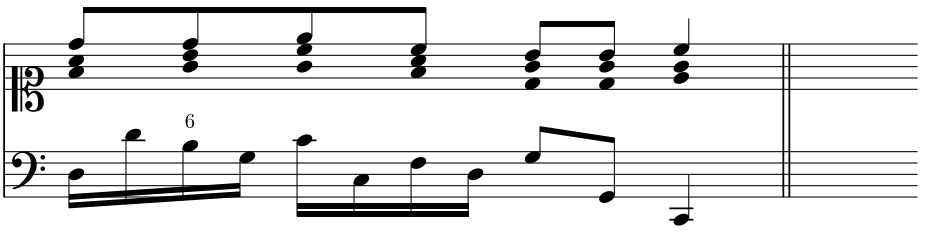
§7

In order that the *harmony* also does not sound too thin and *simple*, as was mentioned regarding the eighths, one repeats the chords for the 4 stepwise 16ths in the same way as was mentioned for the eighths, so that one hears at least one attack in the right hand for every two 16ths, *e.g.* |

70
71



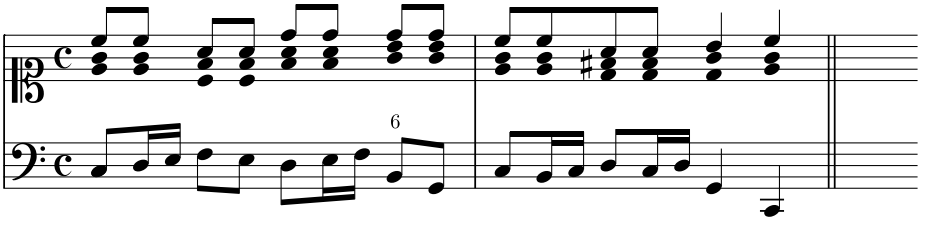
*Alto: on 5th and 6th eighth notes should be $\overline{\text{a}}$'s, not $\overline{\text{g}}$'s; Tenor; 6th eighth note should be $\overline{\text{f}}$, not $\overline{\text{e}}$; Right hand: custos should be placed at $\overline{\text{b}}$, not $\overline{\text{c}}$; Bass: $\frac{6}{5}$ missing over 2nd *F*



71
72

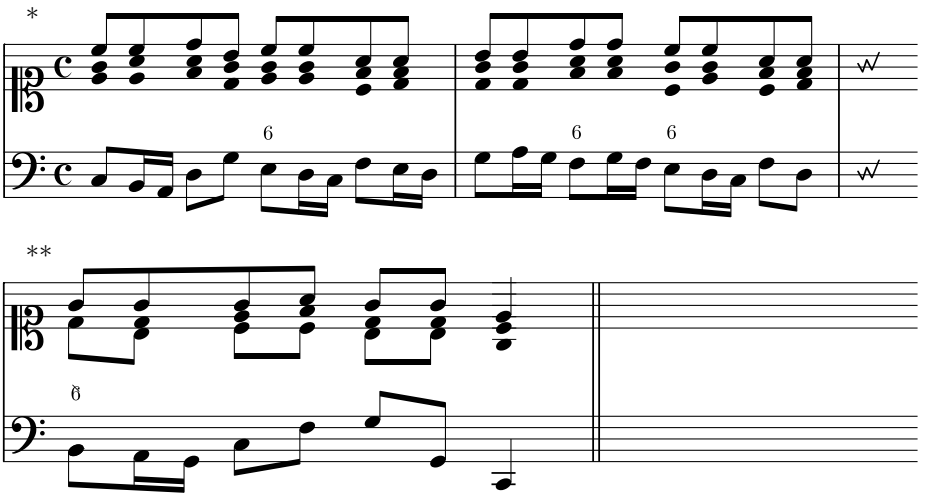
§8

Here it is also to be noted that two *stepwise* ascending 16ths after one eighth are always treated as passing tones, and as a result, the previous *chord* is repeated:



§9

If, however, two 16ths descend stepwise after one eighth and this is — *note well* — followed by a leap, only in this case the *chord* belonging to the second 16th is played. (*Reason*: Because then the last 16th is the *fundamental note*, the first 16th is, however, only a *passing tone*.) E.g.



72
73 K

*Bass: custos should be placed at *B* not d

**Bass: 6 not ð

§10

These are thus the few rules which can be given for quick *notes* in the slow *meter*. If a *beginner* now wants to *practice* the given *examples* through the 3 primary *chords* as well, this is not unprofitable. However, to give such examples extensively here as has occurred up till this point — since such an *exercise* has already been amply carried through — would have been superfluous in this easy *material*.

§11

We will therefore proceed to the quick *notes* in *triple meters*. Here all previously given rules apply, and nothing but a different *application* needs to be given in addition.

§12

The most common *triple meters* are the following:

$\frac{2}{3}$ [sic]† $\frac{3}{4}$ $\frac{6}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$

Each of these *triple meters* derives its name from the denominator. Thus $\frac{3}{2}$ derives its name from the 2 parts or half *notes*; the $\frac{3}{4}$ and $\frac{6}{4}$ derive their name from quarter *notes*; the $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$, however, from the eighth *notes*. |

73 K / 74

§13

Now a two-fold *general* rule can quite easily be summarized of how all quick *notes* must be *realized* in the many *triple meters*. Which is this:

§14

All *notes* from which the *triple meter* derives its name are *realized* in the same way as the eighths in the slow *meter*: in contrast, *notes* half that value are *realized* like the 16ths in the mentioned slow *meter*.

§15

As a result, in $\frac{3}{2}$ *ordinarily* the half *note*, in $\frac{3}{4}$ and $\frac{6}{4}$ the quarter, and in $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$ the eighth, are all *realized* just as the eighths in the slow *meter*. In contrast, the quarters in $\frac{3}{2}$, the 8ths in $\frac{3}{4}$ and $\frac{6}{4}$, and the 16ths in $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$, are *realized* just as the 16ths in the slow *meter*.

§16

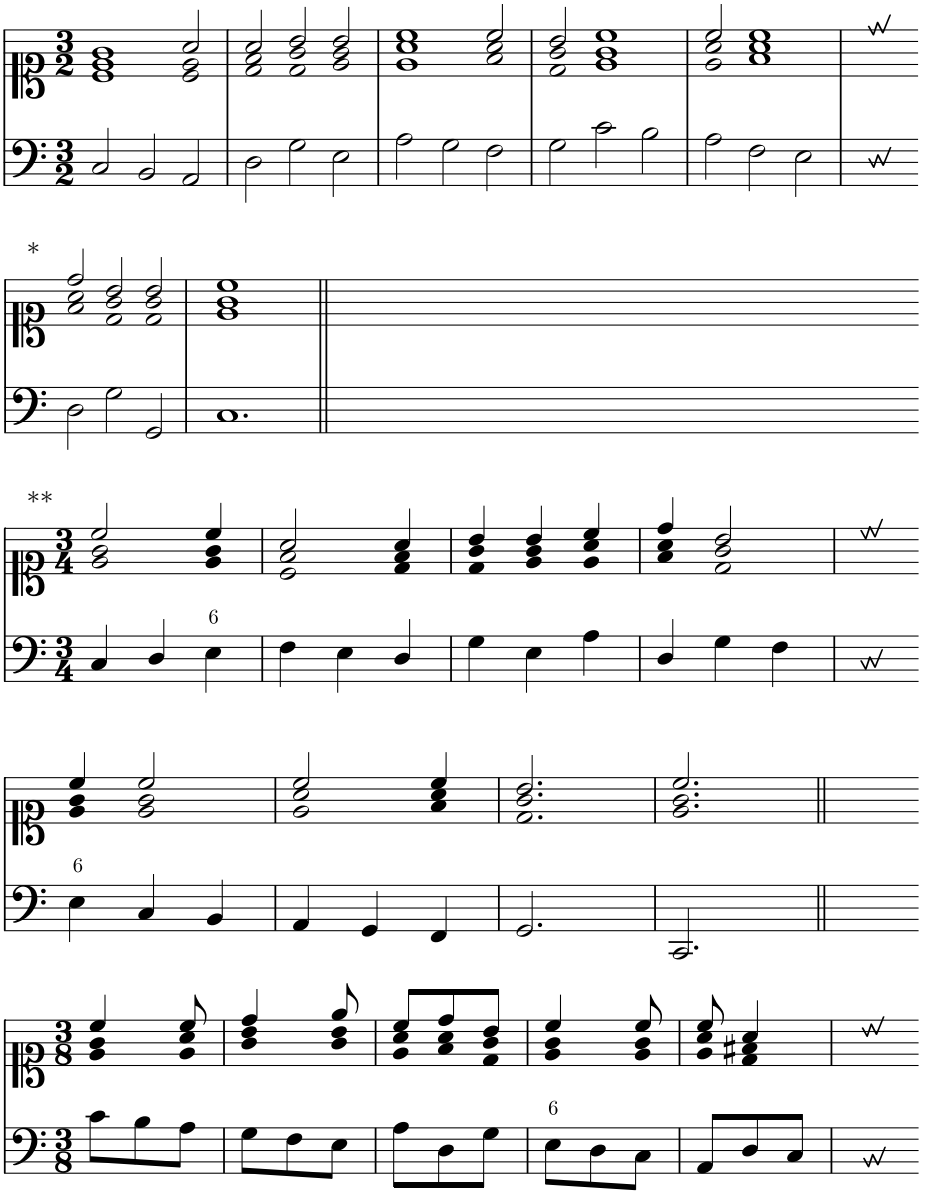
Now one can repeat here word for word the rules given in §3 to §9 for the eighths and 16ths in the slow *meter* and *apply* them to the *triple meters*, namely as such:

§17

The half *notes* in $\frac{3}{2}$, the quarters in $\frac{3}{4}$ and $\frac{6}{4}$, the eighths in $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$, proceed either *by leap* or *stepwise*, ascending or descending. In the former case, each *note*

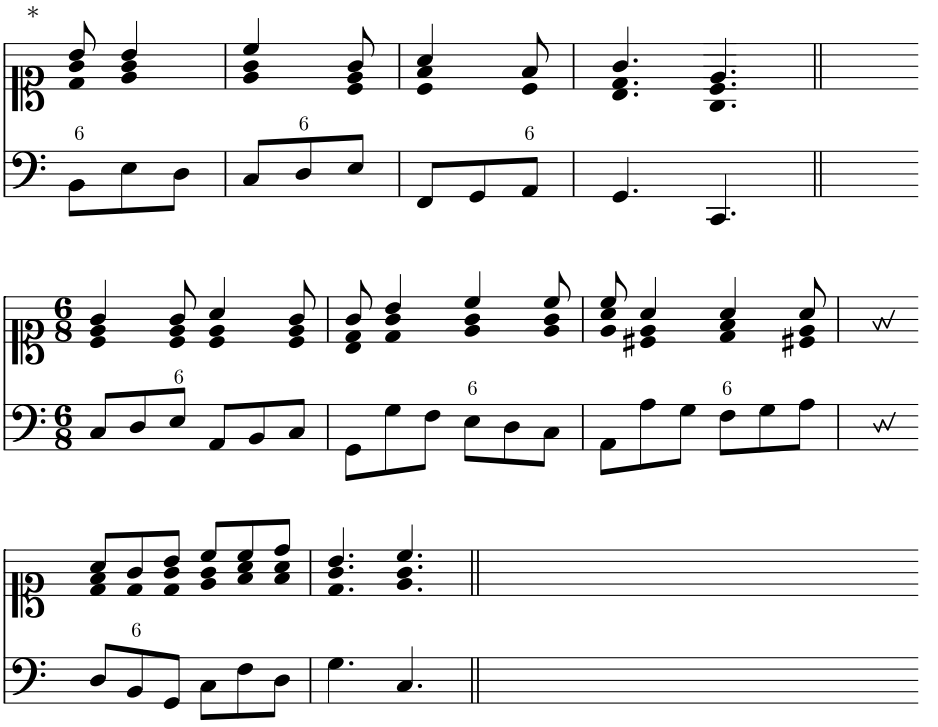
† $\frac{3}{2}$

ordinarily retains its *own chord* and *harmony*; in the latter case, however, if the said *notes* ascend or descend stepwise, in that case two notes are played on one *chord*, and the second *note* passes through vacantly, e.g.



*Right hand, 2nd measure: dots missing

**Bass: custos should be at e not c

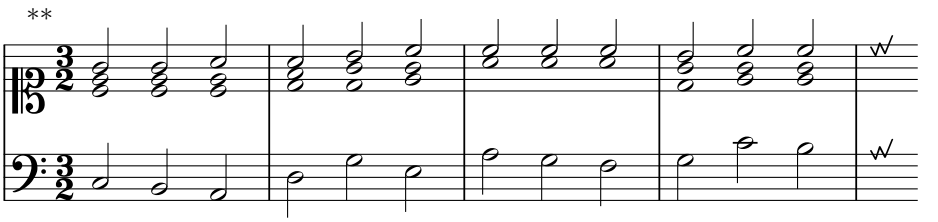


76
77 K 3

(Nonetheless it is to be noted here that the half *notes* in $\frac{3}{2}$ and the quarters, however, in $\frac{3}{4}$ and $\frac{6}{4}$ can no longer be *realized* as quick *notes* if a slow *tempo* is given. Because in that case each *note* has its *separate harmony.*)

§18

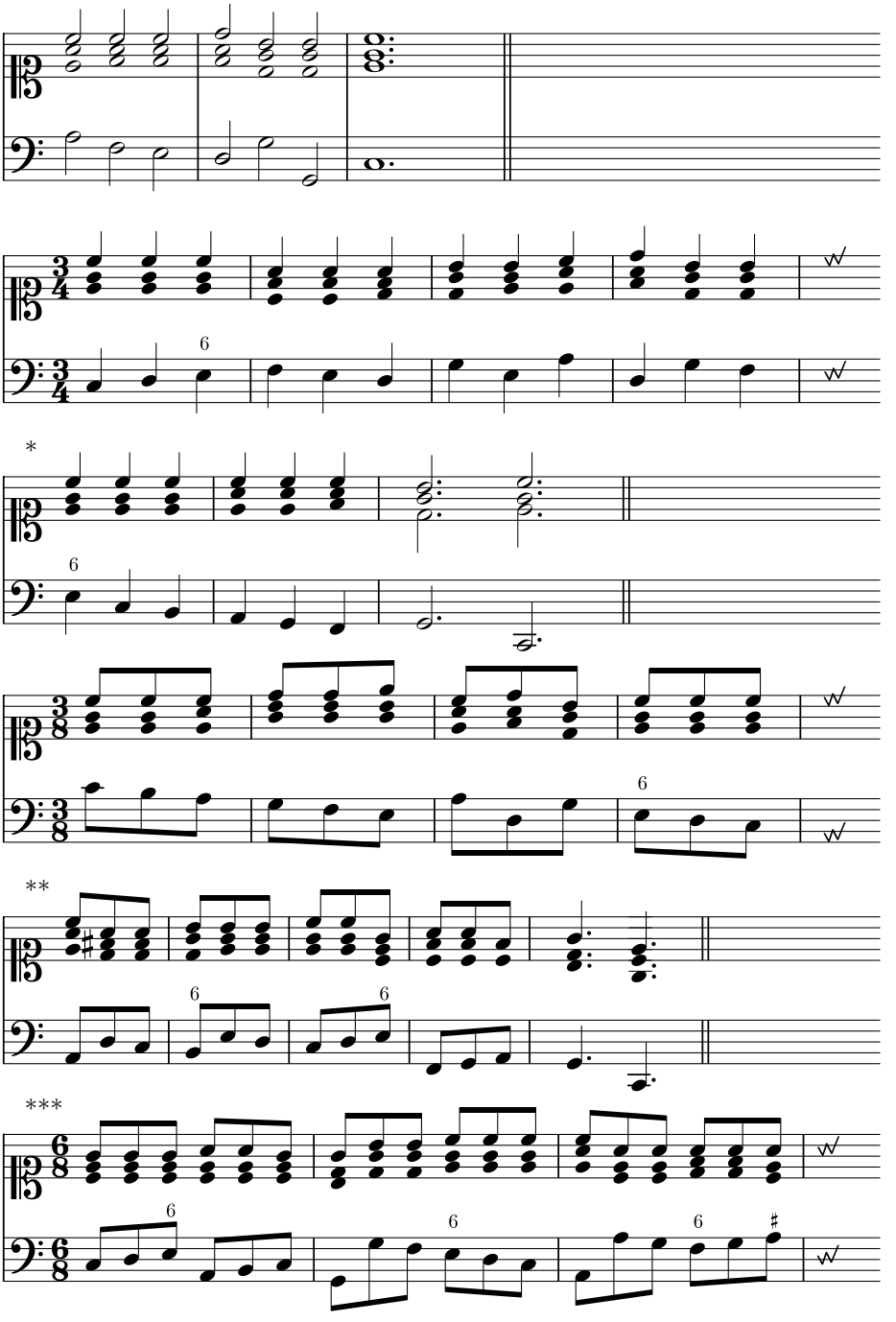
However, in order that the *accompaniment* does not sound somewhat empty and *simple* with these not-yet-so-quick *notes*, one best doubles the attacks and always repeats the *chord* with the right hand on the second passing *tone*, thus:



77 K 3
78

*Bass, 2nd measure: 6 misplaced, should be over e; Both hands, 4th to 5th measure: barlines missing

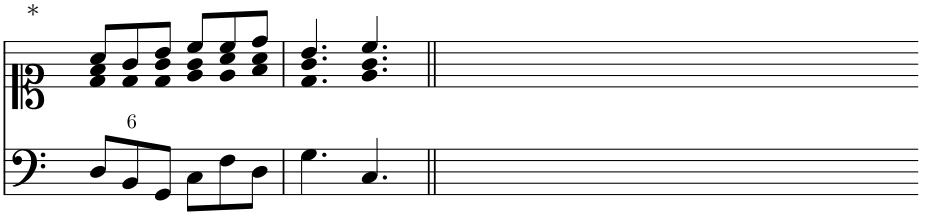
**Tenor, 3rd measure: notes missing, presumably three half notes $\overline{\text{e}}$ $\overline{\text{e}}$ $\overline{\text{f}}$



78/79

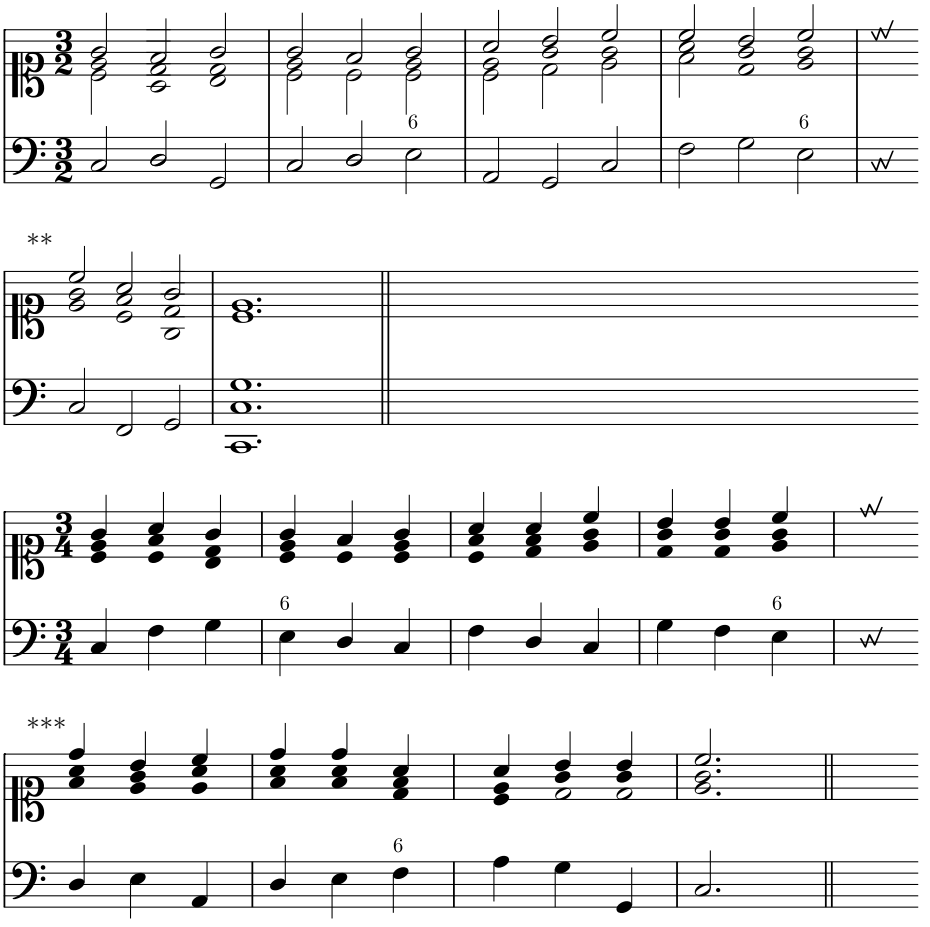
79/80

*Both hands, 3rd to 4th measure: barlines missing
**Both hands, 5th to 6th measure: barlines missing
***Tenor, 3rd measure: 6th note should be $\overline{\text{c}}$, not $\overline{\text{c}\sharp}$



§19

However, in cases where no more than 2 half *notes* in $\frac{3}{2}$, two quarters in $\frac{3}{4}$ and $\frac{6}{4}$, or two 8ths in $\frac{3}{8}$ or $\frac{6}{8}$, ascend or descend, but where the 3rd *note* leaps — in such cases every *note* has to have a *separate chord*, and no liberties are taken (for the *reason* given in §5).



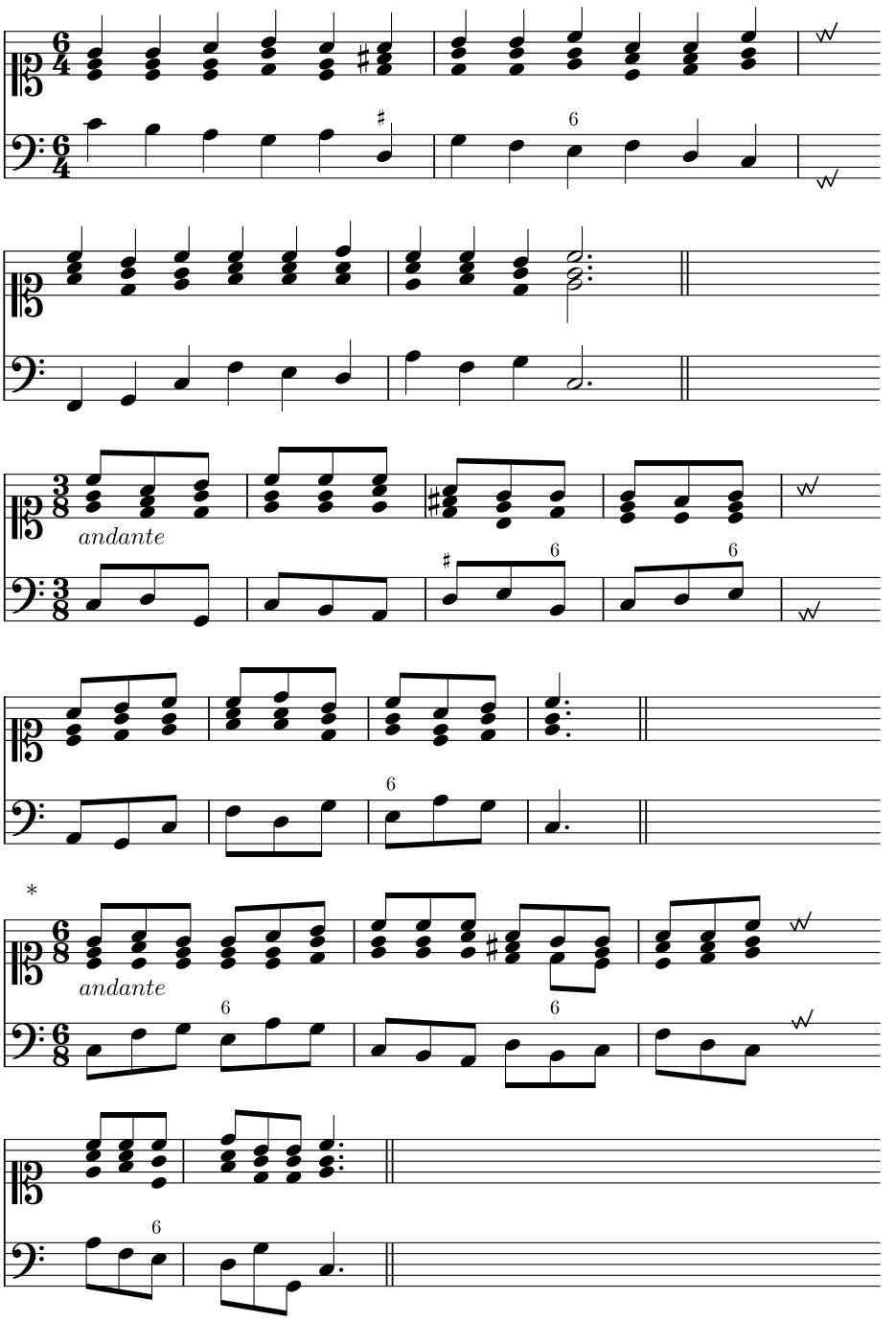
80
81 L

81 L
82

*Tenor, 1st measure: 2nd $\overline{e}$ should be $\overline{f}$

**Tenor, 1st measure: b not g

***Tenor, 3rd measure: $\overline{d}$'s open note heads should be closed



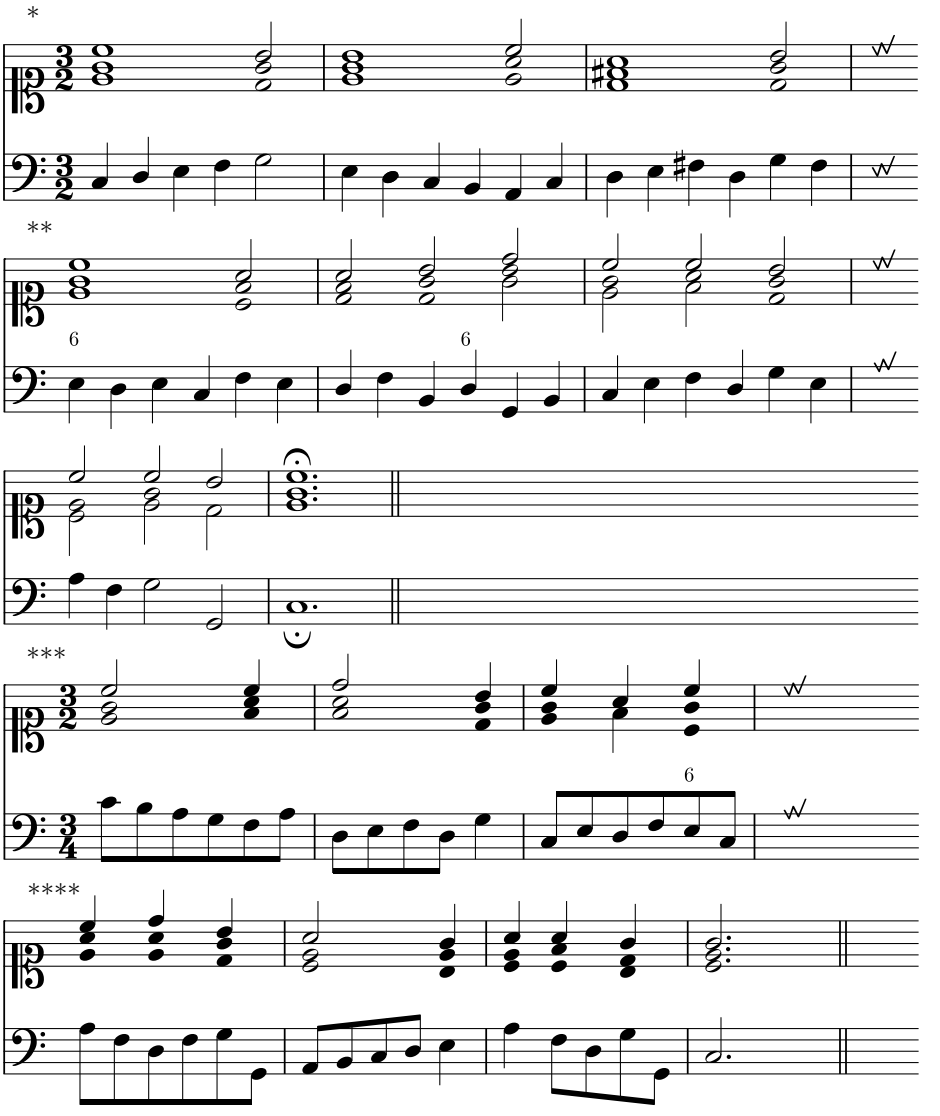
82
83 L 2

83 L 2
84

*Alto, 1st measure: on 3rd eighth note $\overline{\text{d}}$, not $\overline{\text{e}}$; Tenor, 1st measure: on 3rd eighth note b, not $\overline{\text{c}}$

§20

The quarters in $\frac{2}{3}$ [sic],[1] the 8ths in $\frac{3}{4}$ and $\frac{6}{4}$, the 16ths in $\frac{3}{8}$ $\frac{6}{8}$, also either ascend or descend *stepwise* or proceed *by leap*. If they proceed purely by leap, one always plays a new *chord* for every pair of *notes*: if, however, 4 or at least three of the 4 *notes* grouped together ascend or descend *stepwise* — in this case one plays only one *chord* for 4 such *notes*, e.g.



84
85 L 3

85 L 3
86

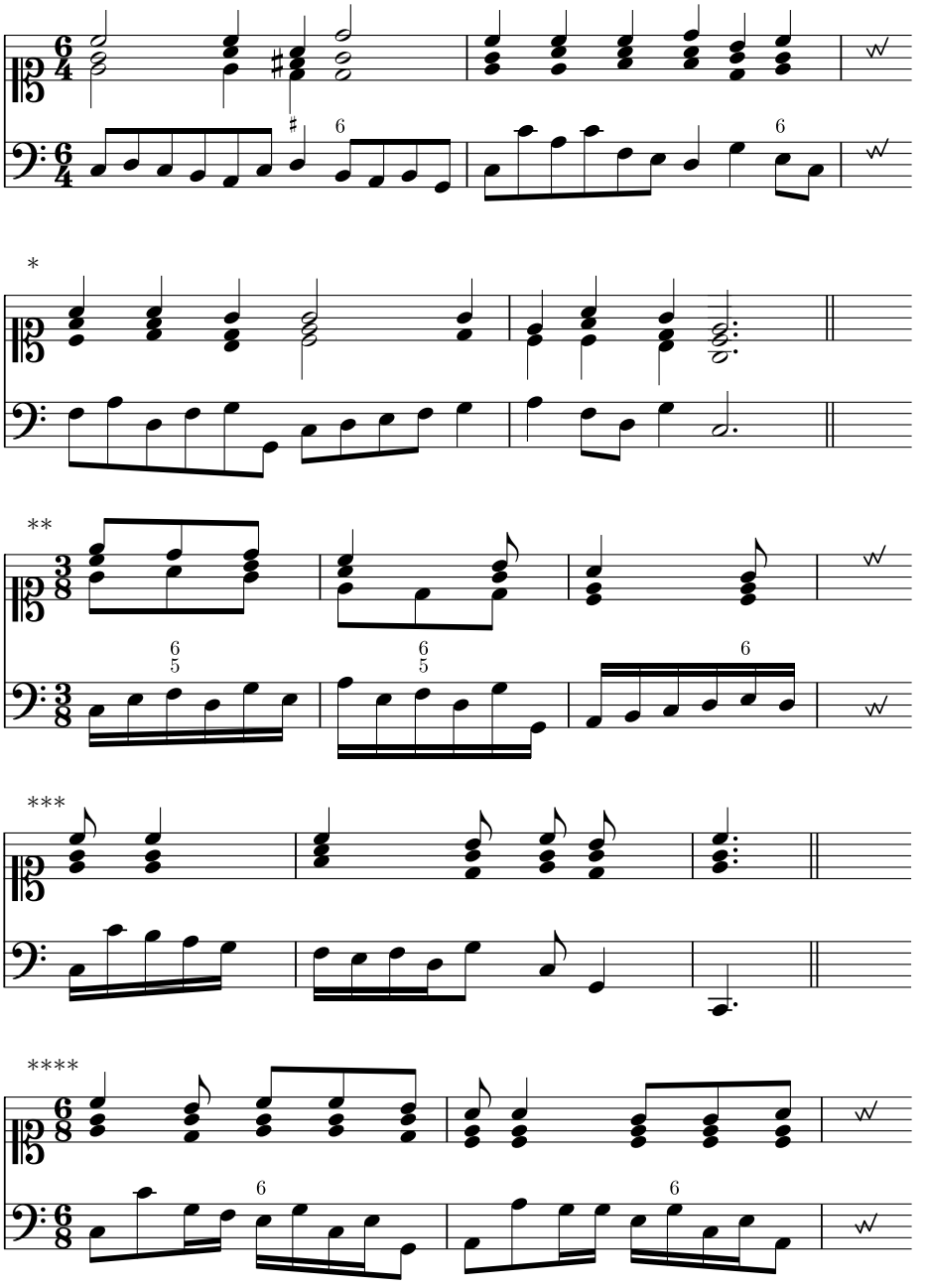
[1] $\frac{3}{2}$

*Bass, 3rd measure: ♮ missing in front of 6th note

**Bass, 2nd measure: 6 should be over 1st *B*, not d

***Right hand: $\frac{3}{4}$ not $\frac{3}{2}$

****Tenor, 1st measure: 2nd $\overline{\text{e}}$ should be $\overline{\text{f}}$



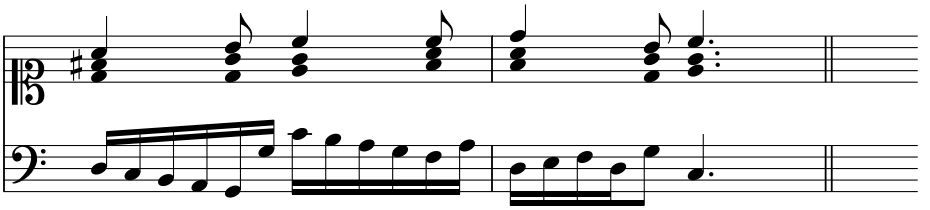
86/87

*Tenor, 1st measure: quarter note b missing on 6th beat

**Alto, 1st measure: $\overline{\overline{c}}$ presumably quarter note

***Bass, 1st measure: c should be eighth note; Both hands, 2nd to 3rd measure: barlines missing; Right hand, actual 3rd measure: rhythm should be eighth followed by a quarter note

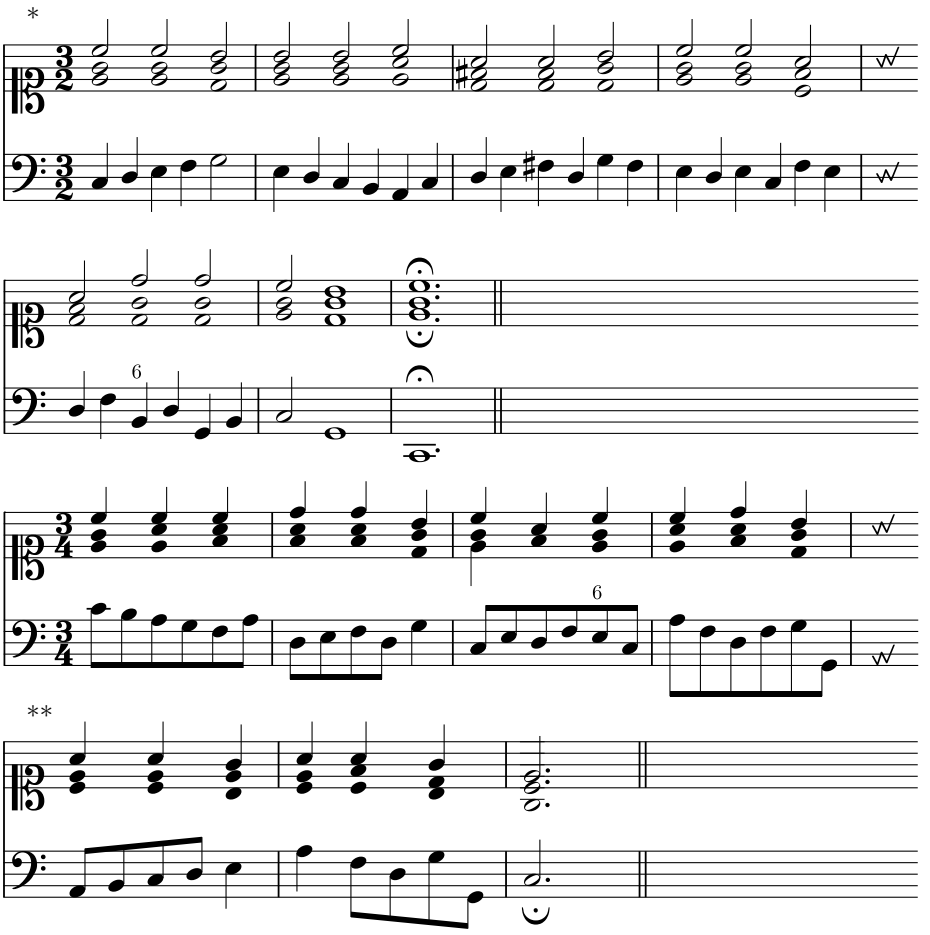
****Bass, 2nd measure: 2nd g should be f; 6 should be over e, not g



87
88

§21

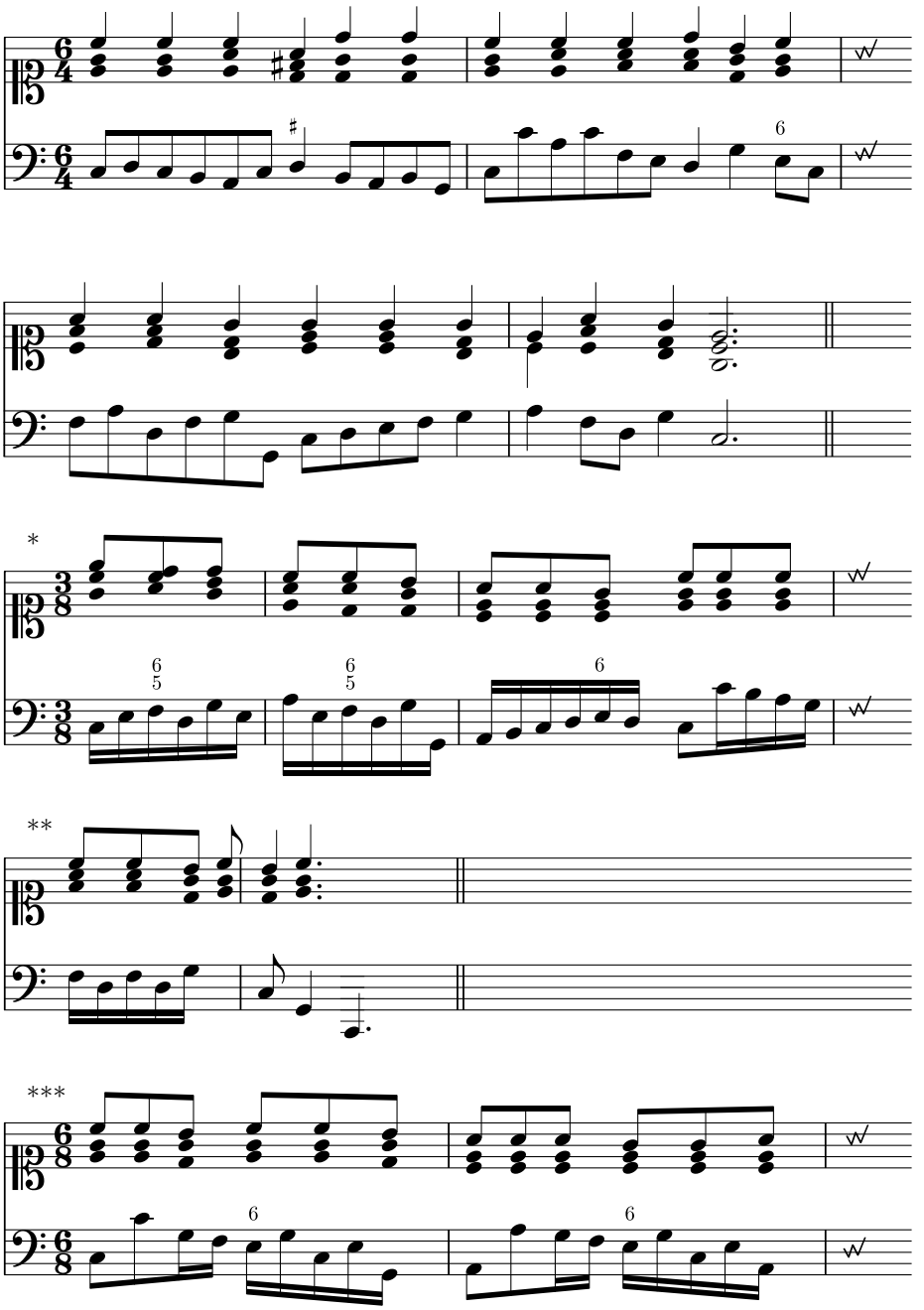
However, in order that the *harmony* also does not sound too empty and *simple*, as was mentioned in the previous *examples*, one repeats the attacks for 4 stepwise *notes* in the same way so that one always hears at least one attack from the right hand for every pair of those type of quick *notes*. So the above *examples* would be better played as such:



88
89 M

*Bass, 3rd measure: ♮ missing in front of 6th note

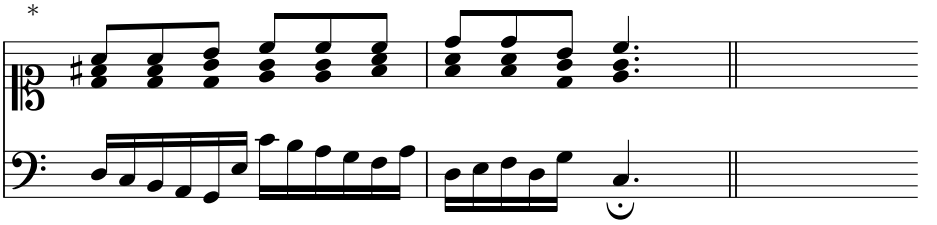
**Right hand, 3rd measure: fermata missing



*Both hands, 3rd to 4th measure: barlines missing

**Right hand, 1st measure: extra eighth notes at end of measure should belong to 2nd measure; Bass, 1st measure: g should be eighth note; Both hands, 2nd to 3rd measure: barlines missing

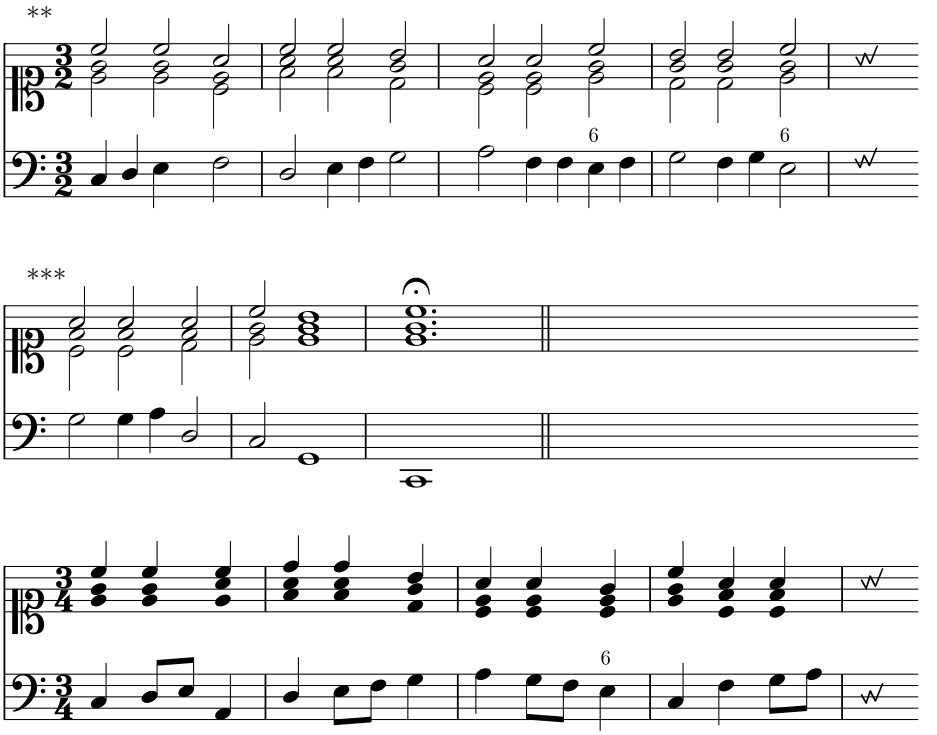
***Bass, 1st measure: *G* should be eighth note; 2nd measure: final *A* should be eighth note



§22

Here one should also note that in $\frac{3}{2}$ two ascending quarters after a half *note*, in $\frac{3}{4}$ and $\frac{6}{4}$ two ascending 8ths after a quarter, and in $\frac{3}{8}$ $\frac{6}{8}$ two ascending 16ths after an 8th, always pass through a *third stepwise* in such a way that the previous *chord* is simply repeated. |

91 M 2
92

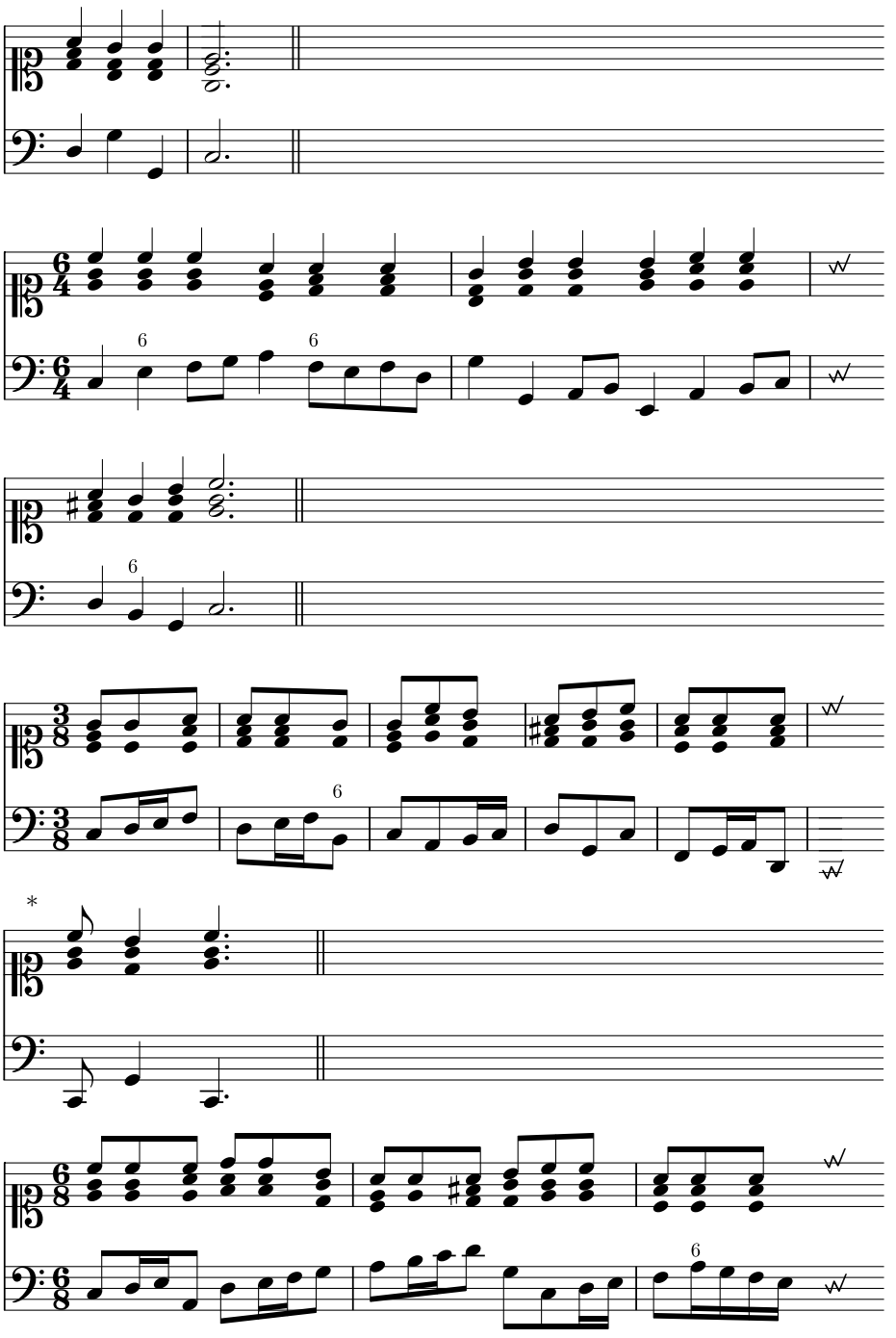


92
93 M 3

*Bass, 1st measure: g not e; Right hand, 2nd measure: fermata missing; Bass, 2nd measure: g should be eighth note

**Alto, 1st measure: $\overline{\text{f}}$ not $\overline{\text{e}}$; Bass, 1st measure: c should be half note; Soprano, 2nd measure: 1st note should be $\overline{\overline{\text{d}}}$; Bass, 3rd measure: 2nd note should be g, not f; custos should be at g, not f

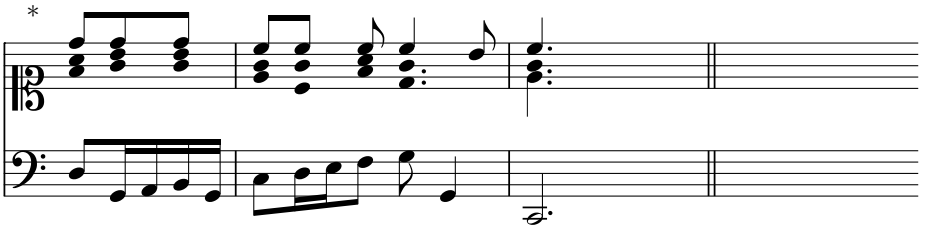
***Bass, 1st measure: 1st g should be f; Tenor, 2nd measure: whole note should be $\overline{\text{d}}$, not $\overline{\text{e}}$; Bass, 3rd measure: fermata missing



93 M 3
94

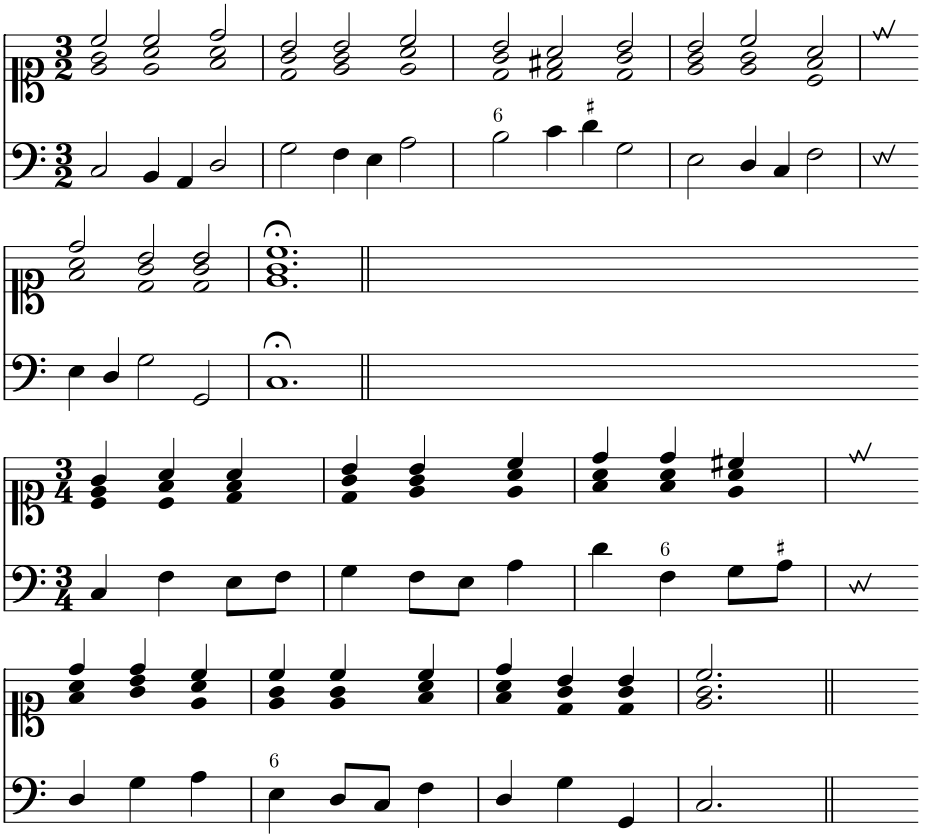
94
95

*Both hands, 1st to 2nd measure: missing barlines

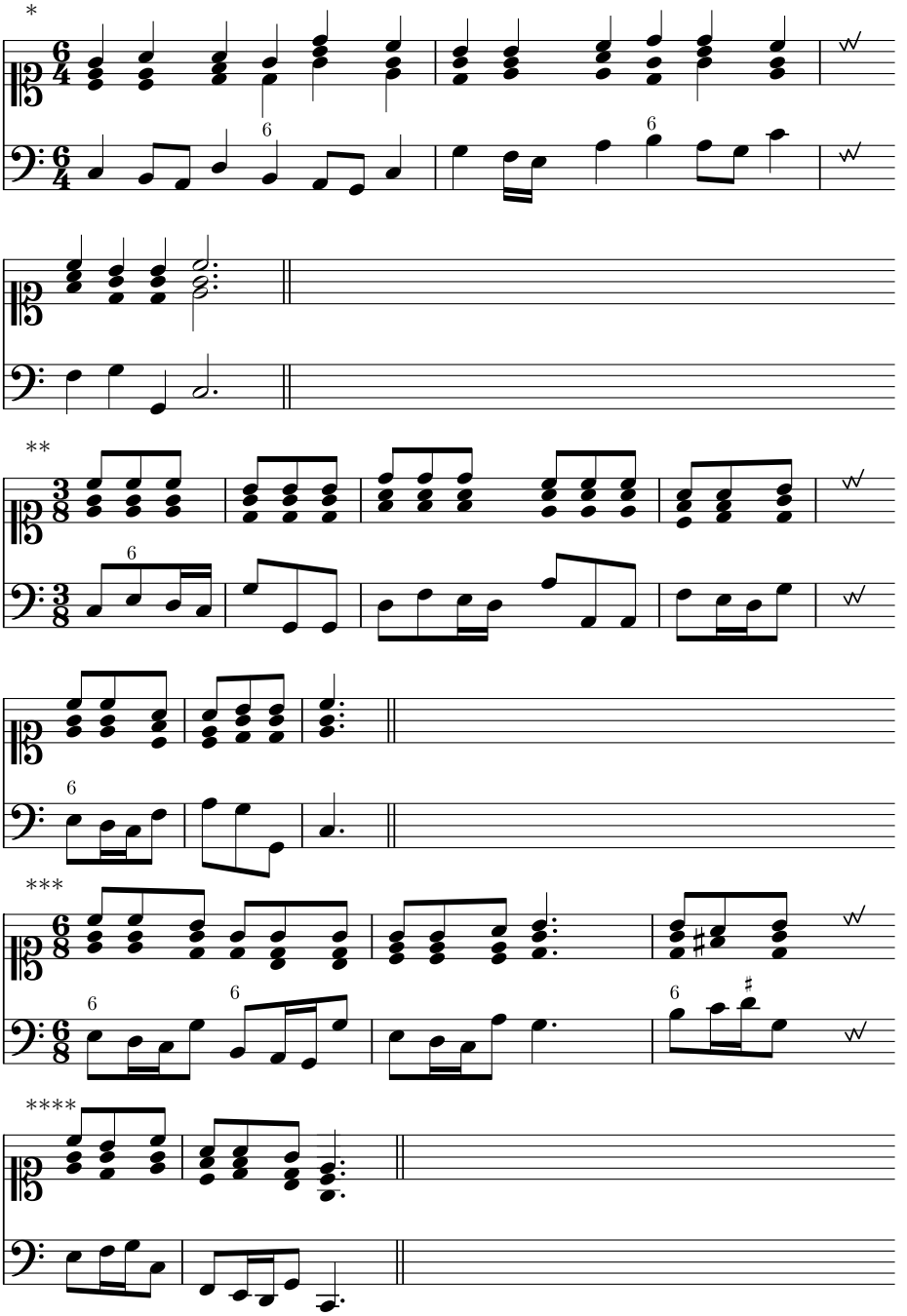


§23

If, however, these two shorter *notes* after the longer one descend stepwise, and if — *note well* — a leap follows, only in this case the *chord* belonging to the second quick *note* is played on the first quick *note*. Because in such cases the first quick *note* is only treated as an *accented passing tone* — although this *accented passing tone* is also sometimes used by *composers* for two ascending quick *notes* after a longer note; which depends on the *sense of judgment*, *practice* and ear of the *basso continuo player*, in that it remains true that *firm* rules cannot be given for all the *subtleties* of every art. For this reason, what has been said here can be better understood from the following *examples*:



*Soprano, 2nd measure: figures 4 3 missing for $\overline{\text{c}}$'s from 1st to 2nd beat; Right hand, 3rd measure: note heads should be open



97 M
98

98
99 N 2

*Bass, 2nd measure: f and e should be eighths
**Both hands, 3rd to 4th measure: missing barlines
***Bass, 2nd measure: 6 missing over e
****Bass, 1st measure: 6 missing over e

§24

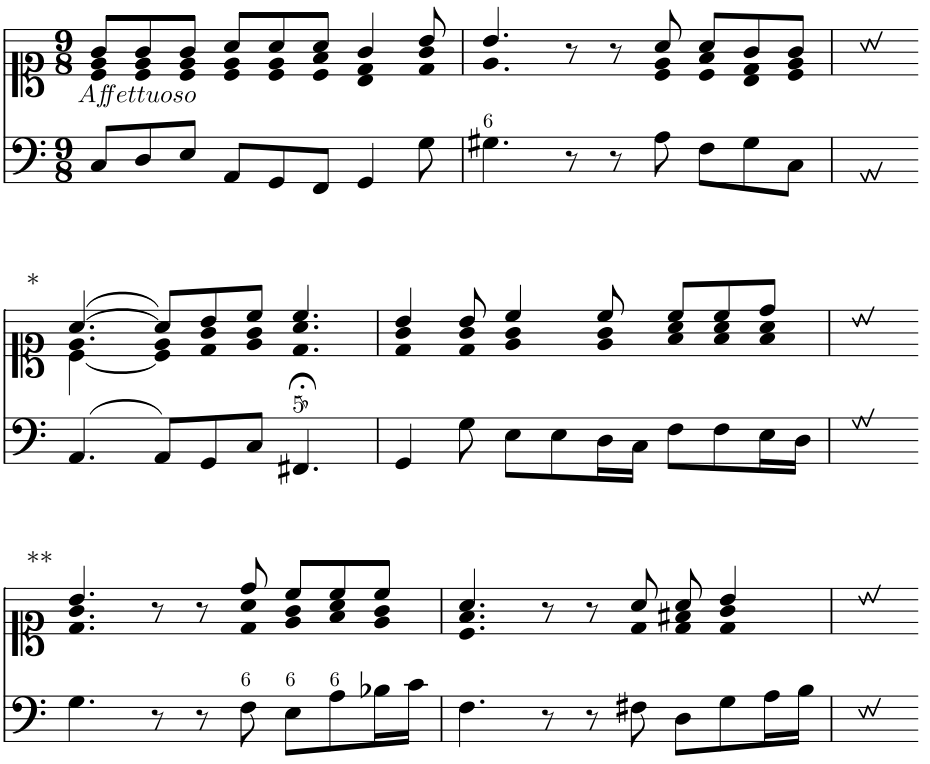
Only the $\frac{9}{8}$ and $\frac{12}{8}$ meters were purposely left out of the *examples* up till this point, namely for the reason that these *triple meters* can be *realized* in two manners, in the same way as was mentioned for $\frac{3}{2}$, $\frac{3}{4}$ and $\frac{6}{4}$, depending on whether the *tempo* is slow or fast.

§25

Because in these two *meters*, it does not occur rarely that the *composer* indicates *affettuoso* or *adagio*, and the *tempo* is then very slow — indeed often slower than a $\frac{3}{4}$ or $\frac{3}{2}$ *meter*. Only in such cases can the following general rules concerning *triple meters* be valid in these 2 *triple meters* as well, for which reason they have been included with the above given *general* rule.

§26

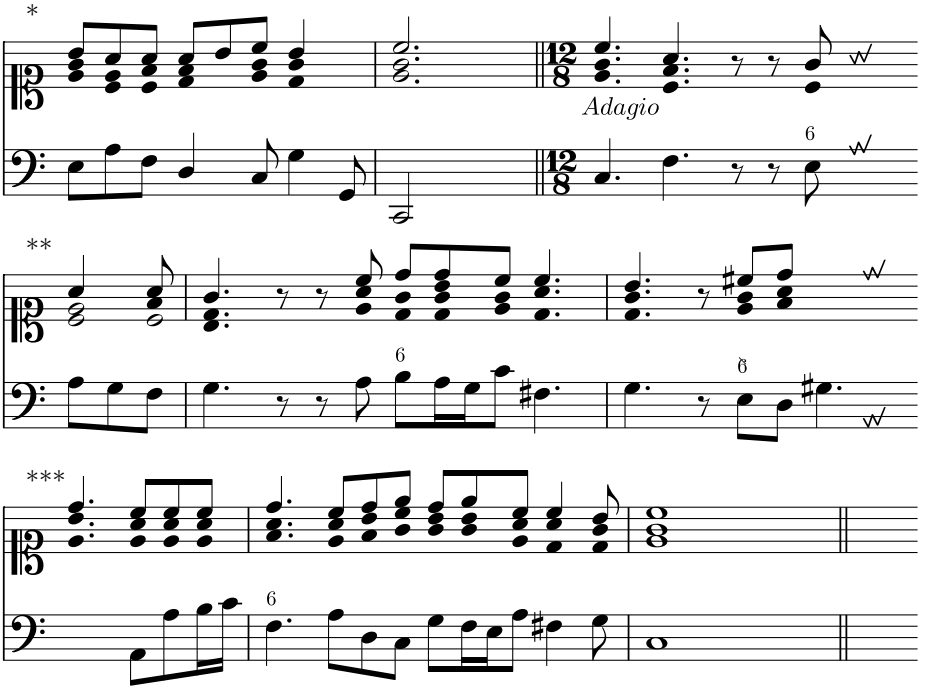
Thus, here we want to set two *general examples* in an *adagio* instead of the *examples* covered up till this point, in which all rules on quick *notes* for the *triple meters* given up till this point are contained at the same time:



99 N 2
100

*Right hand, 1st measure: fermata missing; Bass, 2nd measure: 6 missing over 1st e

**Bass, 2nd measure: 6 missing over f♯

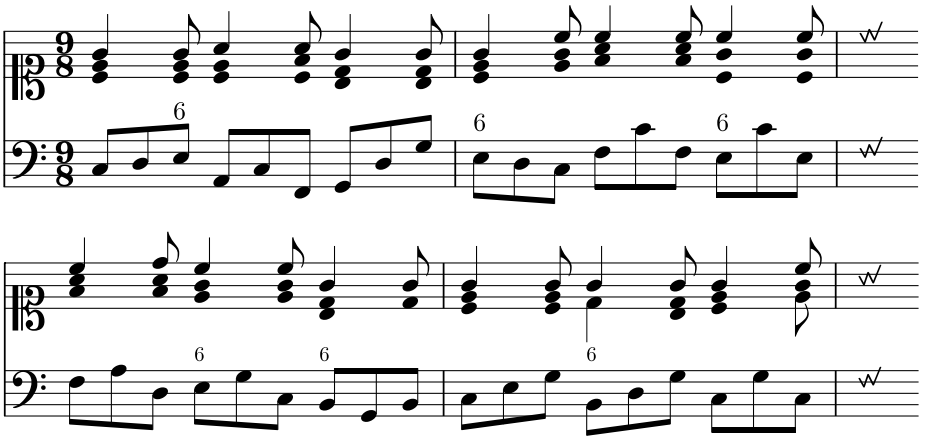


100
101 N 3

§27

If, however, these two *triple meters* remain in their natural quick *tempo*, it is to be noted in that case that the 8ths are *realized* just as the 16ths in the slow *meter*, namely one *chord* is played for every pair of leaping eighths, thus: |

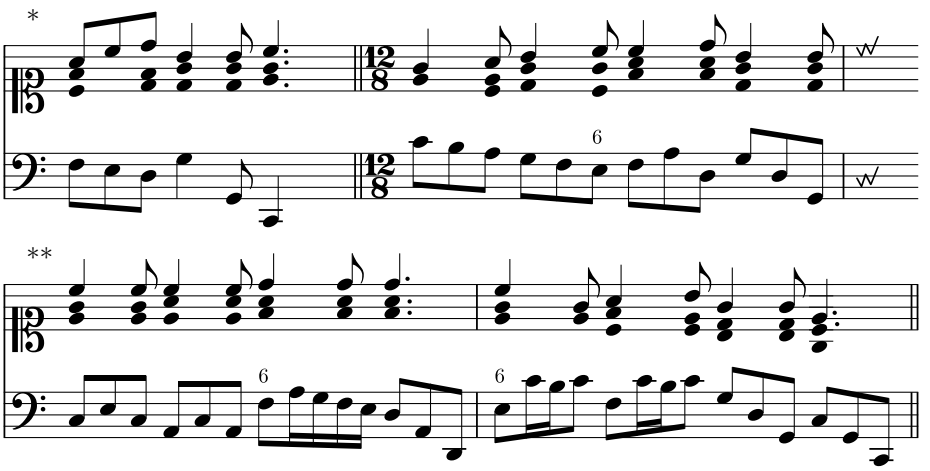
101 N 3
102



*Right hand, 1st measure: missing dot on last chord; Bass, 2nd measure: missing dot

**Alto, 1st measure: $\overline{e}$ should be quarter note; Tenor, 1st measure: $\overline{c}$'s rhythm should be quarter followed by eighth; Bass, 2nd measure: 5♭ missing over f♯; 3rd measure: g♯ belongs to following measure, missing 5♭

***Bass, 2nd measure: 6 missing over e; 5♭ missing over f♯; Both hands, 3rd measure: dots missing



102
103

§28

Thus, enough has been said about this *material*, if one does not want to make a *beginner* more *confused* than enlightened — the rest on another occasion.

The 4*th* Chapter

On the *application* of *chords*, *figures* and quick *notes* in all remaining *keys*.

§1

Up till this point we have only dealt with the easiest *key* in music, c *major*, in which we have *resolved* with diligence all necessary *principles* of *basso continuo* and brought them into *examples*. Now there is nothing else to do other than to *note* this: that in all the remaining *keys*, as many of them as there may be and as difficult as they may be, nothing which is in the least new can occur which was not already there before besides the prescribed ♯'s and ♭'s in all the remaining keys — rather, the rules given up till this point always remain immutable. And
103 as a re- | sult, henceforth it only depends on the *basso continuo player*'s getting
104 used to keeping the prescribed ♯'s and ♭'s in his memory in such a way that he does not play out of forgetfulness an f instead of an f♯, or g instead of g♯, etc.

§2

In order to prove all this and show the *beginner* in this art an extremely short path to further *advancement* at the same time, one can proceed in the following way:

*Bass, 1st measure: dot missing on *C*

**Soprano, 2nd measure: $\overline{\text{b}}$ should be $\overline{\text{g}}$; Tenor, 2nd measure: dot missing on g

§3

One composes here a *general example* in c *major* as we have had up till this point, which must meet two *requisites*. First, each and every one of the extensively covered rules from the previous three chapters must be contained in it concisely in such a way that practically every *note highlights* a *separate* rule. In addition to this, it has to modulate into all adjacent *keys* of *c major*. Afterwards, one *transposes* this *example* through the 4ths and 5ths into all the *major keys*, and then the *beginner* will even perceive clearly in these *examples*, which always remain the same, that he never has to learn anything in addition to the previously given rules besides the prescribed ♯'s and ♭'s.

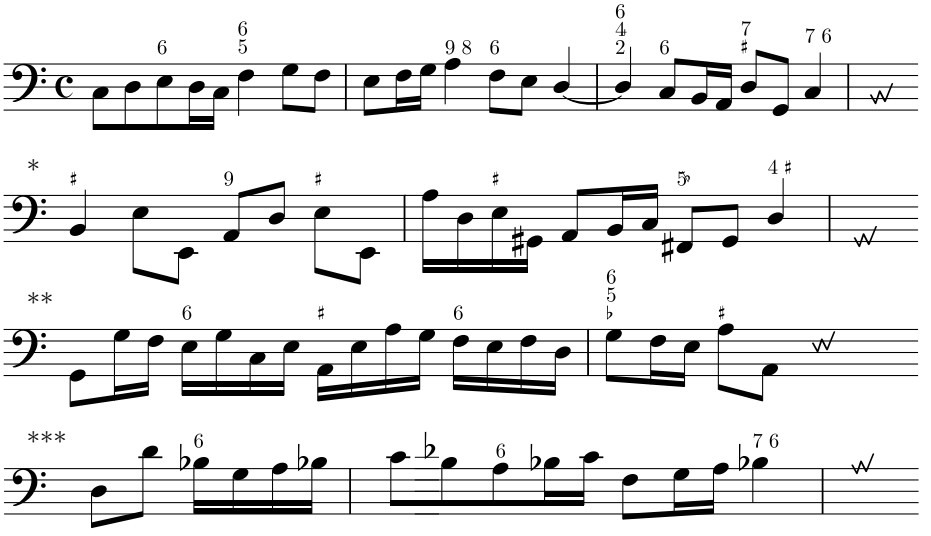
§4

The fact that the *example* has to modulate into all adjacent *keys* has a two-fold advantage. For firstly, in such a way, no *key* is left remaining which is not repeated 5, 6 or more times in a practical way through the many related and adjacent *keys*. Secondly, the *beginner* only needs to learn half of the *examples*: For it is not necessary to write a single thing in a *minor key*, because these are already present in the *keys* modulated to from the *major*. E.g. a *minor* has the same adjacent keys as c *major*; d *minor* the same as f *major*, e *minor* the same as g *major*, and so on throughout all the *keys*.

§5

After this approach to *basso continuo* has hopefully been *approved* adequately to *proceed* with, we then compose the following *general example* as a foundation: |

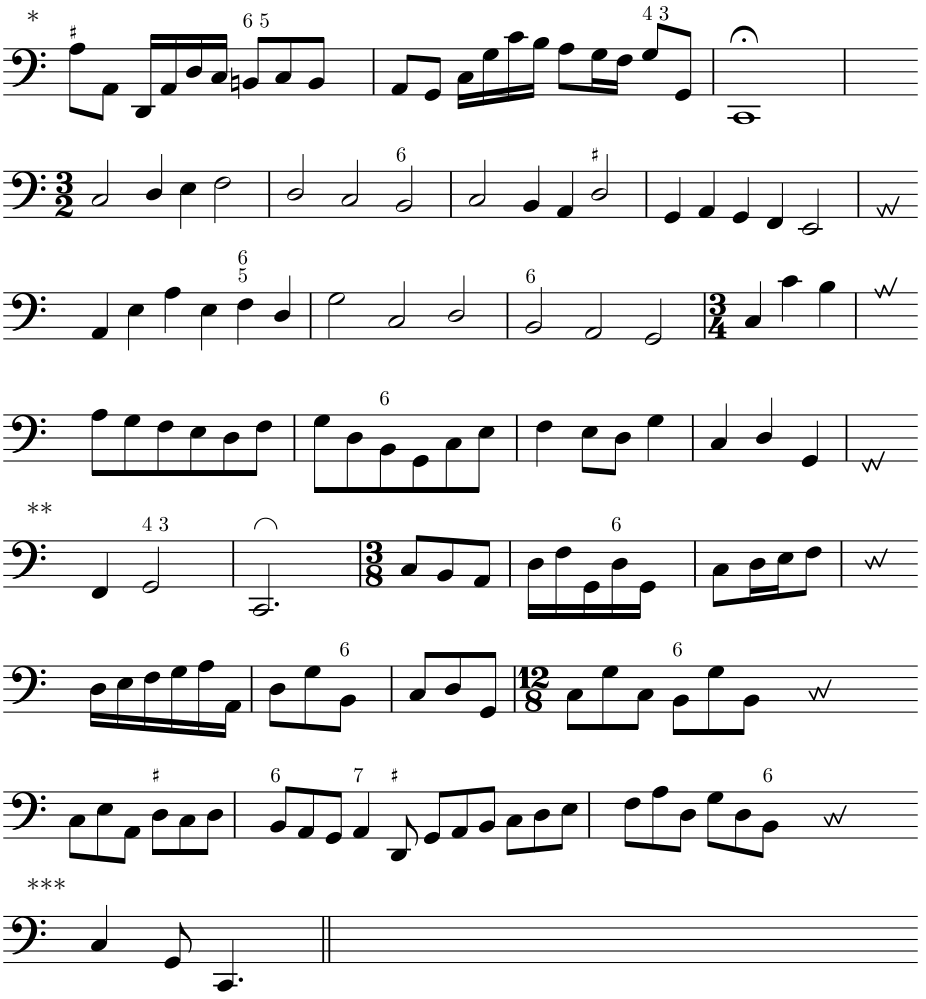
104
105 O



*1st measure: ♯ missing over 1st e; 2nd measure: ♮ missing before *G* on 6th eighth note in this and all parallel examples in entire chapter in all keys

**Custos should be placed at d, not e

***2nd measure: 1st ♭ misplaced at $\overline{\text{d}}$, should be at b



105 O
106

106
107 O 2

§6

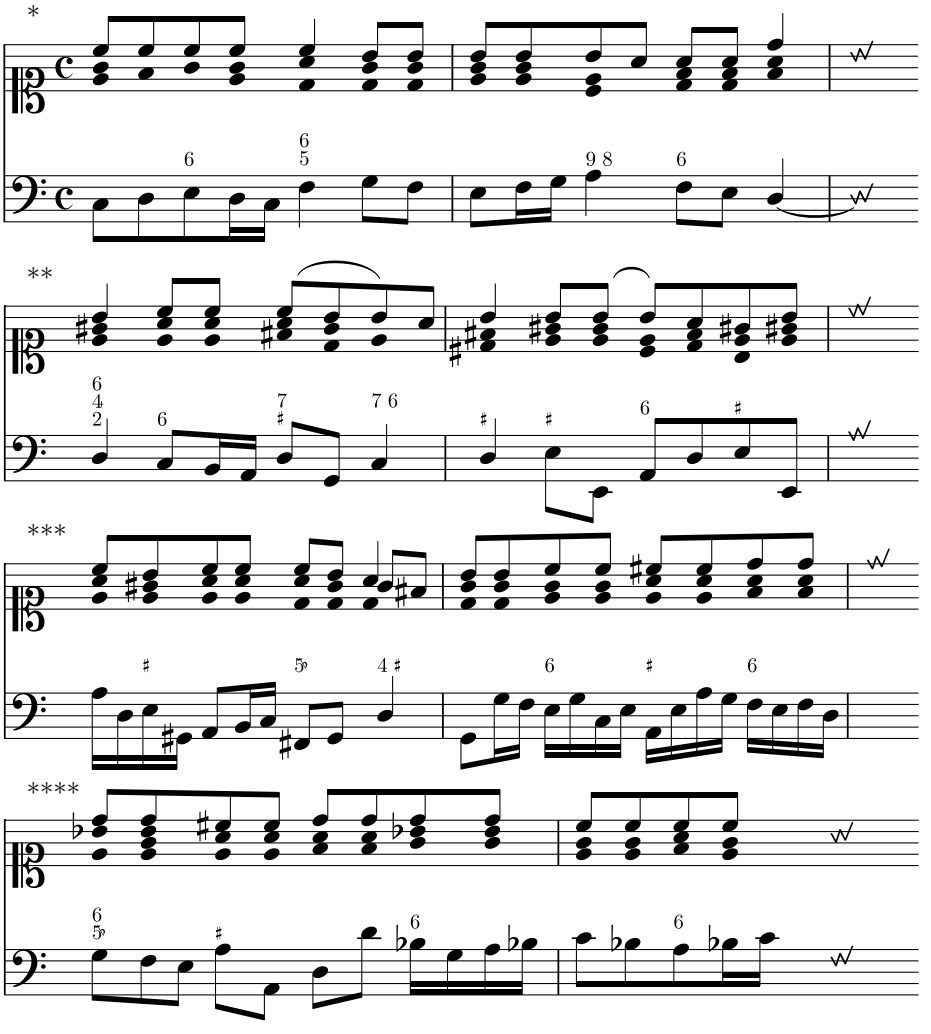
Now this must be *practiced* with all diligence according to the standard primary *chords* in the high and low register of the *keyboard*, as it is conceived as a short *review* of all rules given up till this point. And even if we wanted to write out the 3 primary *chords* as has been customary up till this point over the *notes* from beginning to end — this would indeed be much too extensive in this *example*, which in itself is already somewhat extensive. In order that the *beginner* in every case can indeed find counsel in his own *practice*, even here where it would be all but most necessary for him, for this reason in the following we want to give for every *transposed example* at least one of the 3 primary *chords*, from which one will be able to see for every *example* how the

*1st measure: 1st *B* should be quarter note; missing custos at c

**2nd measure: tie symbol should be fermata; 4th measure: 3rd note should be *B*, not *G*; final note *G* should be an eighth note

***Missing fermata on *C*

chords and successions can best follow one another. Accordingly, the previous *example* may be *realized* as such:



107 O 2
108

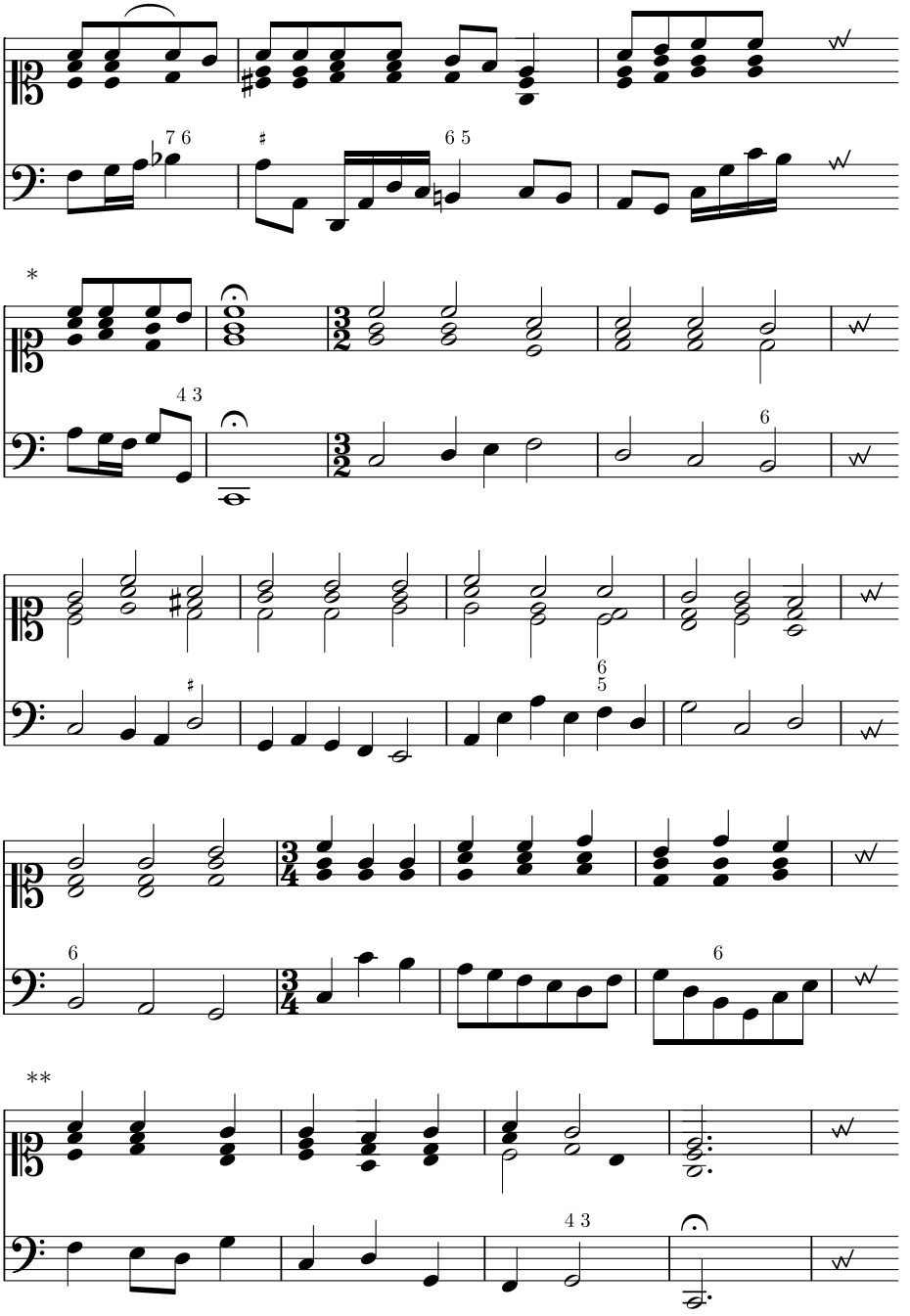
108
109

*Soprano, 1st measure: tie presumably missing between 4th and 5th $\overline{\overline{c}}$'s; 2nd measure: tie missing between 2nd and 3rd $\overline{b}$'s

**Soprano, 1st measure: tie missing between 2nd and 3rd $\overline{\overline{c}}$'s; tie should be over $\overline{b}$'s only, and not over 3rd $\overline{\overline{c}}$; Bass, 1st measure: missing tie from previous system; Alto, 2nd measure: 5th note should be $\overline{f}$, not $\overline{f\sharp}$ — for chord on 5th bass note in this and all parallel examples in all keys except the last on Heinichen's p. 156, the chord should be minor; Tenor, 2nd measure: 5th note should be $\overline{d}$, not $\overline{d\sharp}$ — mistake present in this and all parallel examples in all keys except on Heinichen's p. 126; Bass, 2nd measure: B not d for 1st d; 9 not 6

***Soprano, 1st measure: tie missing between 3rd and 4th $\overline{\overline{c}}$'s; Alto, 1st measure: tie missing between 2nd and 3rd $\overline{g}$'s; ♮ missing before $\overline{g}$ in this and all parallel examples in all keys; Bass, 1st measure: ♮ missing before *G*, see footnote * on p. 69; custos should be at g, no room in original

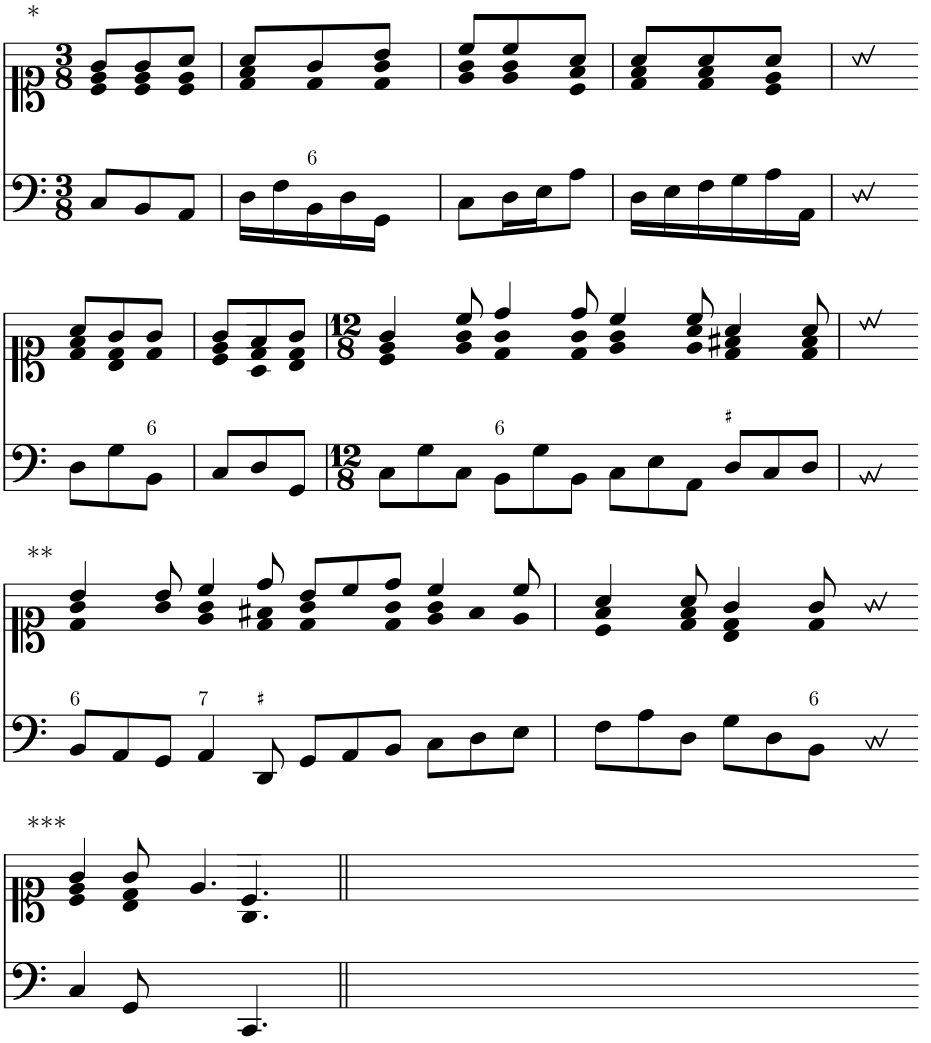
****Bass, 1st measure: rhythm should be an eighth followed by two sixteenths on 1st beat



109
110

*Soprano, 1st measure: missing tie between 2nd and 3rd $\overline{\overline{c}}$'s; Bass, 1st measure: 4 3 should be over previous note

**Right hand, 4th measure: missing fermata



110/111

111/112

§7

Once one has *practiced* this sufficiently through the 3 primary *chords*, or had one's *student practice* it, one then *transposes* the *example* into the easiest adjacent *key*, which is *F major*. Here one demonstrates that it is played just as the previous *example* throughout, only that one always diligently remembers and plays the prescribed ♭ instead of b. The *transposition* is therefore the following:

This has to be *transposed* into *F major*.[1]

*Bass, 2nd measure: *G* should be eighth; 3rd measure: f not a

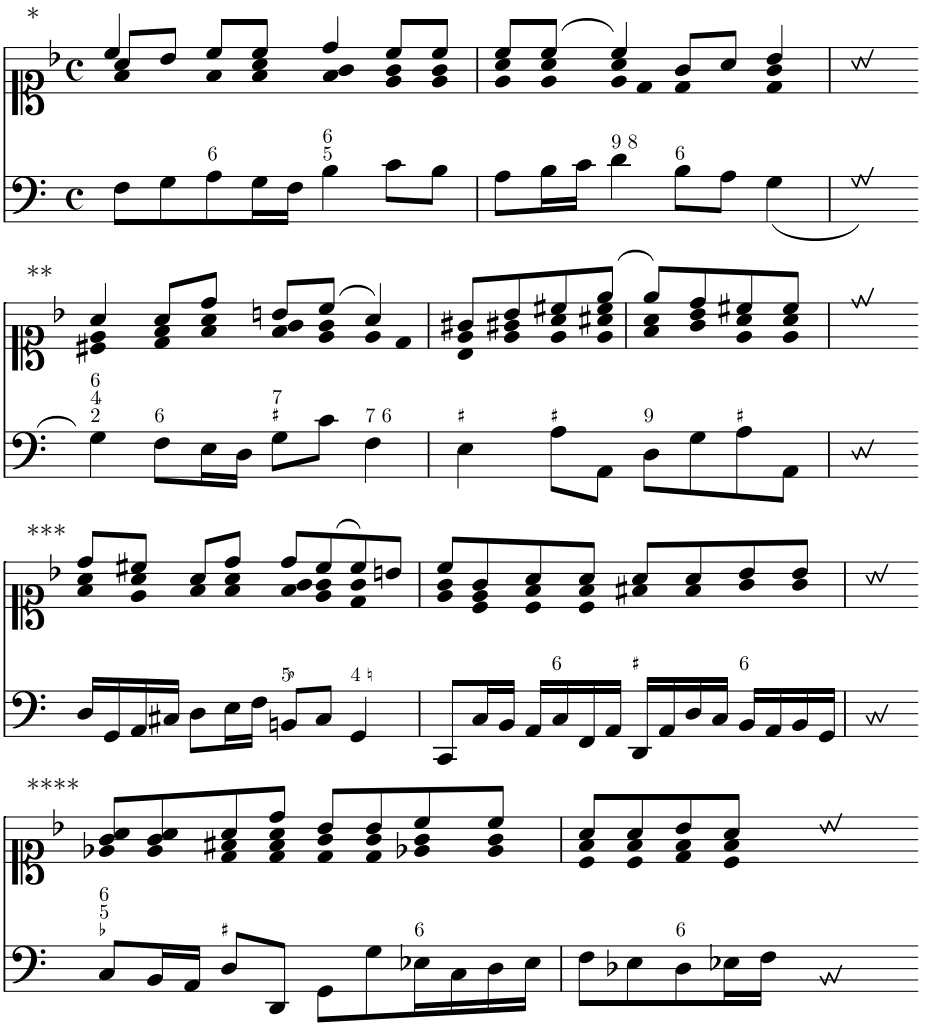
**Alto, 1st measure: tie missing between 2nd and 3rd $\overline{\text{g}}$'s; Tenor, 1st measure: $\overline{\text{f}}$ not $\overline{\text{f♯}}$ — mistake present in all other examples in all keys except on Heinichen's pp. 137 and 152, 160

***Both hands: spacing incongruous between voices; fermatas missing

[1]It appears as if Heinichen or the printer forgot to include the bass line for F major, as all other keys include the bass line alone. See Appendix B p. 251 for translators' reconstruction.

§8

If one cannot manage everything, only then does one inform oneself with the following prescript, which has preferentially been placed here *separately* for these reasons:



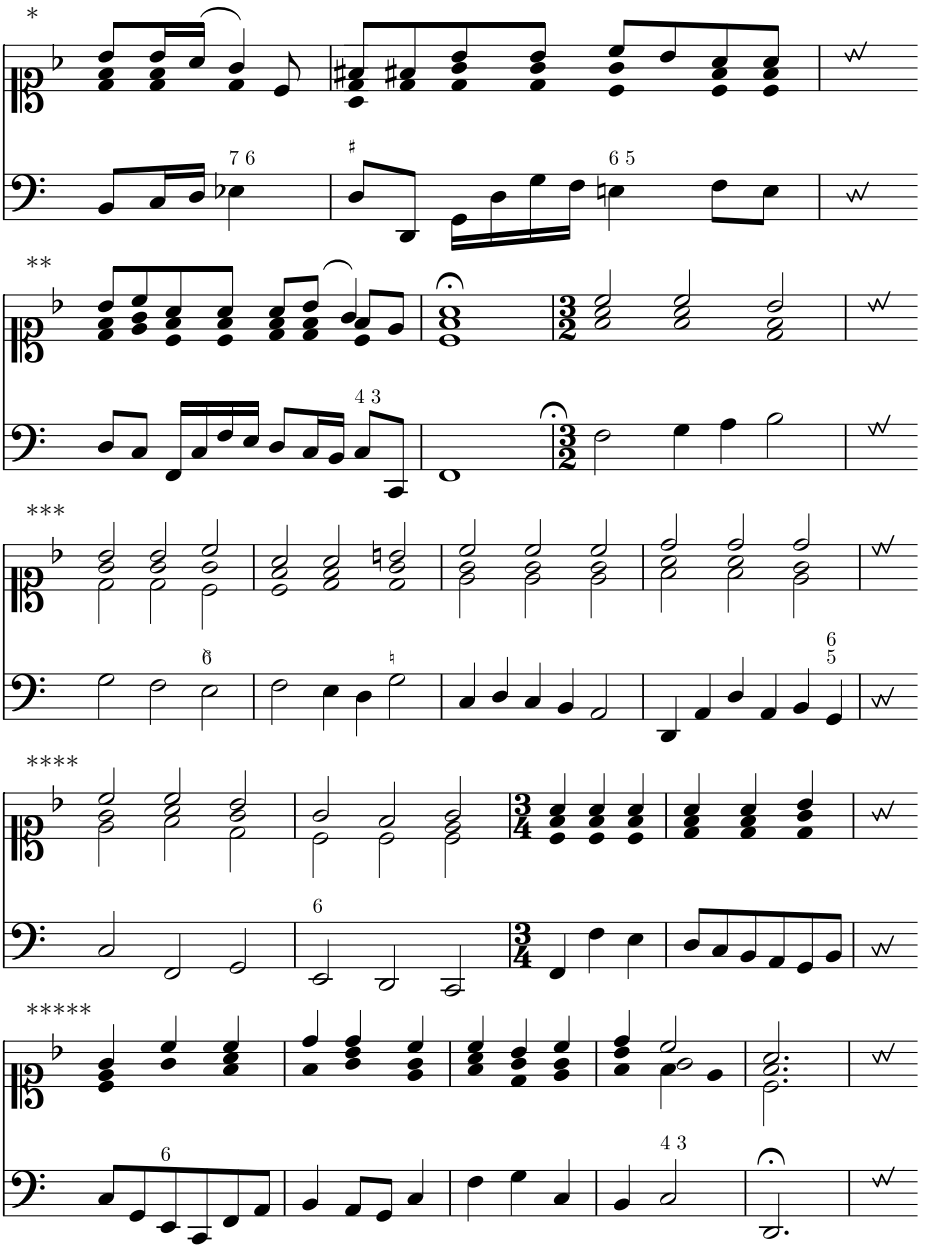
112
113 P

*Tenor, 1st measure: tie presumably missing between 3rd and 4th $\overline{\text{f}}$'s; Bass, entire example: missing F major key signature; Right hand, 2nd measure: tie belongs to tenor $\overline{\text{e}}$'s; Soprano, 2nd measure: $\overline{\text{a}}$ not $\overline{\overline{\text{c}}}$ for 3rd $\overline{\overline{\text{c}}}$; Alto, 2nd measure: $\overline{\text{f}}$ not $\overline{\text{a}}$ for 3rd $\overline{\text{a}}$

**Right hand, 1st measure: tie belongs to tenor $\overline{\text{e}}$'s; Tenor, 1st measure: tie missing between 2nd and 3rd $\overline{\text{f}}$'s; Right hand, 2nd measure: extraneous barline in middle of measure; $\overline{\text{a}}$ not $\overline{\text{b♭}}$ on 4th eighth note; Soprano, 2nd measure: ♮ missing before 2nd eighth note; ♭ missing before 6th eighth note

***Soprano, 1st measure: ♮ missing before 6th eighth note; Tenor, 1st measure: tie missing between 3rd and 4th $\overline{\text{f}}$'s; Bass, 1st measure: ♯ missing over *A*; Tenor, 2nd measure: missing notes presumably four eighth note $\overline{\text{d}}$'s; Bass, 2nd measure: 1st 6 should be over previous *A*

****Bass, 2nd measure: 1st ♭ should be placed at e, not d



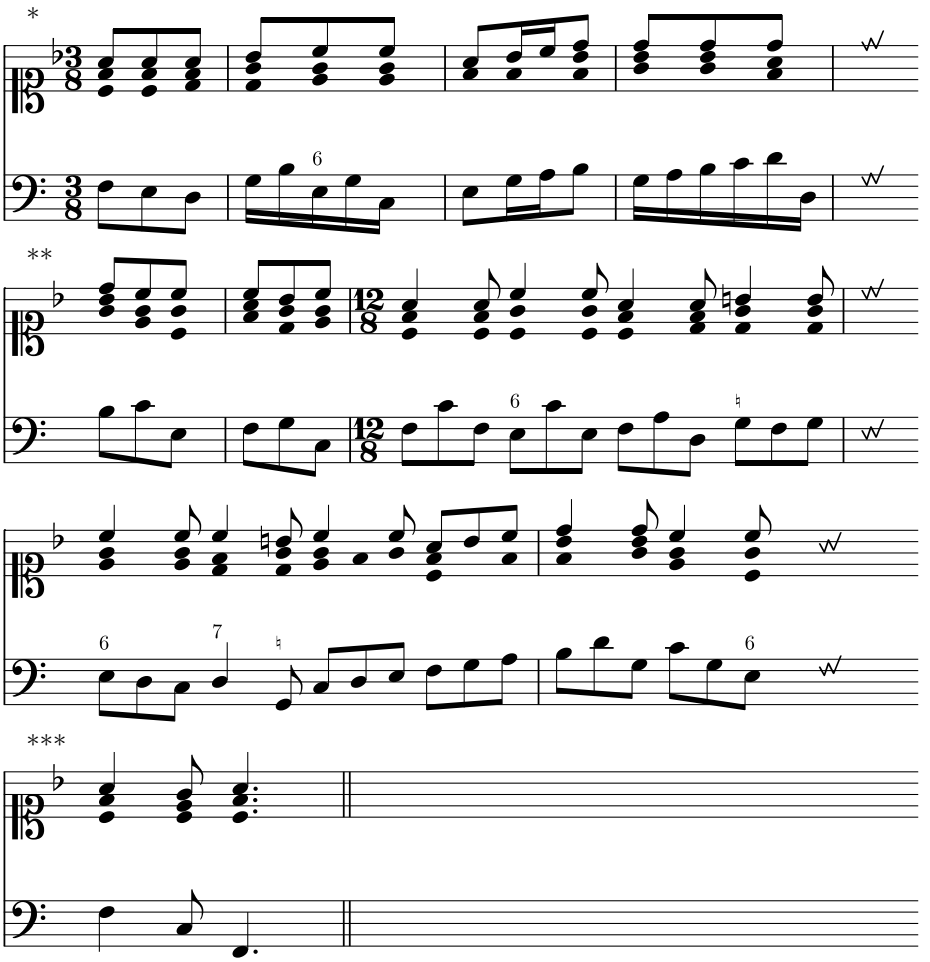
*Right hand, 1st measure: key signature incorrect, ♭ should be at $\overline{\text{b}}$, not $\overline{\text{a}}$; tie belongs to tenor

**Right hand, 1st measure: tie belongs to alto $\overline{\text{f}}$'s

***Bass, 1st measure: 6 not 6̸; Alto, 3rd measure: 3rd $\overline{\text{g}}$ should be $\overline{\text{a}}$; Tenor, 4th measure: $\overline{\text{f}}$ not $\overline{\text{e}}$; Bass, 4th measure: figure $\frac{6}{5}$ should be over previous *B*

****Soprano, 4th measure: 2nd $\overline{\text{a}}$ should be $\overline{\text{b♭}}$

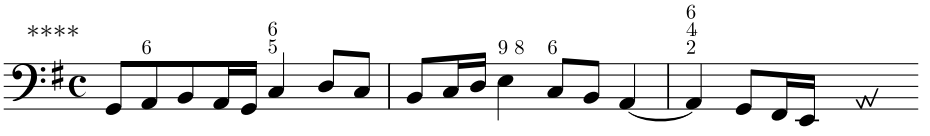
*****Tenor, 4th measure: tie missing for $\overline{\text{f}}$'s; Right hand, 5th measure: missing fermata; Bass, 5th measure: *F* not *D*



115 P 2
116

§10 [sic][2]

Here one gives a *beginner* the opportunity to also get used to the prescribed *chromatic signs*, and so one *transposes* the *general example* into *G major* as the next easiest *key* after the previous.



116
117 P 3

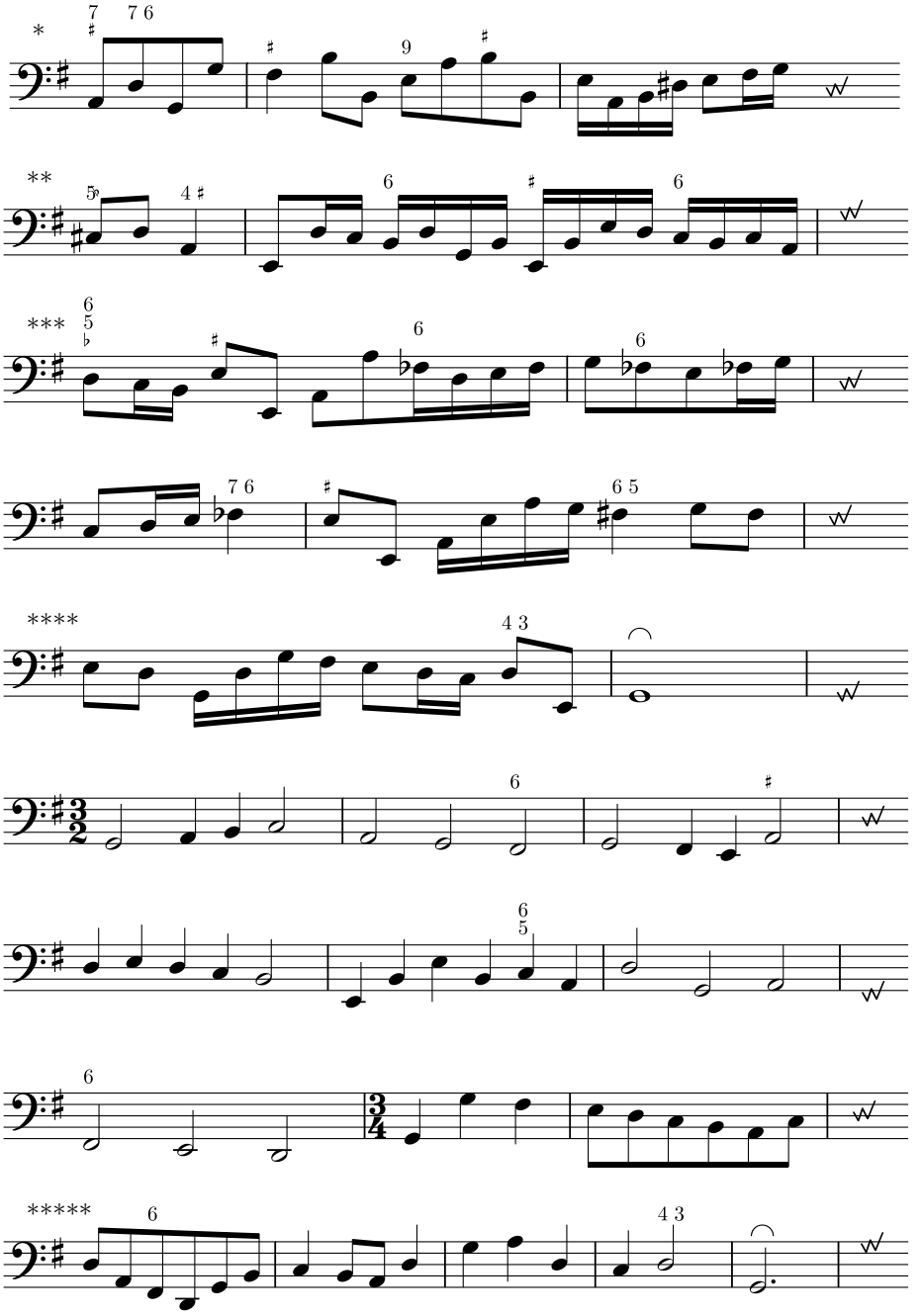
*Bass, 2nd measure: c should be eighth note; 3rd measure: f not e

**Bass, 1st measure: g not b♭, according to custos at end of previous staff and other examples; 6 missing over e

***Both hands: fermatas missing at the end

[2]"§. 10." should be "§. 9.", and all following paragraphs in the chapter should be adjusted accordingly.

****1st measure: 6 should be over *B*, not *A*; 3rd measure: 6 missing over *G*



117 P 3
118

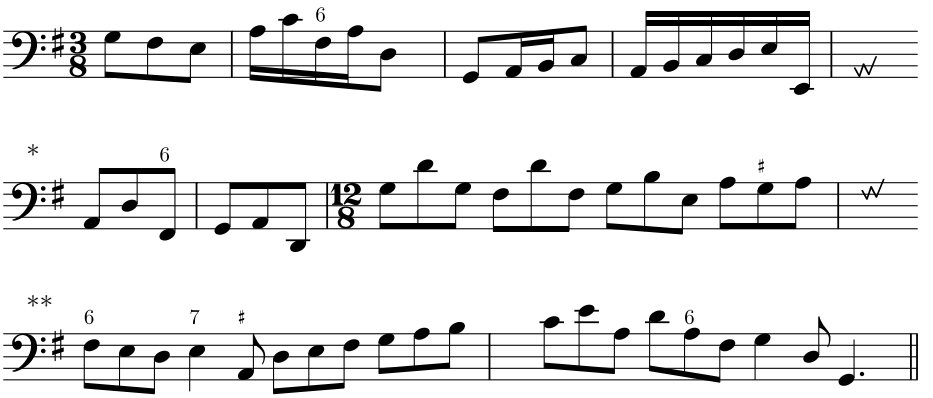
*3rd measure: ♯ missing over *B*

**2nd measure: *D* not *E*; custos should be at d, not g

***2nd measure: 6 should be over e, not f; extraneous barline at end

****1st measure: *D* not *E*; 2nd measure: tie symbol should be fermata

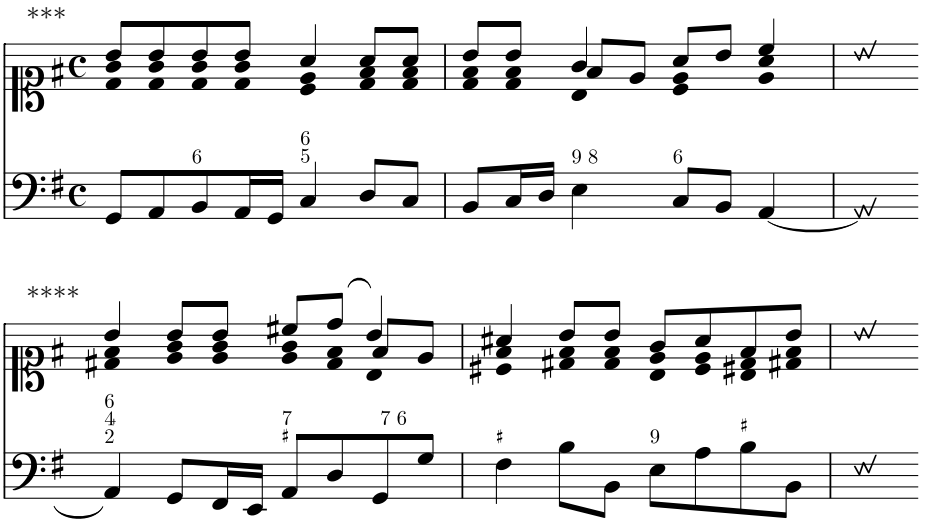
*****5th measure: tie symbol should be fermata



118
119

§11

This has to be *practiced* again through the 3 primary *chords*, and in the same way there is nothing new to acquire besides the fact that one always plays the prescribed f♯ instead of the f. If a *beginner* does not seem to manage, only then should one consult the following:



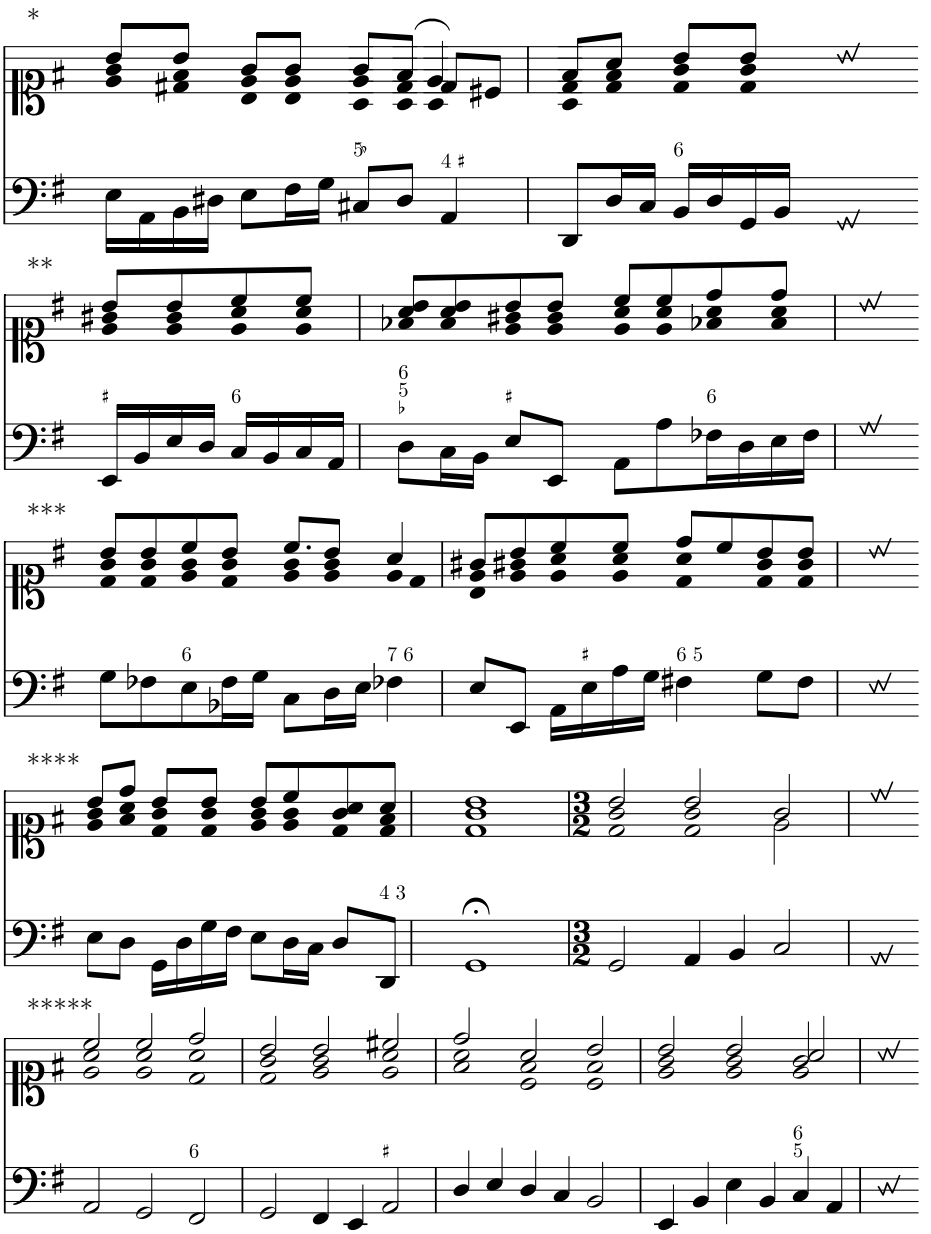
119
120

*3rd measure: 6 missing over 1st f♯; ♯ should be over first a, not g

**2nd measure: 6 missing over $\overline{\text{c}}$; 6 should be over f♯, not a; fermata missing at end

***Alto, 1st measure: $\overline{\text{g}}$ not $\overline{\text{e}}$; tie presumably missing between 4th and 5th $\overline{\text{g}}$'s; Tenor, 1st measure: $\overline{\text{c}}$ should be $\overline{\text{e}}$; Alto, 2nd measure: tie missing between 2nd and 3rd $\overline{\text{f♯}}$'s

****Right hand, 1st measure: tie belongs to alto; Alto, 1st measure: tie missing between 2nd and 3rd $\overline{\text{g}}$'s; Bass, 1st measure: 6 missing over 1st *G*; Alto, 2nd measure: 1st $\overline{\text{e}}$ should be $\overline{\text{f♯}}$, missing tie from previous note; ♯ should be placed at $\overline{\text{d}}$, not $\overline{\text{c}}$; Bass, 2nd measure: ♯ missing over 1st b



120
121 Q

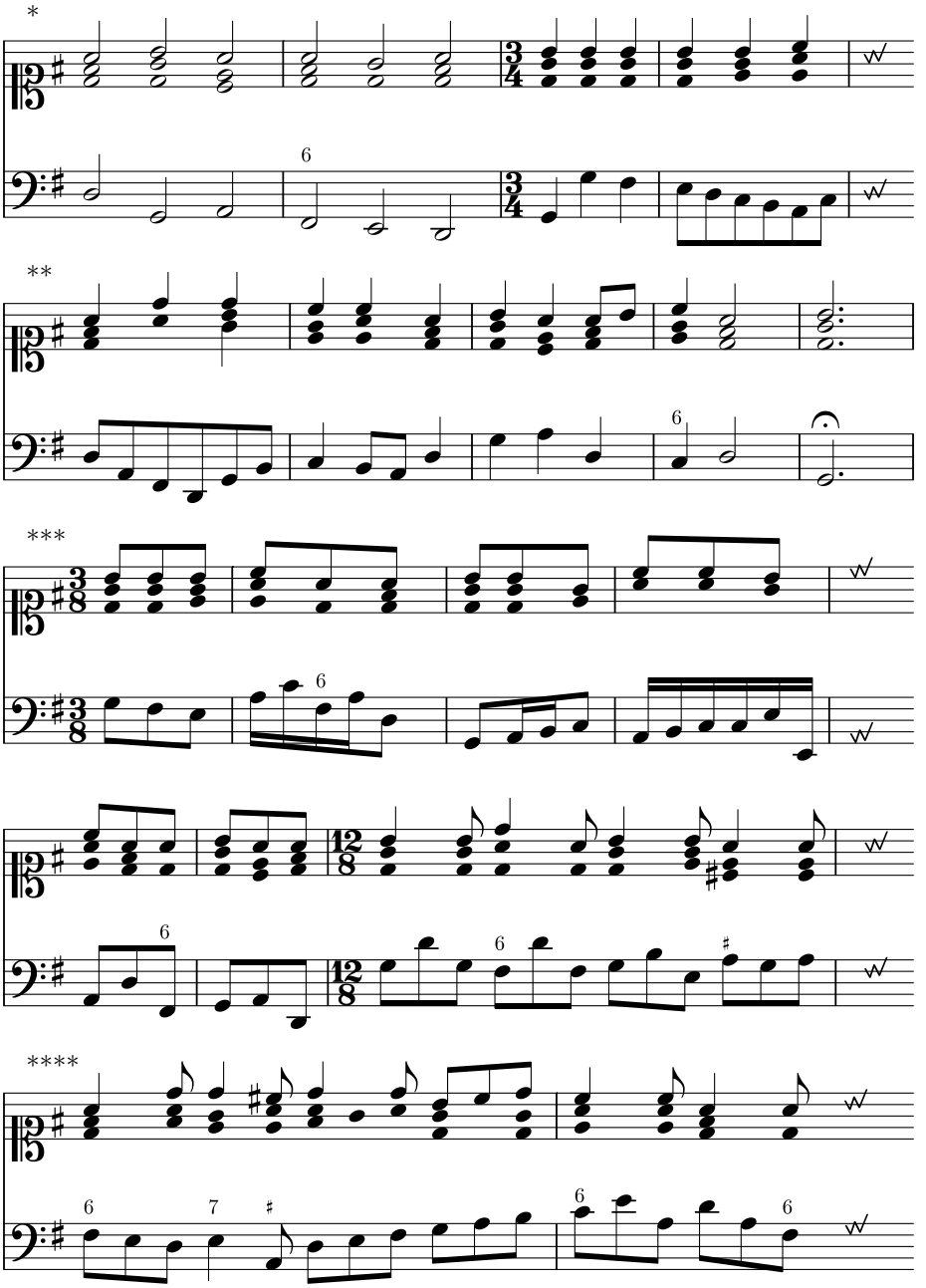
*Right hand, 1st measure: tie belongs to alto $\overline{\text{d}}$'s; Soprano, 1st measure: tie missing between 2nd and 3rd $\overline{\text{g}}$'s; Bass, 1st measure: ♯ missing over *B*

**Right hand: ♯ misplaced at $\overline{\text{b}}$, should be at $\overline{\text{f}}$

***Right hand: ♯ misplaced at $\overline{\text{b}}$, should be at $\overline{\text{f}}$; Soprano, 1st measure: extraneous dot; Tenor, 1st measure: tie missing between 3rd and 4th $\overline{\text{e}}$'s; Bass, 1st measure: 2nd ♭ should be placed at f, not *B*; 2nd measure: ♯ missing over 1st e

****Alto, 1st measure: tie missing between 5th and 6th $\overline{\text{g}}$'s; Bass, 1st measure: 4 3 should be over preceding note d; Right hand, 2nd measure: fermata missing

*****Tenor, 3rd measure: $\overline{\text{d}}$'s not $\overline{\text{c}}$'s

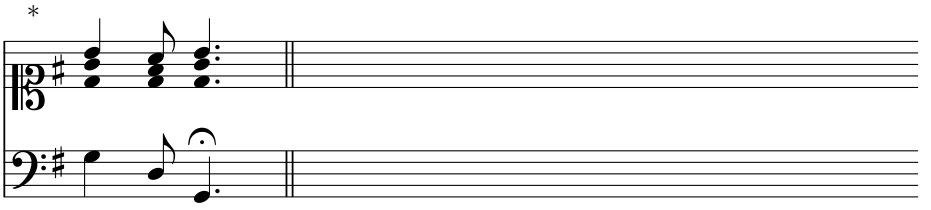


*Soprano, 4th measure: 2nd note should be $\overline{\overline{c}}$, not $\overline{b}$; Tenor, 4th measure: $\overline{e}$ not $\overline{d}$

**Alto, 4th measure: 4 3 suspension present in original is not present in realization; Bass, 4th measure: extraneous 6; Right hand, 5th measure: fermata missing; Both hands: custodes missing at $\overline{b}$ and g, no room in original

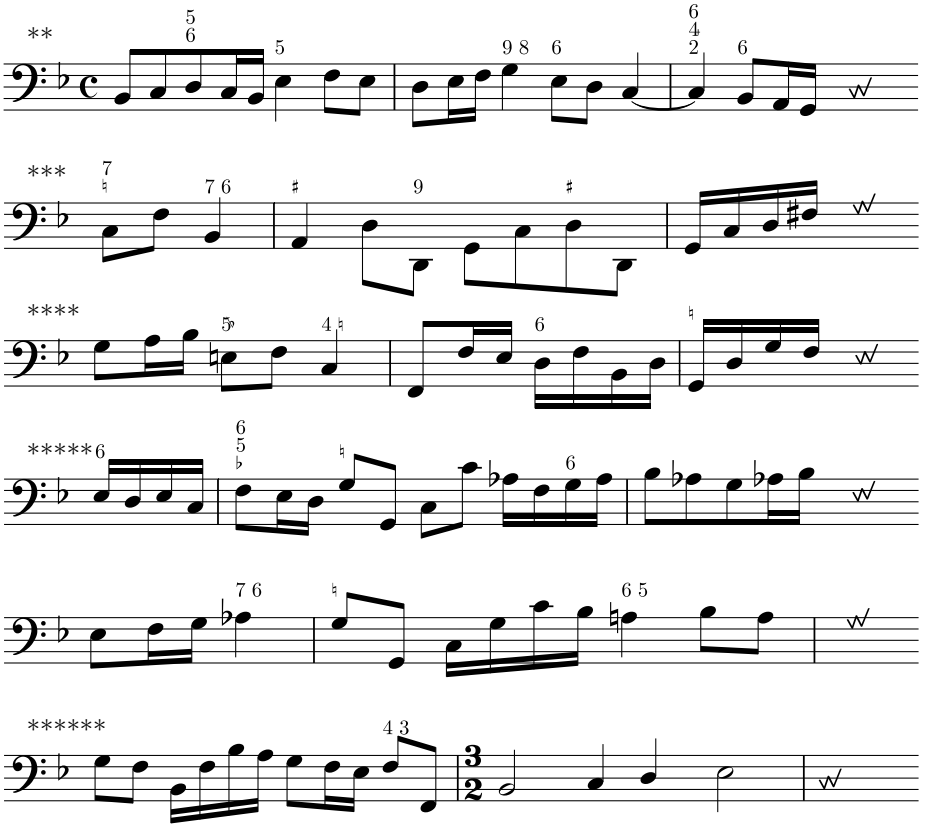
***Bass, 4th measure: 4th note should be d, not c

****Soprano, 1st measure: tie missing between 1st and 2nd $\overline{\overline{d}}$'s



§12

Now one transposes the previous *F major* a 4th into *B♭ major*; for then a *beginner* must begin to get used to 2 prescribed ♭'s, and using b♭ and d♯ instead of b and e — nothing further which is new occurs.



123 Q 2
124

*Right hand: fermata missing

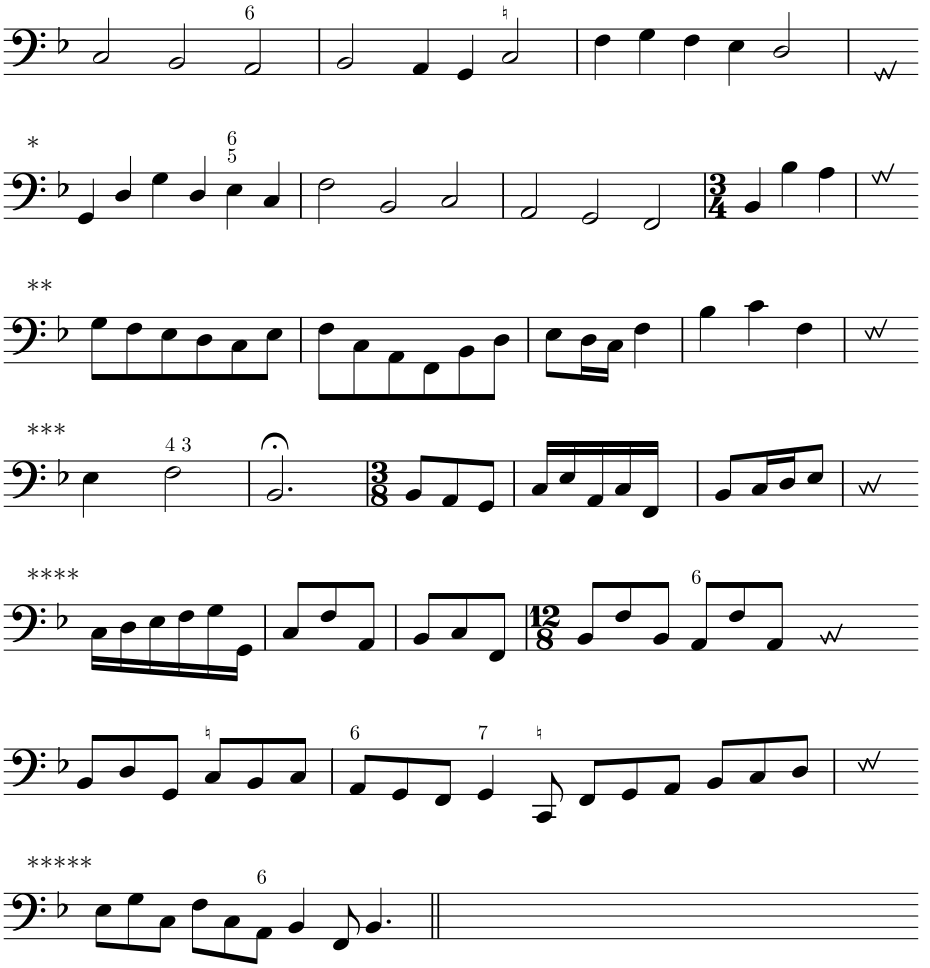
**1st measure and entire example; ♭ missing for *B*; 1st measure: $\frac{6}{5}$ and 6, not $\frac{5}{6}$ and 5

***2nd measure: ♯ missing over 1st d; 9 should be over *G*, not *Contra-D*; 3rd measure: ♯ missing over d

****2nd measure: extraneous barline in middle of measure

*****2nd measure: 6 should be over g♯, not g; 3rd measure: 6 missing over g

******2nd measure: 3 in time signature impossible to decipher; presumably missing full measure of *B♭* with fermata before $\frac{3}{2}$ meter



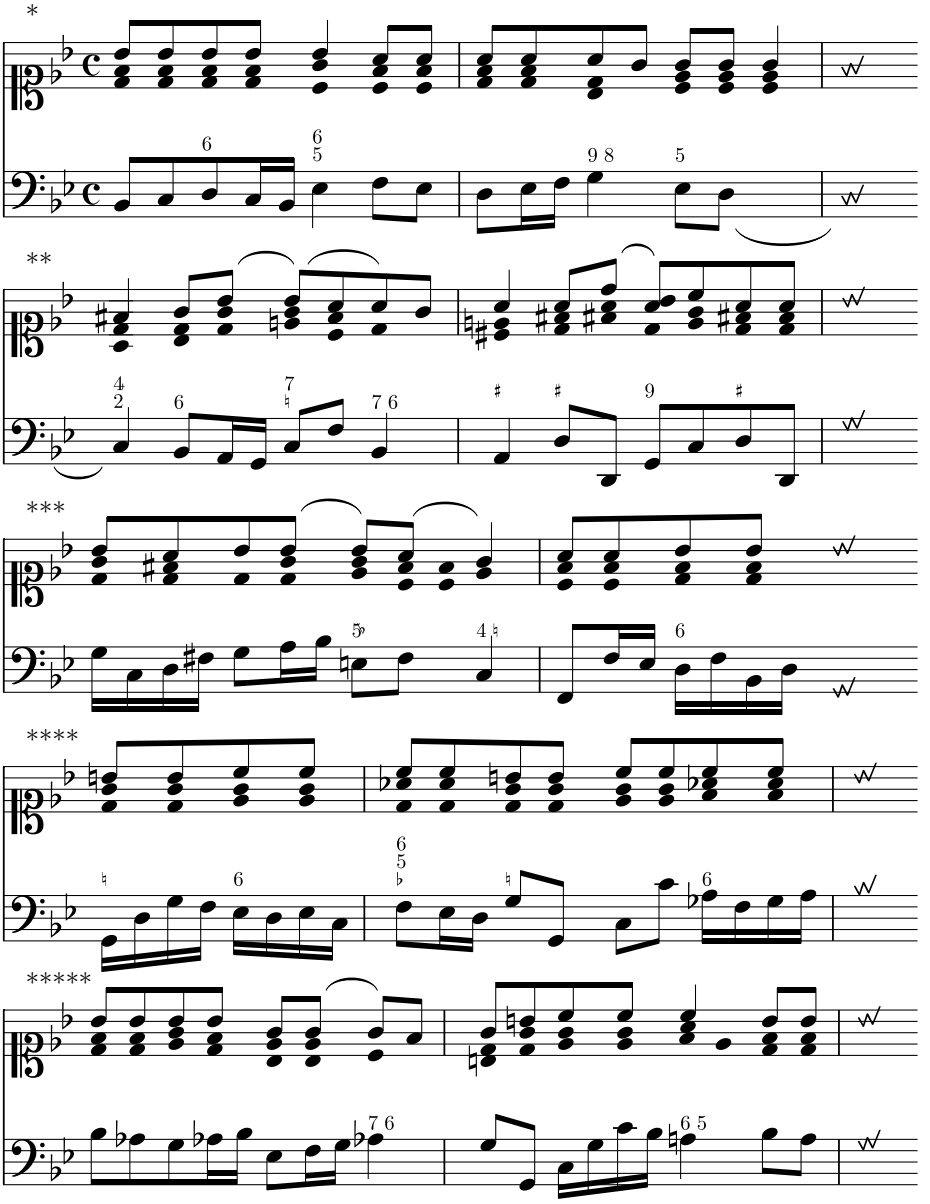
124
125 Q 3

125 Q 3
126

§13

One *practices* this, or has his student *practice* this, as is customary starting with the 3 primary *chords*. If one cannot manage, only then should one refer to the following *example*:

*3rd measure: 6 missing over *A*
**2nd measure: 6 missing over *A*
***4th measure: 6 missing over *A*; *F* should be eighth note
****2nd measure: 6 missing over *A*
*****missing fermata at end



126/127

127/128

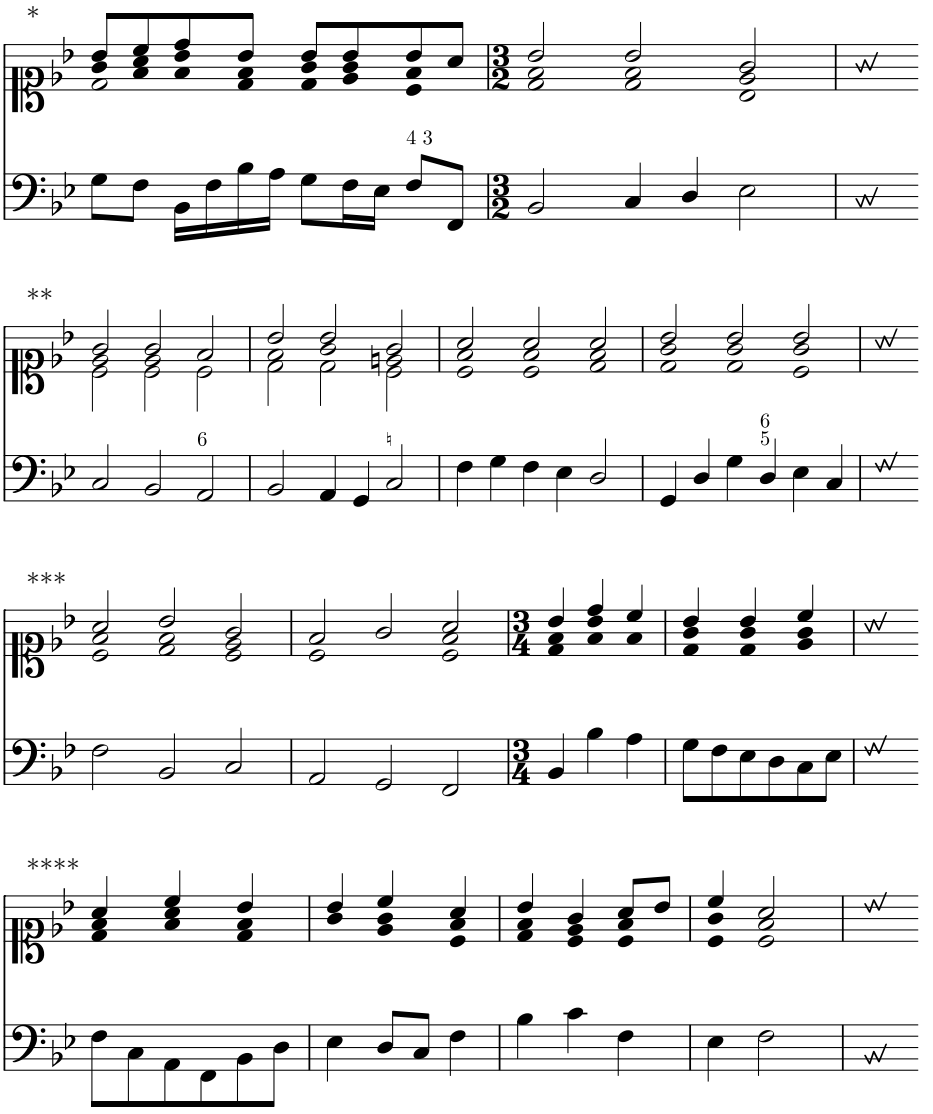
*Soprano, 1st measure: tie presumably missing between 4th and 5th $\overline{\text{b}}$'s; 2nd measure: missing ties between 2nd and 3rd $\overline{\text{a}}$'s; Bass, 2nd measure: 6 not 5; c missing as last quarter note with tie to following measure; extraneous tie on final d

**Bass, 1st measure: $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$ not $\frac{4}{2}$; Right hand, 2nd measure: tie belongs to alto

***Right hand, 1st measure: 2nd tie belongs to alto $\overline{\text{f}}$'s; Alto, 1st measure: $\overline{\text{f}}$'s not $\overline{\text{f♯}}$'s in 2nd half of measure; Tenor, 1st measure: $\overline{\text{e}}$'s not $\overline{\text{d♯}}$'s; Bass, 1st measure: ♯ missing over d; f not f♯ in 2nd half of measure

****Bass, 2nd measure: ♭ should be in front of a, not g

*****Bass, 1st measure: 6 missing over 1st g; 2nd measure: ♮ missing over 1st g



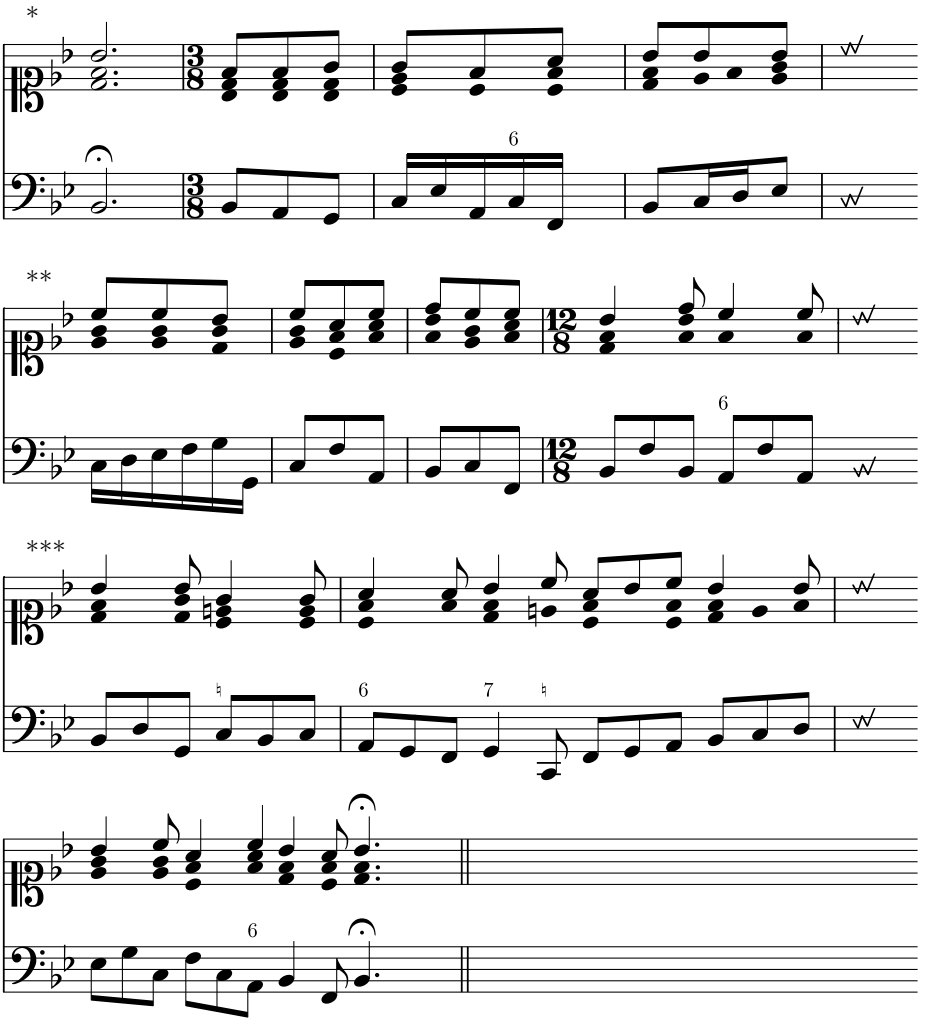
128
129 R

*Soprano, 1st measure: tie missing between 5th and 6th $\overline{\text{bb}}$'s; Tenor, 1st measure: open note head should be closed; presumably missing a full measure with fermata before $\frac{3}{2}$ meter (The same chord as at the beginning of the 2nd measure is played with a fermata for a full measure, which occurs as the last chord in the $\frac{4}{4}$ meter — compare to all other transpositions.)

**Bass, 4th measure: $\frac{6}{5}$ should be placed over e, not d

***Tenor, 4th measure: 2nd $\overline{\text{d}}$ should be $\overline{\text{d}\sharp}$; Bass: ♭ in key signature misplaced at f

****Tenor, 1st measure: $\overline{\text{c}}$ not $\overline{\text{d}}$ on 1st beat; Bass, 1st measure: 6 missing over *A*; 4th measure: 6 missing over e

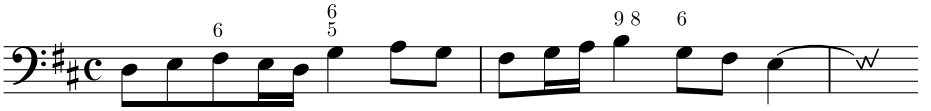


129 R
130

§14

Now the *beginner* also has to get used to two prescribed ♯'s, and therefore one *transposes* the previous g *major* up a 5th into d *major* and explains that nothing in the least new occurs besides the fact that one diligently keeps the c♯ and f♯ in one's memory instead of c and f: |

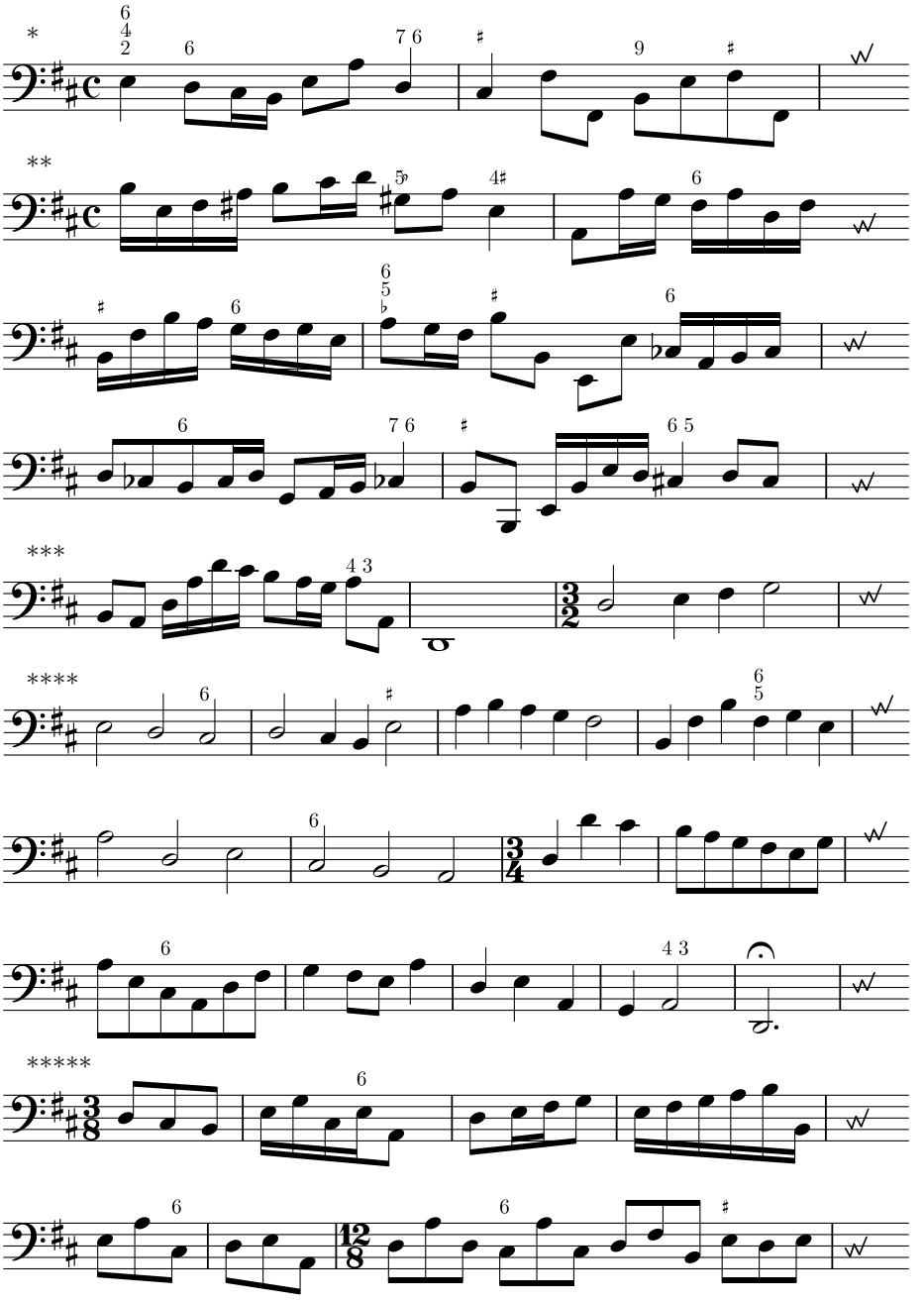
130
131 R 2



*Right hand, 1st measure: fermata missing; Bass, 3rd measure: 6 should be over *A*, not c; *F* should be eighth note

**Bass, 2nd measure: 6 missing over *A*; Right hand, 4th measure: extraneous barline at end

***Alto, 2nd measure: tie missing between 2nd and 3rd $\overline{\text{f}}$'s



131 R 2
132

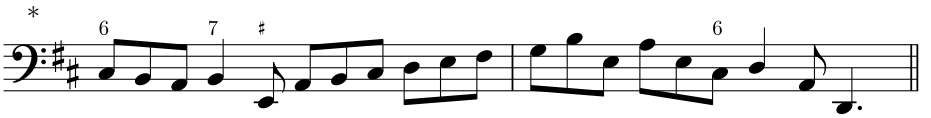
*1st measure: tie missing from previous measure; $\frac{7}{\sharp}$ missing over 2nd e

**1st measure: ♯ missing over f♯; ♯ should be at a, not f

***2nd measure: missing fermata

****4th measure: $\frac{6}{5}$ should be over g, not f♯

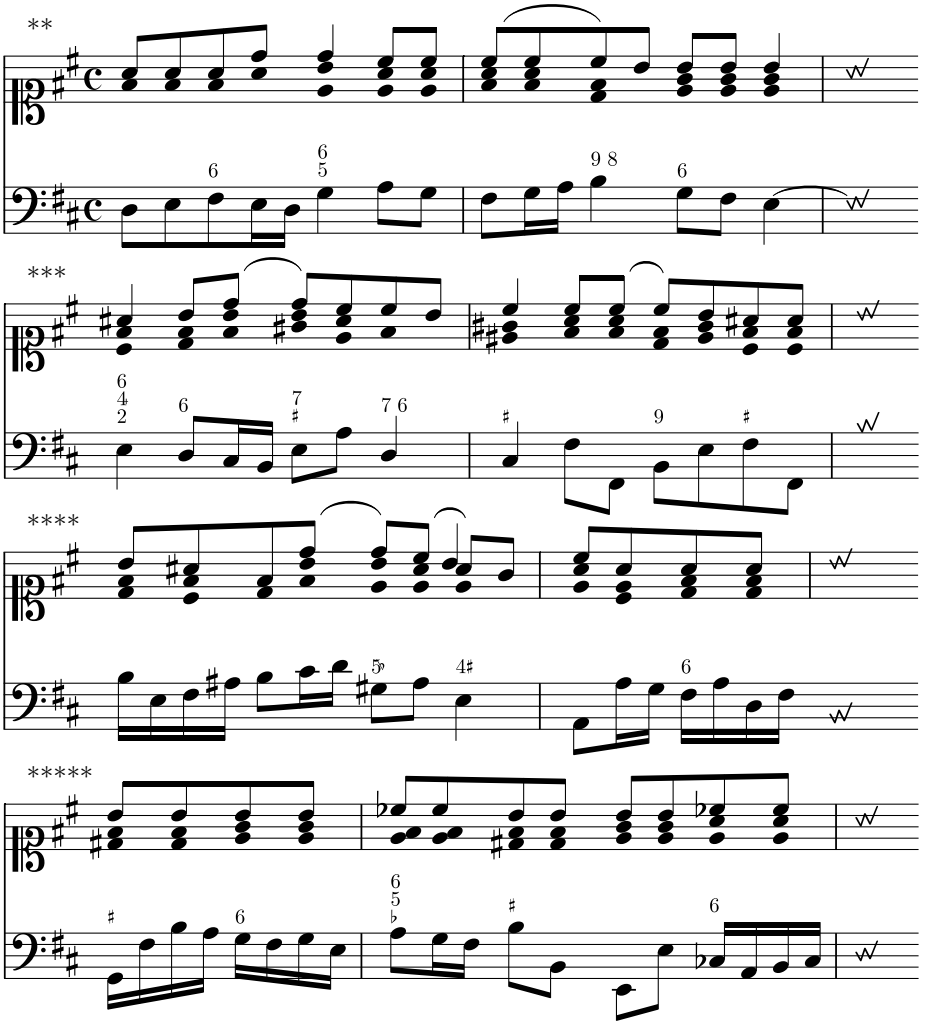
*****2nd measure: 6 should be over preceding c; custos should be at e, not c♯



§15

132
131 [sic] R 3

One *practices* this again through the standard 3 primary *chords*; in every case, however, a *beginner* may use the following as an aid:



131 [sic] R 3
134

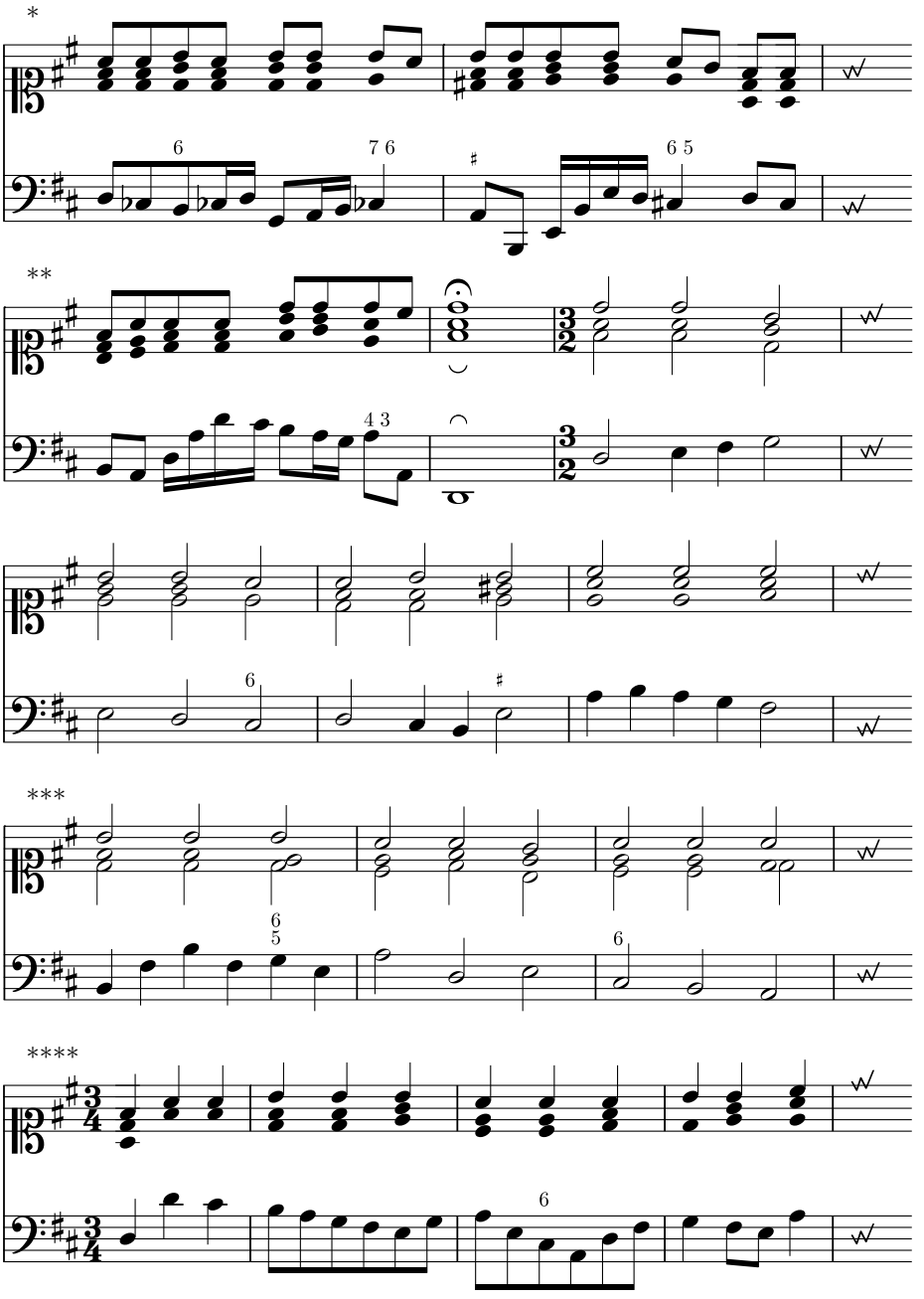
*2nd measure: missing fermata at end

**Soprano, 1st measure: tie presumably missing between $\overline{\overline{\text{d}}}$'s; Tenor, 1st measure: missing four eighth notes $\overline{\text{c}\sharp}$ $\overline{\text{c}\sharp}$ $\overline{\text{c}\sharp}$ $\overline{\text{f}\sharp}$ in 1st half of measure; Soprano, 2nd measure: tie should only extend over 2nd and 3rd $\overline{\overline{\text{c}\sharp}}$'s on suspension

***Soprano, 1st measure: tie missing on $\overline{\overline{\text{c}\sharp}}$'s; Bass, 1st measure: tie missing from previous measure

****Right hand, 1st measure: 2nd tie belongs to alto; Alto, 1st measure: $\overline{\text{g}\sharp}$ not $\overline{\text{g}}$; Right hand, 2nd measure: extraneous barline

*****Bass, 1st measure: *B* not *G*

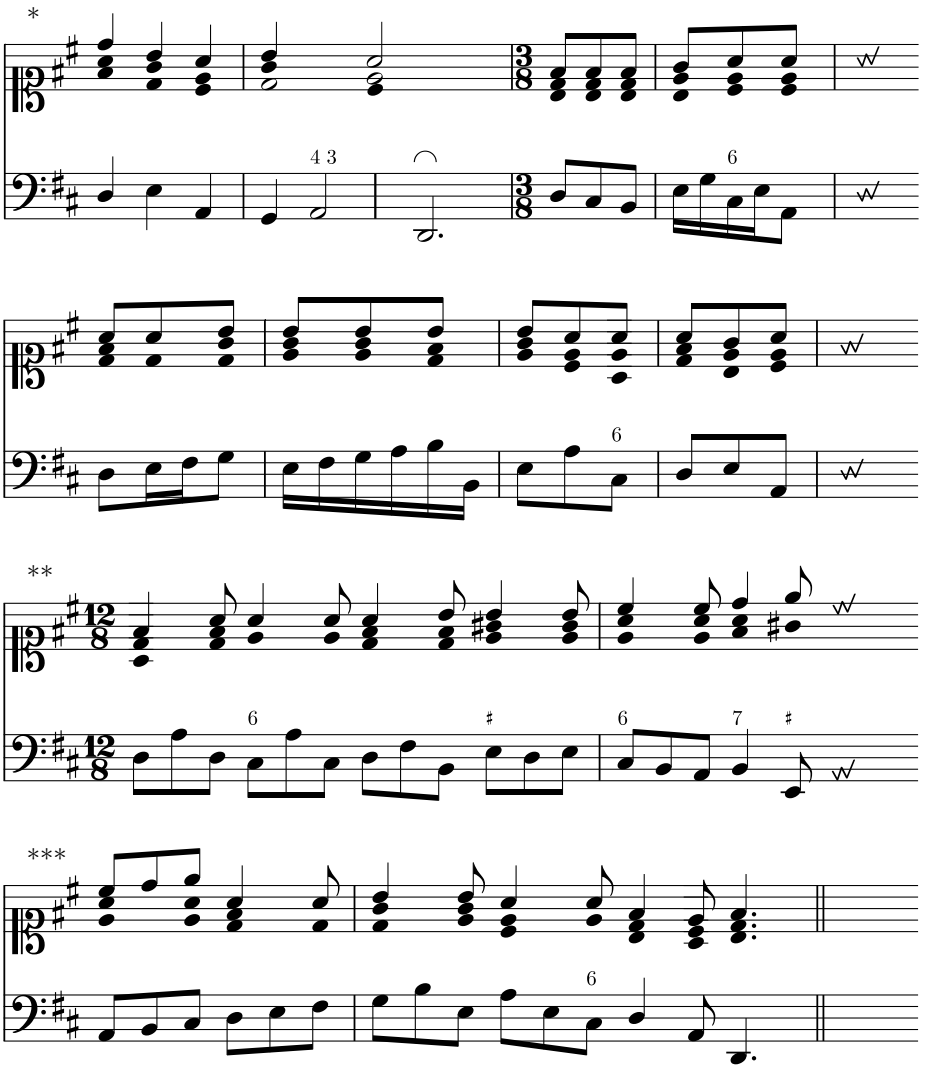


*Soprano, 1st measure: tie missing between 3rd and 4th $\overline{\text{b}}$'s; Bass, 2nd measure: *B* not *A*

**Soprano, 1st measure: tie missing between 2nd and 3rd $\overline{\overline{\text{d}}}$'s; Tenor, 2nd measure: tie symbol should be fermata; Bass, 2nd measure: tie symbol should be fermata; 3rd measure: 3 placed one line too high in meter; see also Heinichen's examples on pp. 143 and 154

***Alto, 3rd measure: $\overline{\text{e}}$ not $\overline{\text{d}}$; Tenor, 3rd measure: $\overline{\text{c}\sharp}$ not $\overline{\text{d}}$

****Alto, 2nd measure: 2nd $\overline{\text{f}\sharp}$ should be $\overline{\text{g}}$



136
137 S

§16

Now the *beginner* has gotten quite deep into the *semitones*; for this reason it is sufficient if the beginner remains here if the previous has turned out to be quite unsuccessful. For this reason, in this case one can go directly to the next and fifth chapter and spare oneself the following §§ of this chapter until the *beginner* has successfully brought the previous easier *keys* into his command through several *pieces of basso continuo*; for which purpose one can find sacred

*Tenor, 1st measure: $\overline{e}$ not $\overline{d}$; Right hand, 2nd to 3rd measure: missing barline; Right hand, 3rd actual measure: missing chord $\overline{d}$ $\overline{f\sharp}$ $\overline{a}$ with fermata; Bass, 3rd measure: tie symbol should be fermata; Tenor, 4th actual measure: a not b on 1st two eighths

**Alto, 2nd measure: tie missing between 2nd and 3rd $\overline{a}$'s

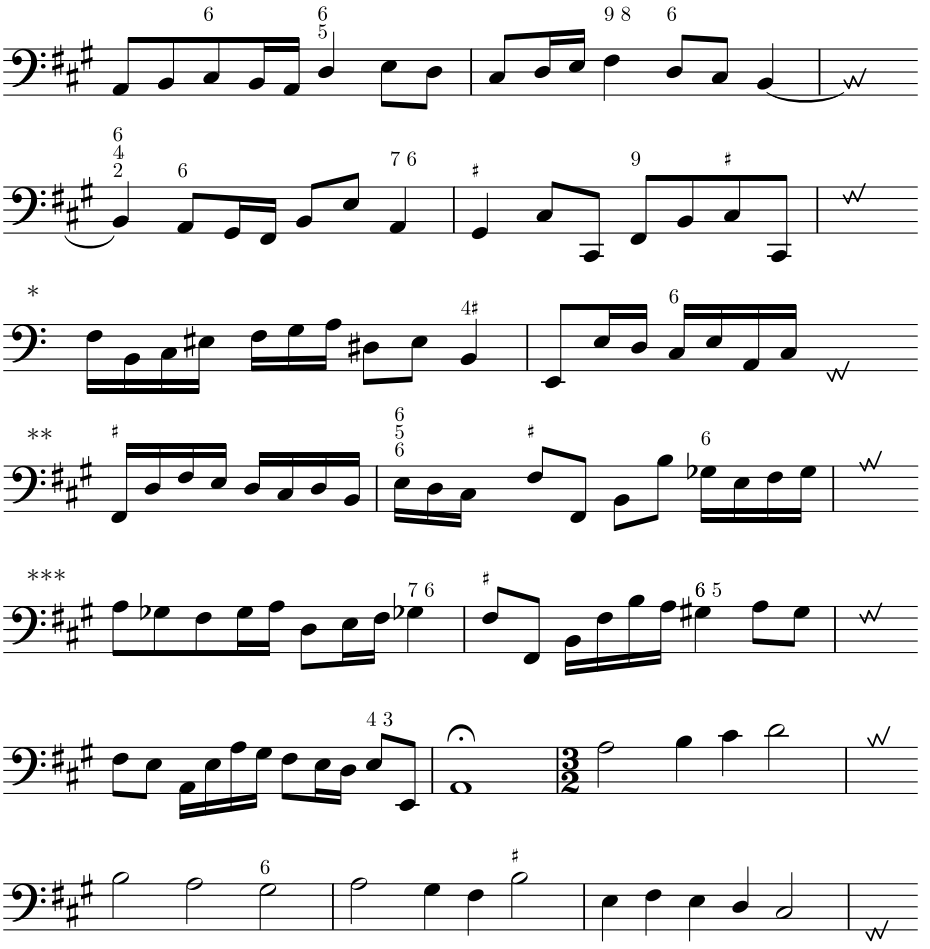
***Both hands, 2nd measure: fermatas missing at end; Tenor, 2nd measure: a's not b's

137 S
138

pieces, *sonatas* and other pieces prescribed | with *figured bass* — which the following chapter will elaborate on.

§17

If, however, the *art of music* is not unknown to the *student*, or if he has the desire to *acquire* fully the remaining difficult *keys* — in this case one goes further and *transposes* the previous d *major* up a fifth into a♯.[3] For the rule always remains that there is nothing new to learn besides the proper *observation* of the prescribed ♯'s:

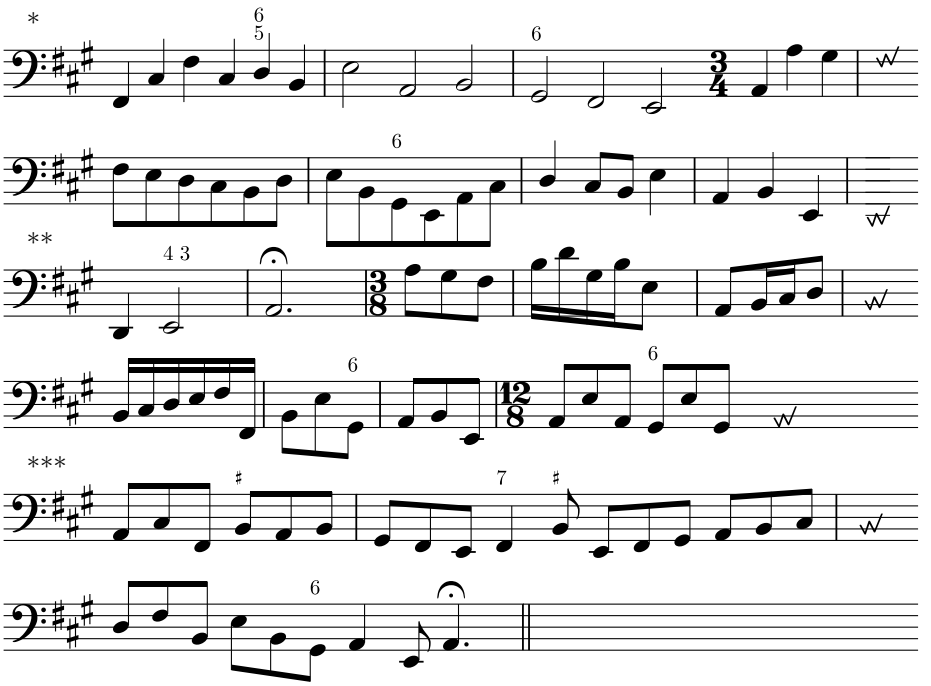


[3] A major

*Missing A major key signature; 1st measure: ♯ missing over c♯; 2nd f♯ should be eighth note; 5♭ missing over d♯

**1st measure: c♯ not d on 2nd note; 2nd measure: $\frac{6}{5}_{\flat}$ not $\frac{6}{5}_{6}$; first note should be eighth

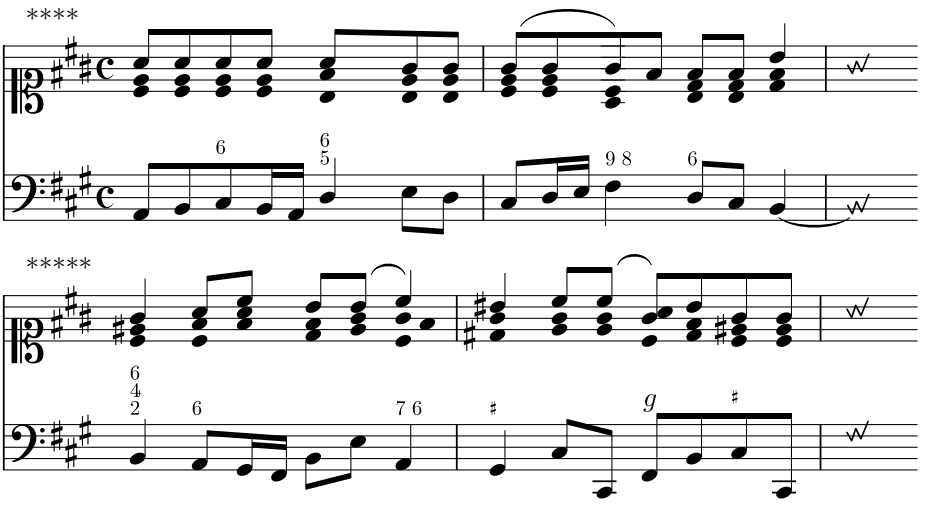
***1st measure: 6 missing over 1st f♯



139 S 2
140

§18

This is *practiced*, as is customary, through the 3 primary *chords*; however, any time it seems too difficult, one uses the following as an aid:



140
141 S 3

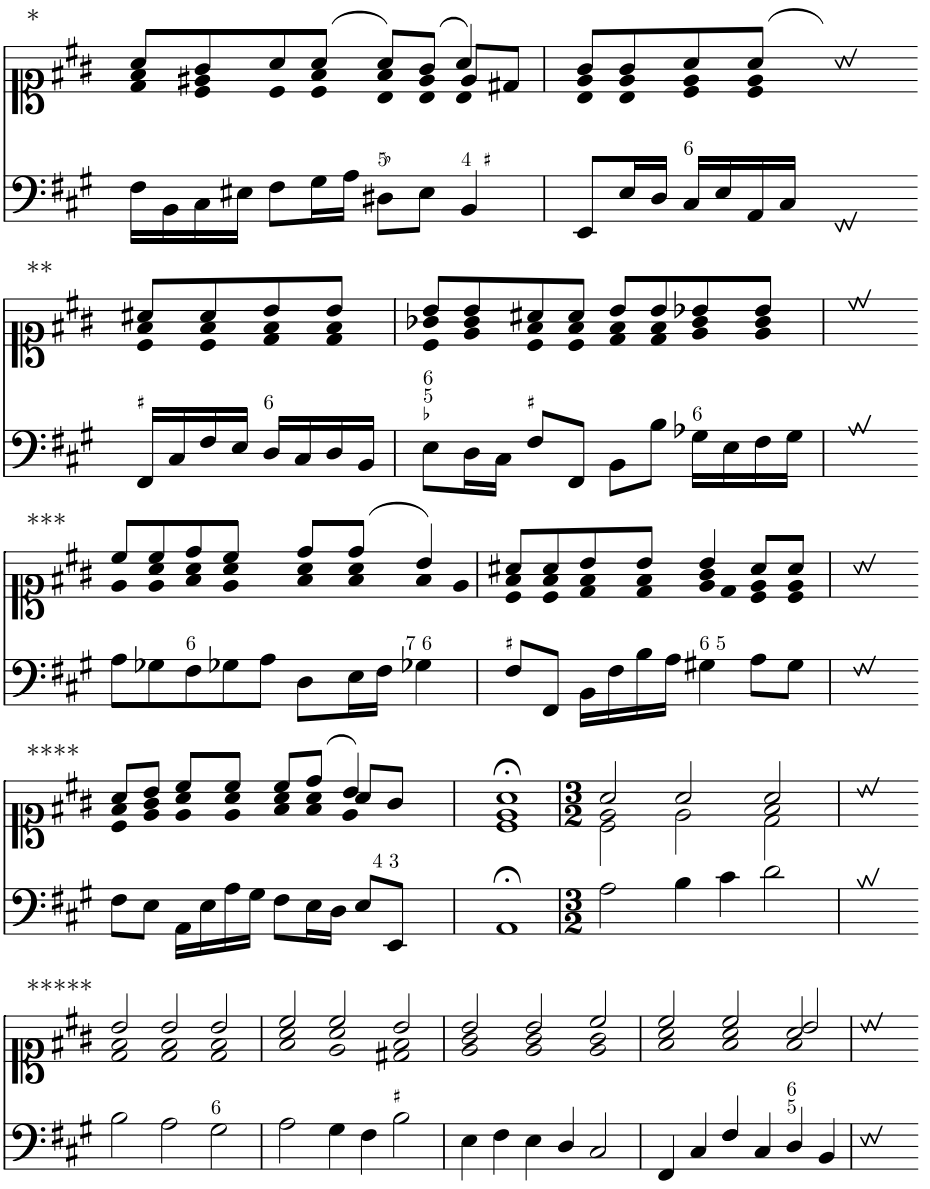
*Barline missing before $\frac{3}{4}$ meter

**4th measure: 6 missing over g

***2nd measure: 6 missing over 1st *G*; custos should be at d, not *B*

****Right hand, 1st measure: chord on 5th eighth note should be quarter note; Soprano, 2nd measure: tie should only extend over 2nd and 3rd $\overline{\text{g}}$'s

*****Right hand, 1st and 2nd measures: tie belongs to alto; Bass, 1st measure: tie missing from previous system; Bass, 2nd measure: 9 not *g* in figures



141 S 3
142

142
143

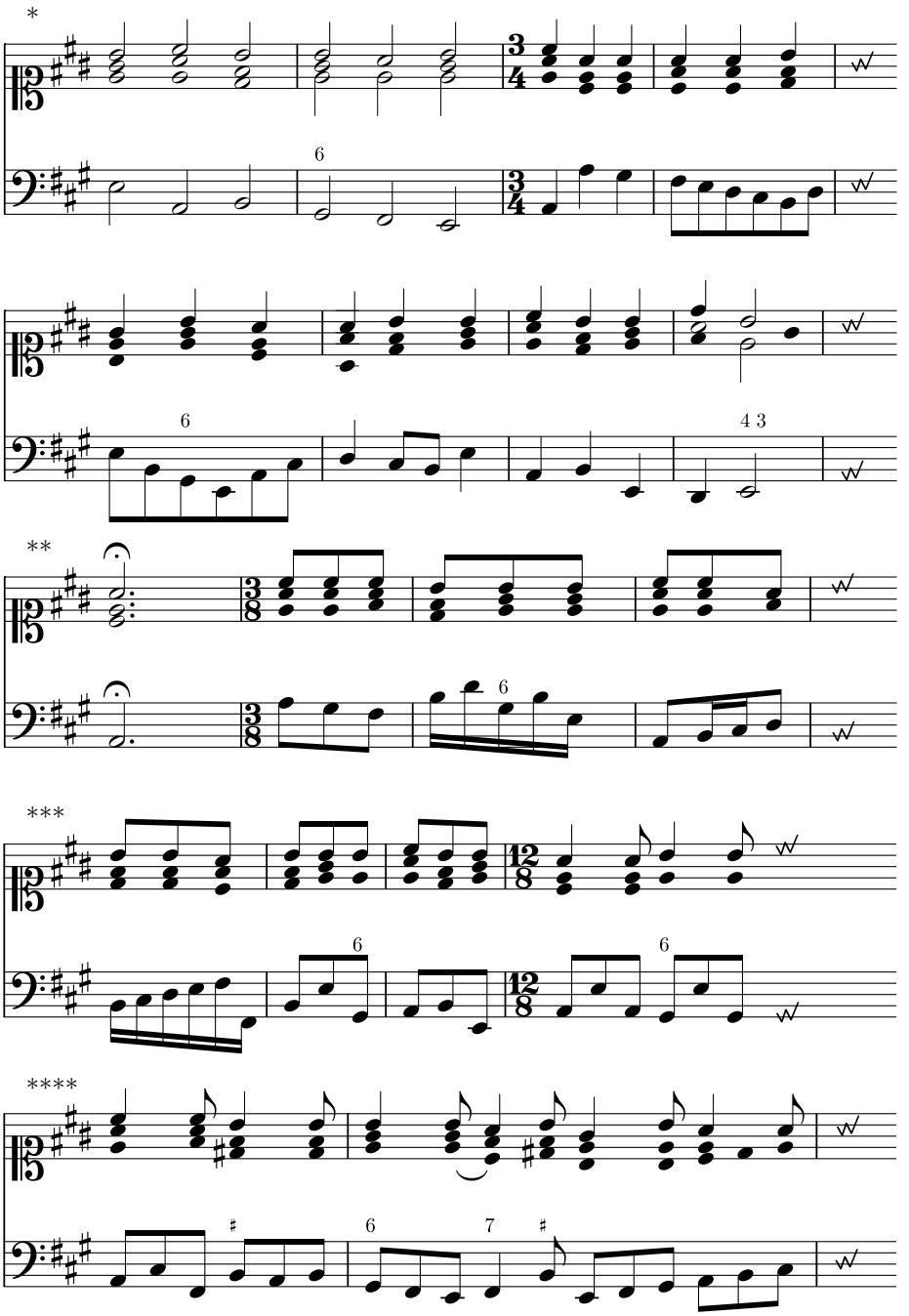
*Right hand, 1st measure: 2nd tie belongs to alto; Soprano, 1st measure: $\overline{\text{f}\sharp}$ not $\overline{\text{a}}$ on last quarter; Tenor, 1st measure: $\overline{\text{c}\sharp}$ not $\overline{\text{d}}$; Right hand, 2nd measure: tie presumably belongs to tenor

**Right hand, 2nd measure: ♭ should belong to alto $\overline{\text{g}}$, not soprano $\overline{\text{b}}$; Tenor, 1st measure: tie presumably missing from previous system; Bass, 2nd measure: ♭ should be at g, not a,

***1st measure: tie belongs to tenor; Alto, 1st measure: missing $\overline{\text{a}}$ on 1st eighth note; Bass, 1st measure: 2nd g and a should be sixteenths

****1st measure: tie belongs to alto

*****Right hand, 1st measure: last chord should be $\overline{\text{e}}$ $\overline{\text{g}\sharp}$ $\overline{\text{b}}$; Right hand, 2nd measure: 1st and 2nd chord should be switched in their order



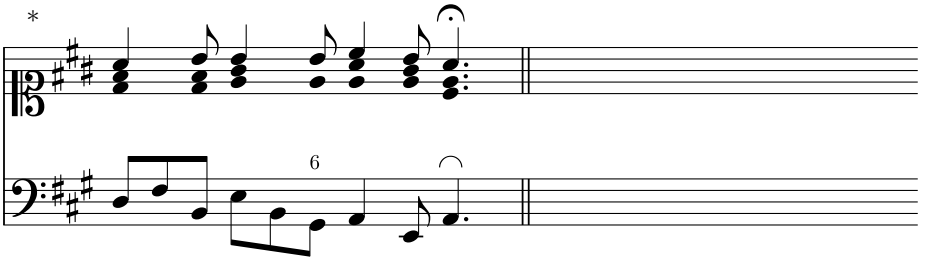
143
144

*Tenor, 4th measure: 2nd note should be $\overline{\text{d}}$, not $\overline{\text{c}\sharp}$

**Bass, 3rd measure: e should be eighth note

***Bass: custos should be at *A*, not *G*

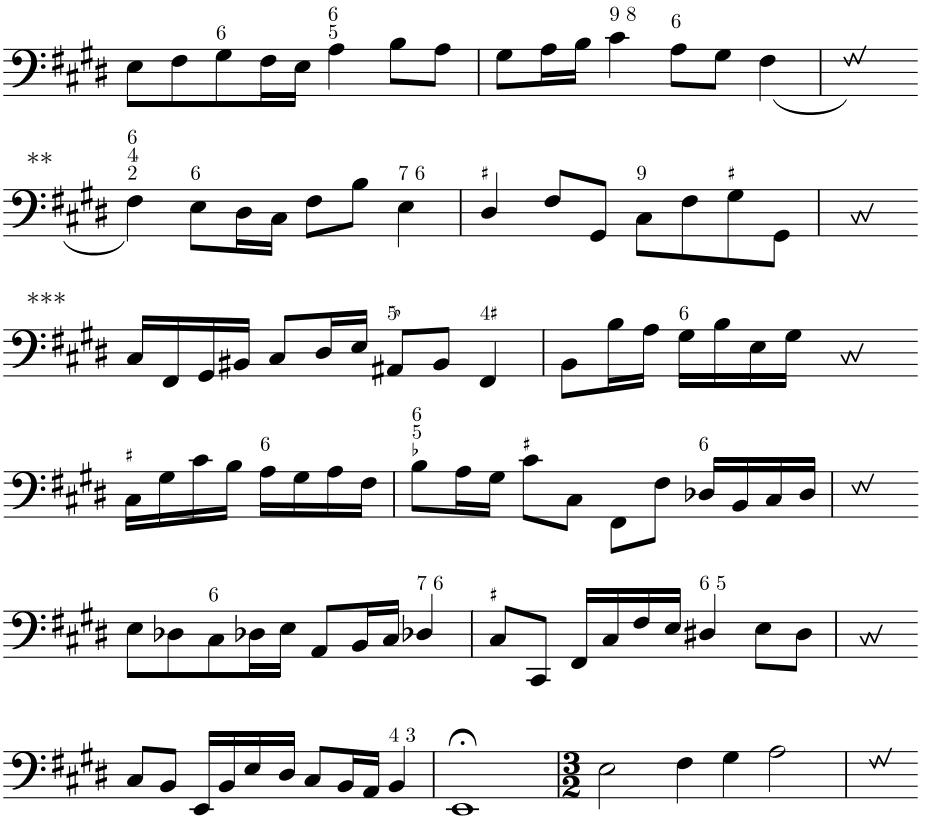
****Tenor, 2nd measure: 3rd note should be $\overline{\text{e}}$, not $\overline{\text{c}}$, and should be tied from previous note



144
145 T

§19

One proceeds further to the most difficult *key* marked with *chromatic signs* (namely that which is most common) and *transposes* the a♯ up a 5th additionally into e *major*; where, according to the old custom, nothing new is to be learned besides the fact that one again has to *observe* one more ♯ than in the previous a *major*. The *transposition* is the following:

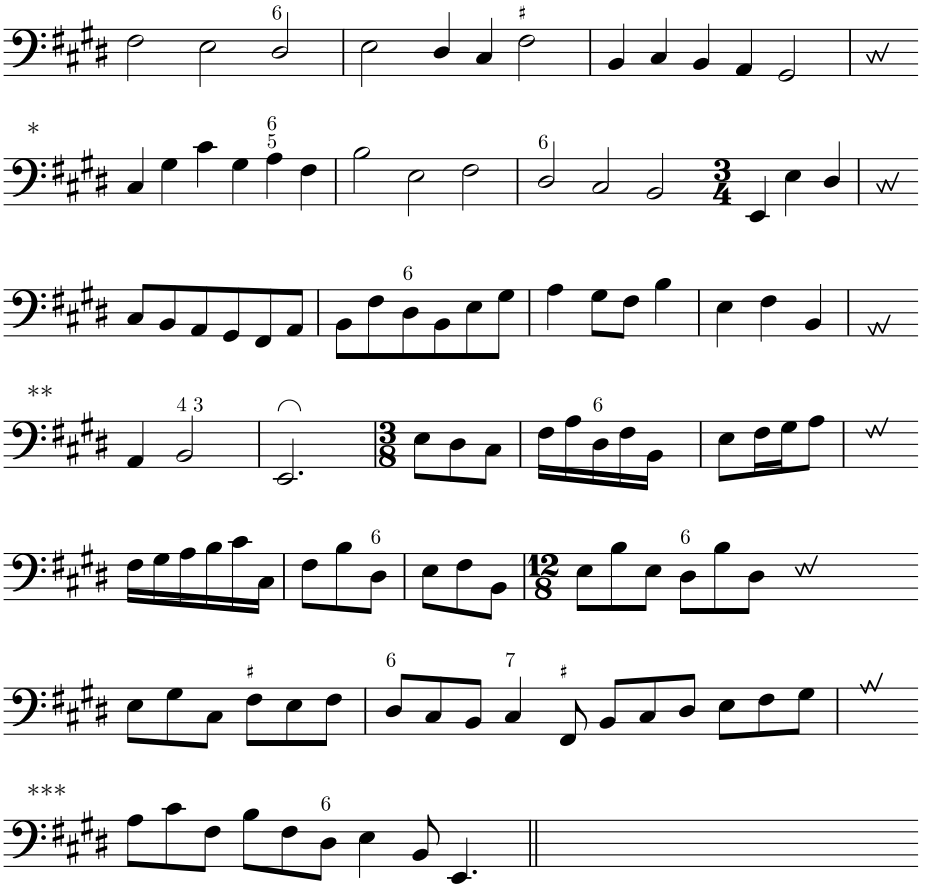


145 T
146

*Bass: tie symbol should be fermata

**1st measure: $\frac{7}{\sharp}$ missing over 2nd f♯; 2nd measure: 1st f♯ should be g♯

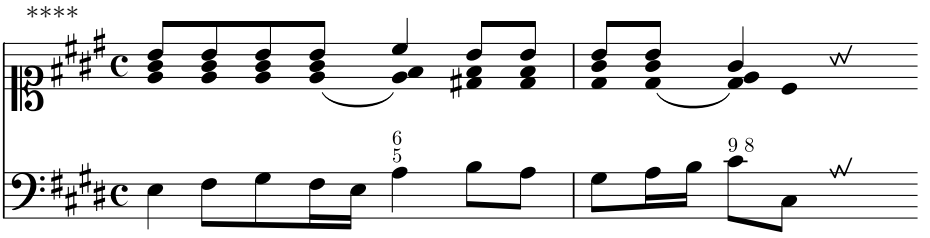
***♯ missing over *G*♯



146
147 T 2

§20

Practiced precisely according to the primary *chords* and always with the following as relief and aid:



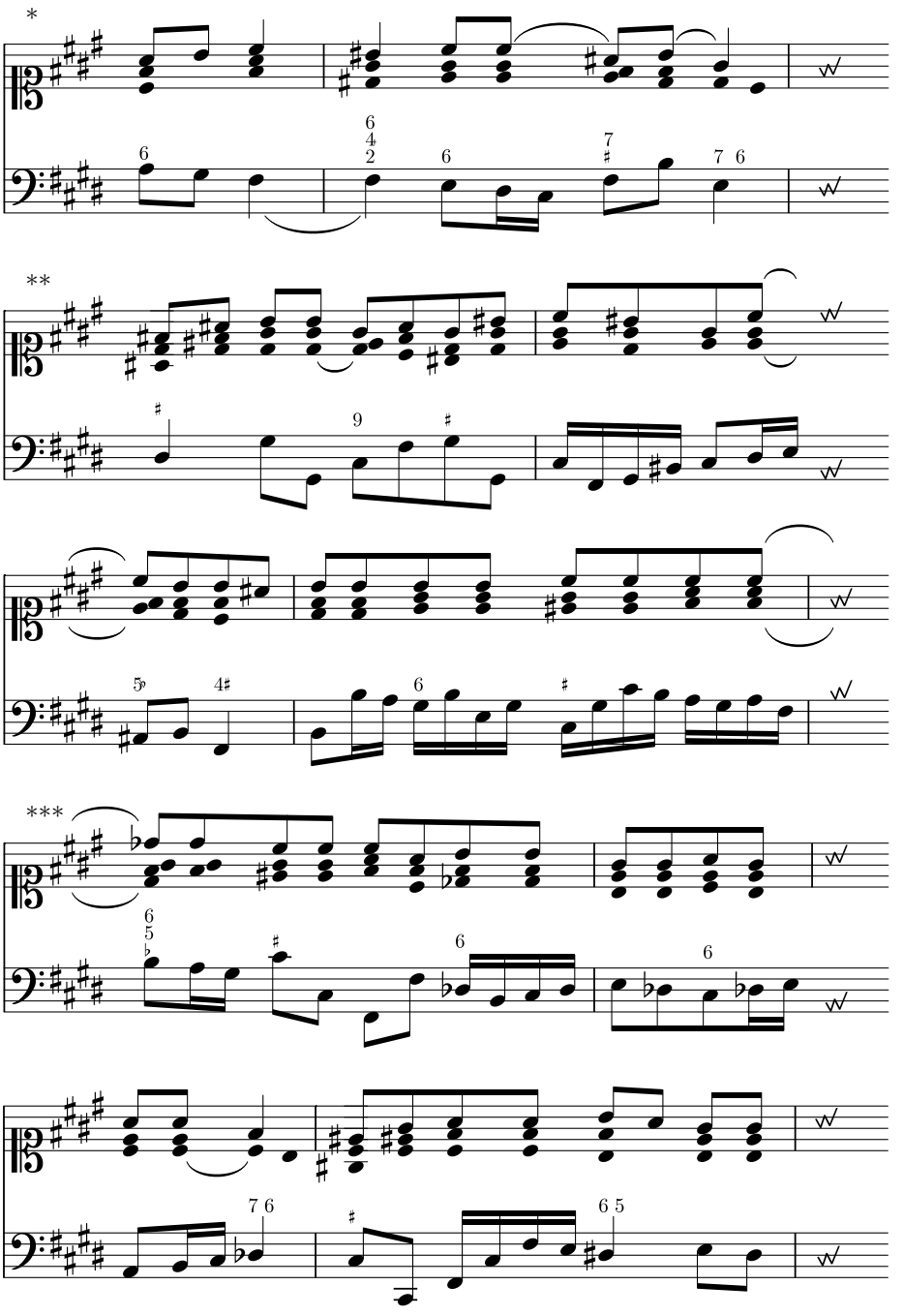
147 T 2
148

*Barline missing before $\frac{3}{4}$ meter

**2nd measure: tie symbol should be fermata; 4th measure: *B* should be an eighth note

***Missing fermata at end

****Bass: 1st e should be eighth note

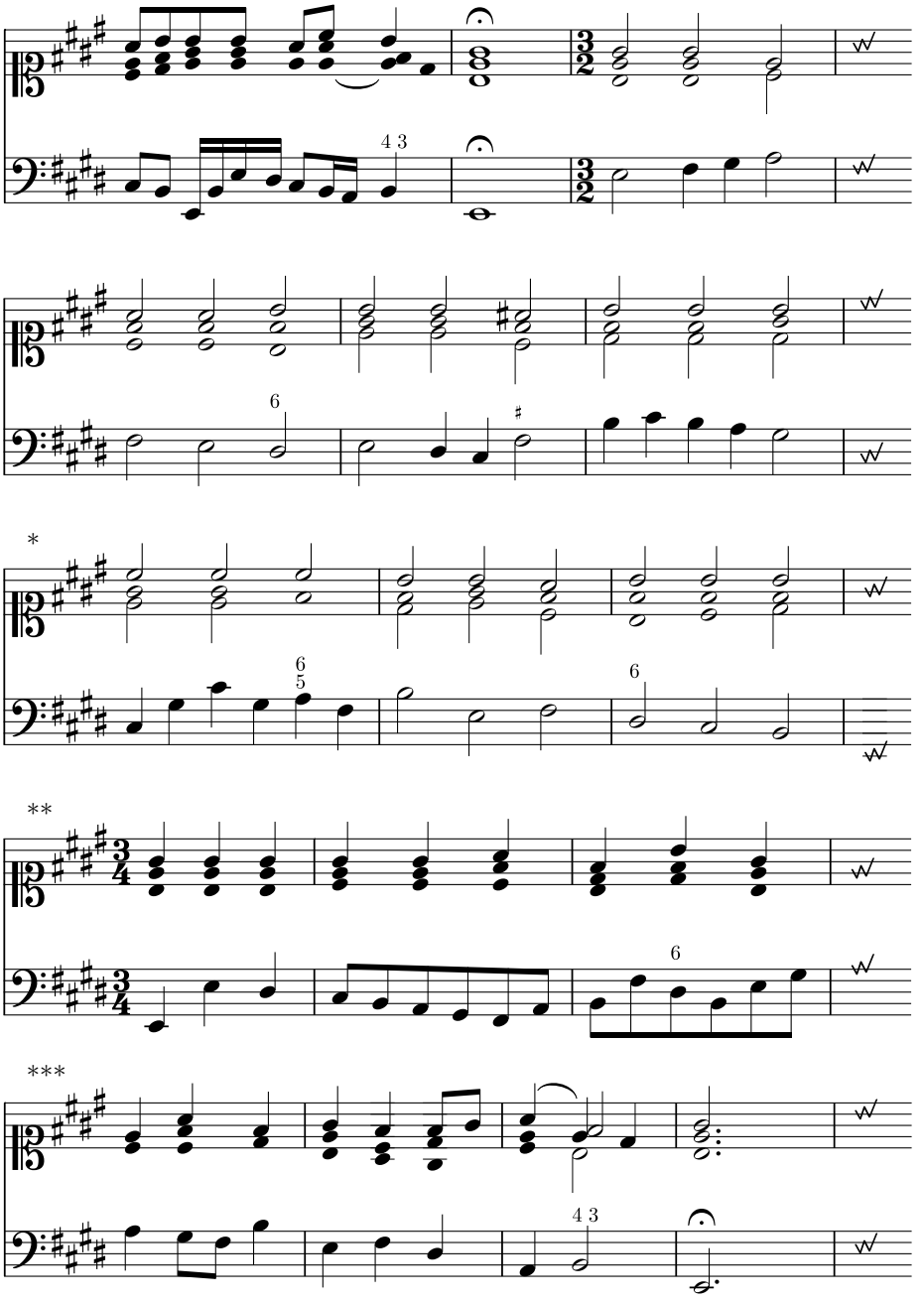


148
149 T 3

*Right hand, 2nd measure: ties belong to tenor

**Bass, 2nd measure: ♯ missing over *G*

***Right hand, 1st measure: tie above staff extraneous; Right hand, 2nd measure: extraneous barline at end



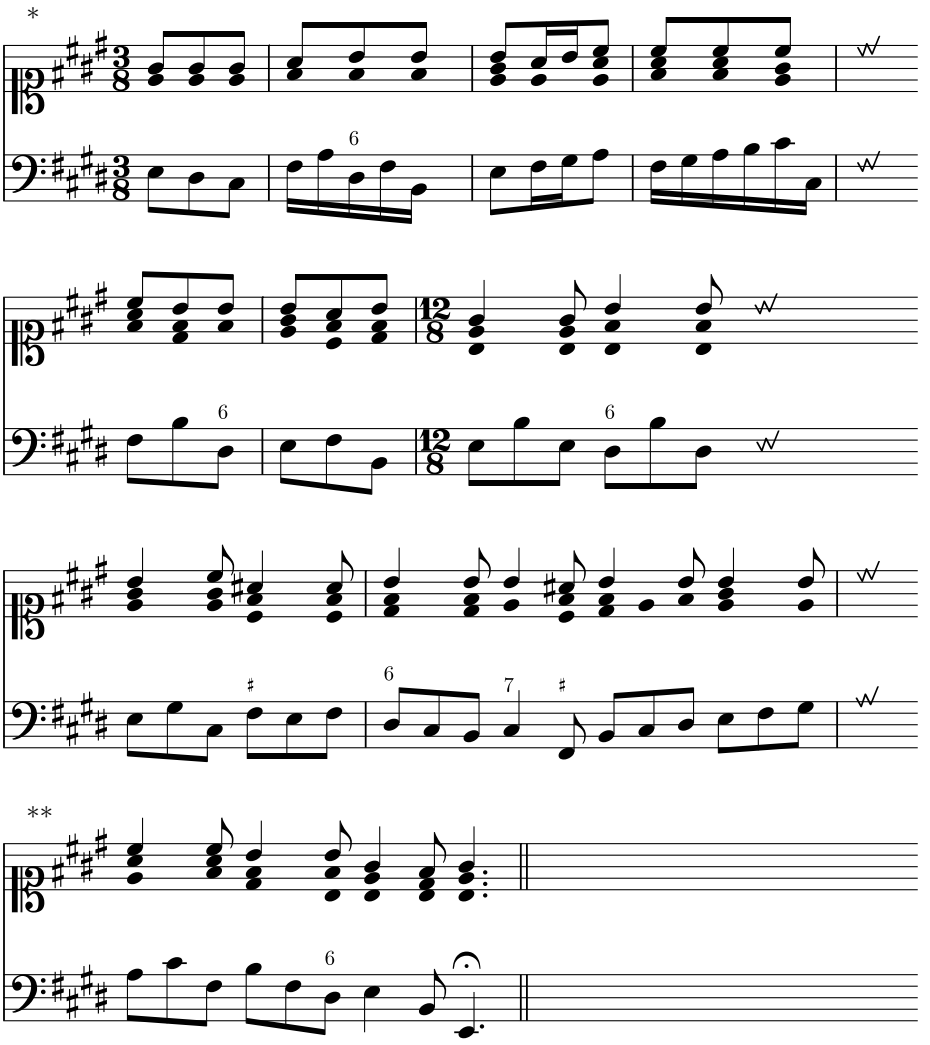
149 T 3
150

150
151

*Tenor, 1st measure: 3rd half note $\overline{e}$ missing

**Soprano, 2nd measure: 2nd note should be $\overline{a}$, not $\overline{g\sharp}$

***Tenor, 2nd measure: b not g; Bass, 2nd measure: *B* not $\overline{d\sharp}$; Right hand, 3rd measure: tie belongs to alto; 4th measure: fermata missing; custos should be at $\overline{g\sharp}$, not $\overline{b}$



§21

Finally and lastly, one *transposes* the previous *B♭ major* into *d♯ major*; for in this key there is again one more ♭ than is prescribed in the previous. Even if one finds this signature with the three ♭ seldom in *d♯ major*, but rather one first finds the ♭ for the a *prescribed* in front of the *notes*.[4] However, because this signature is indeed that which the common f *minor* tends to have, for this reason it must be learned here: |

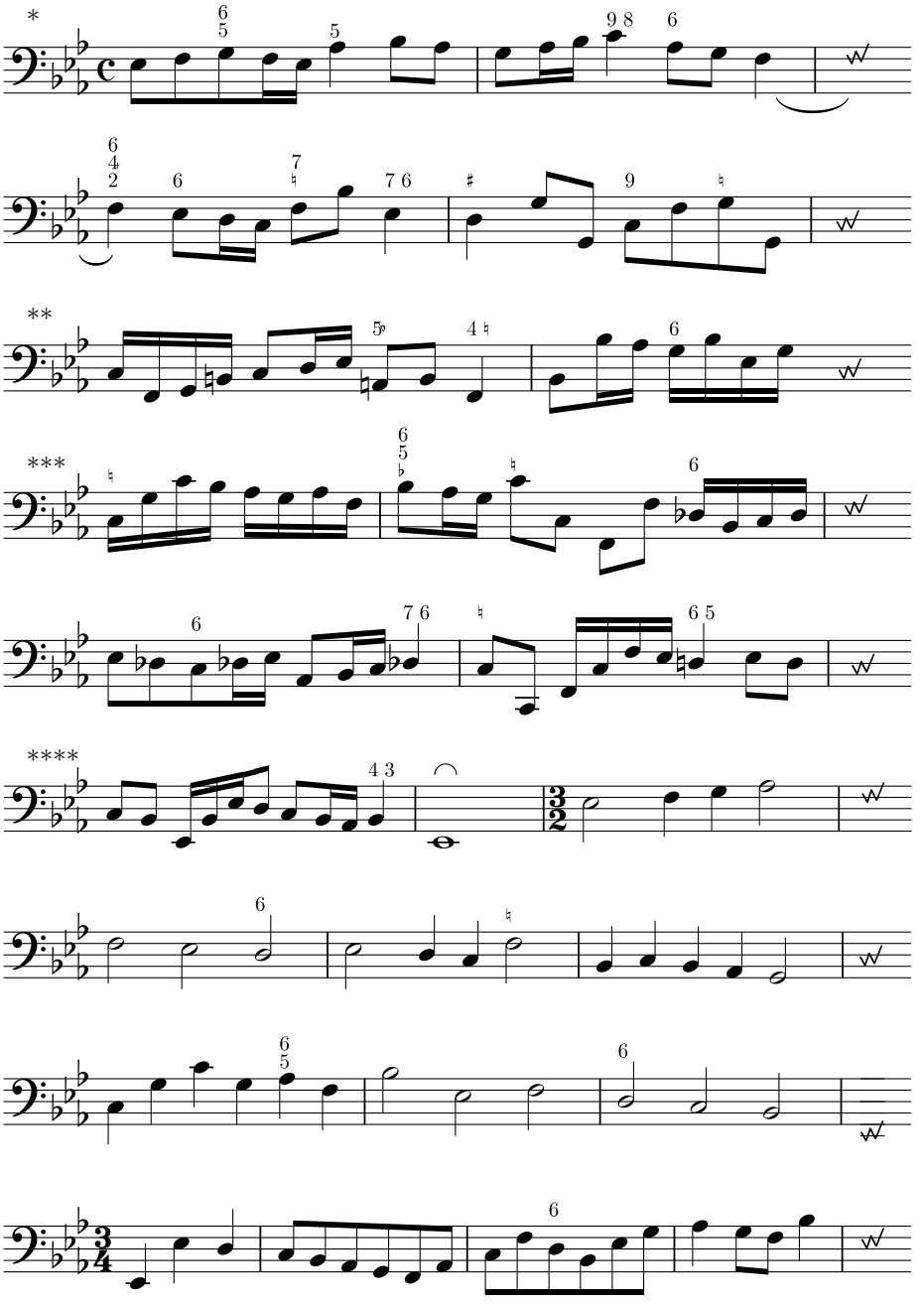
151
152

152
153 U

*Bass, 2nd measure: *B* should be eighth note

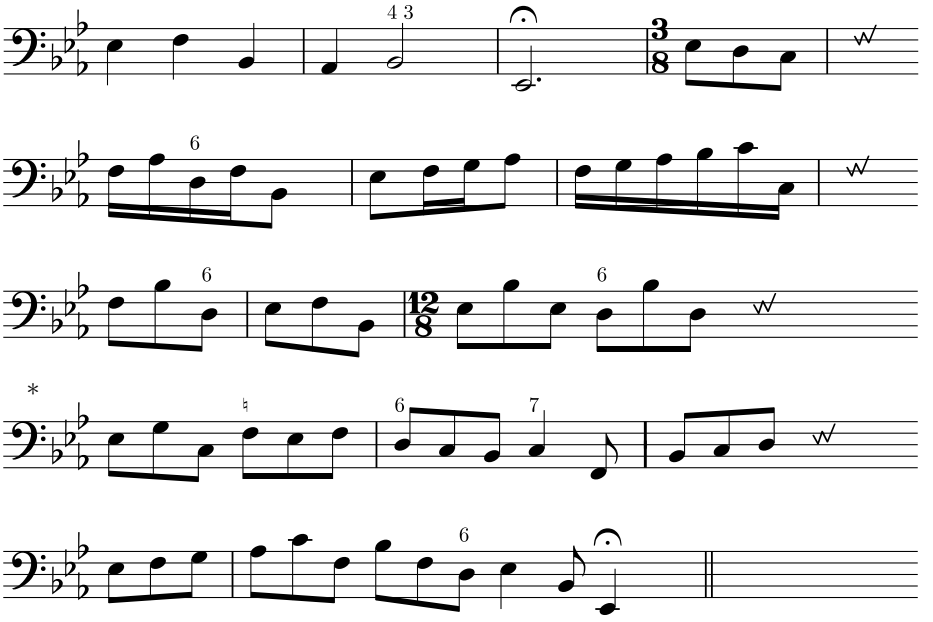
**Right hand: fermata missing on final chord

[4]To eliminate the ambiguity of the lower case "a" (tablature) in this sentence: Heinichen is referring to the *notes* A. See the Translators' Preface p. ii for more information.



153 U
154

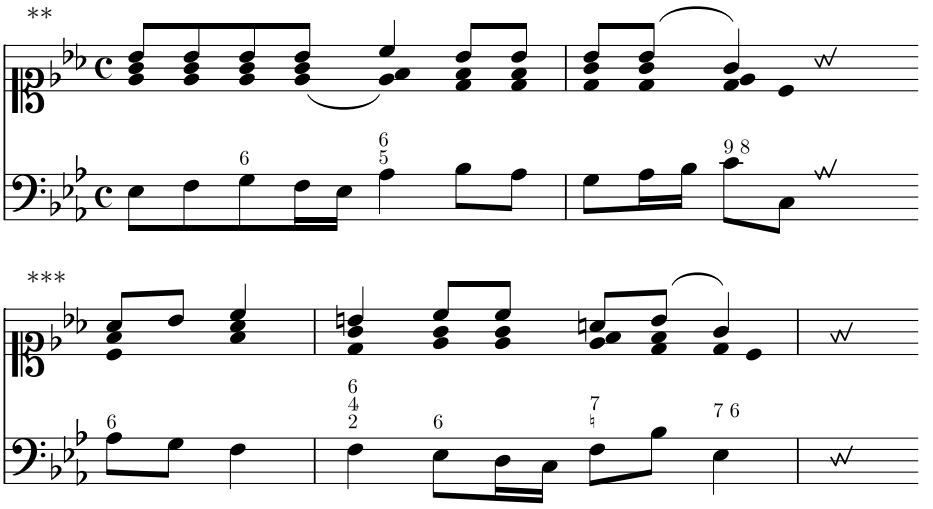
*1st measure: 6 and $\frac{6}{5}$, not $\frac{6}{5}$ and 5
**1st measure: ♮ missing over *G*
***1st measure: 6 missing over 1st g♯
****1st measure: d should be sixteenth note; 2nd measure: tie symbol should be fermata



154
155 U 2

§22

Here an ambitious student has to give his soul the last jolt and *practice* this *example* thoroughly as well through the 3 primary *chords*. The difficulty lies solely in the prescribed *signs*, everything else remains the same.[5] In all cases, one can find *asylum* in the following:



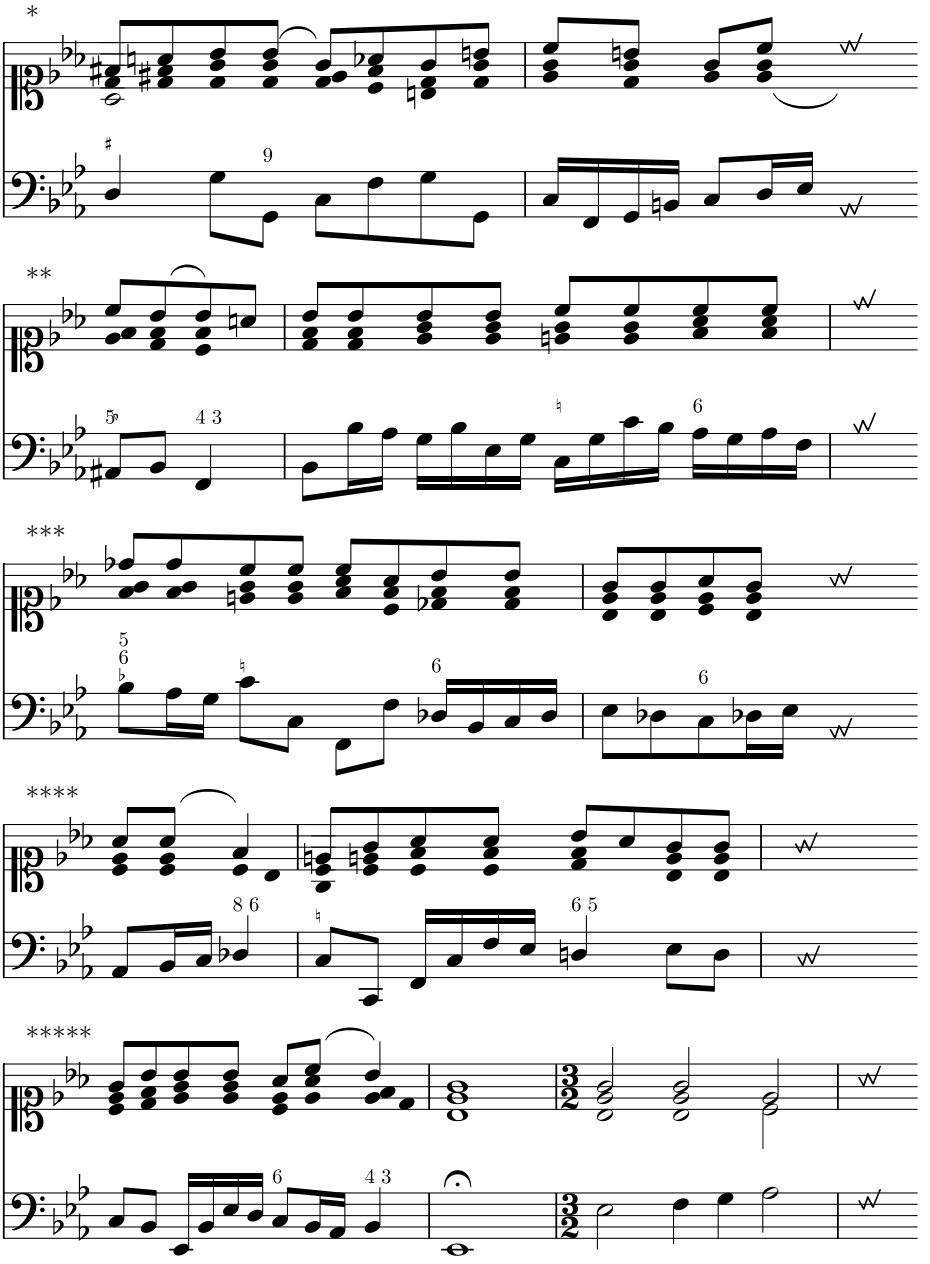
155 U 2
156

*2nd measure: extraneous barline in middle of measure

[5]German idiom: "bleibet es bey den alten Löchern" [literally: it remains at the old holes]

**Right hand, 2nd measure: tie belongs to tenor

***Tenor, 2nd measure: tie missing between 2nd and 3rd d♯'s



156
157 U 3

157 U 3
158

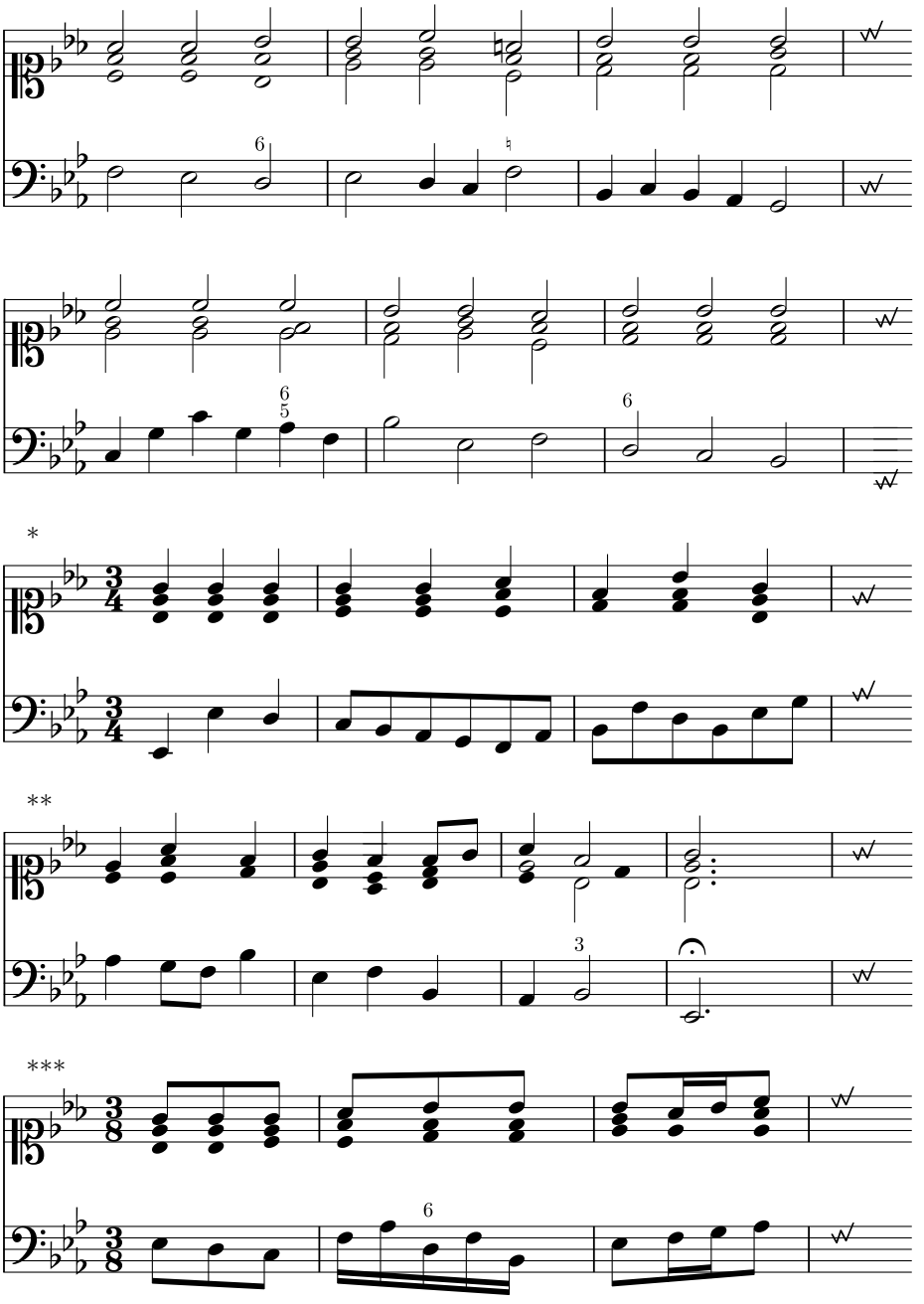
*Tenor, 1st measure: 1st open note head should be closed; ♯ misplaced at $\overline{\text{d}\sharp}$, should be at $\overline{\text{f}}$; Bass, 1st measure: 9 should be over c not *G*

**Tenor, 1st measure: tie missing from previous measure; Bass, 1st measure: ♯ should be ♮

***1st measure: $\begin{smallmatrix}6\\5\\\flat\end{smallmatrix}$ not $\begin{smallmatrix}5\\6\\\flat\end{smallmatrix}$

****Right hand, 1st measure: tie belongs to tenor; Bass, 1st measure: 7 6 not 8 6 in figures

*****Right hand, 1st measure: tie belongs to tenor; 2nd measure: fermata missing

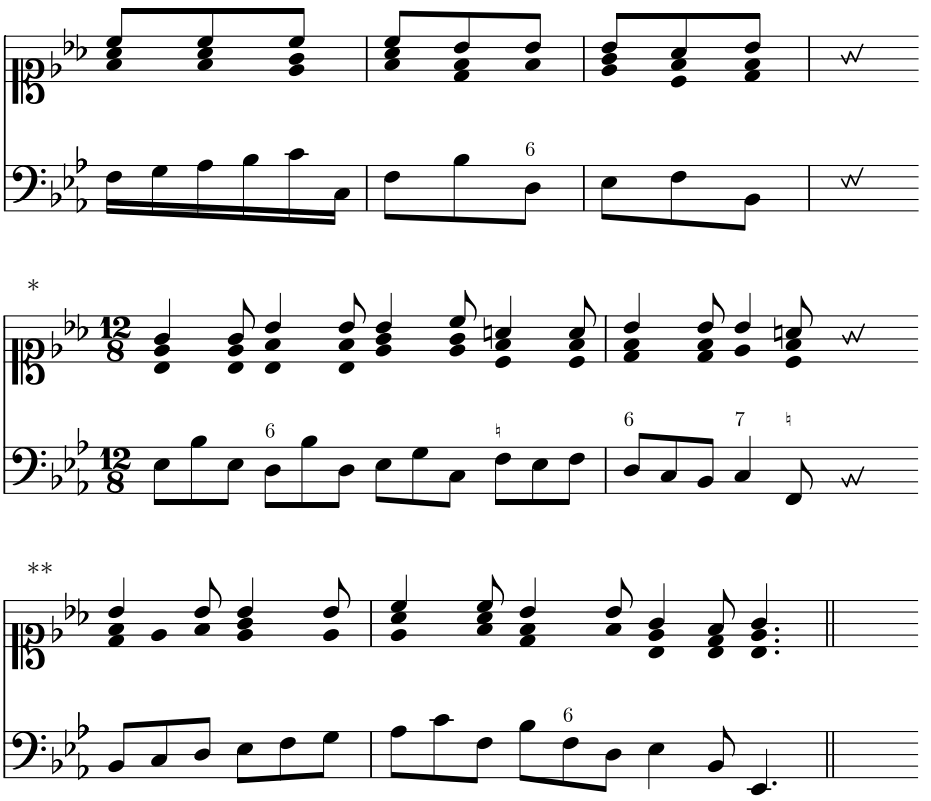


158
159

*Soprano, 2nd measure: 2nd note should be $\overline{g\sharp}$, not $\overline{g}$

**Bass, 3rd measure: 4 3 not 3; Right hand, 4th measure: missing fermata

***Bass, 2nd measure: *B* should be eighth note



159
160

§23

If a *beginner* has successfully made it through up till this point, he has earned in truth, for *recreation*, the best glass of Rheinish wine. And now it is certain that the greatest mountain in *basso continuo* has been surmounted — as few *principles* as one has required up till now.

§24

For a *student* must now have all types of *harmony*, all *figures*, *resolutions* and changeable *chords* in his mind. All types and signatures of the otherwise so multifarious *keys* which can occur on the *keyboard* have been in his | hands according to their order; and put concisely, through the quite frequent repetition of the *figures*, the 3 primary *chords* and the many *keys*, he must have necessarily seated himself firmly and well in the *fundamentals* of *basso continuo*.

160
161 X

*Right hand: custos at $\overline{\text{b♭}}$ not $\overline{\text{g}}$

**Bass, 2nd measure: 6 should be over d not f; Both hands, 2nd measure: fermatas missing on final chord

The 5*th* Chapter
On the further *practice* of a *beginner* as well as ornamented *basso continuo* in particular.

§1

If a *beginner* now asks here what he is still lacking in the acquisition of *basso continuo* — answer: nothing and everything. Nothing, or at least little, because the entire science or *theory* of *basso continuo* is based on the few rules given up till this point and their summarized *application*.

§2

He is lacking everything; because simply the *theory* of any art without the *practice* which is required means nothing at all. And for this reason the best is still lacking; namely that one *practices* and *exercises* the previously learned rules and their given *applications* for long enough until all *chords*, *figures* and *keys* are at his command to the point where one does not even need to search or think — but rather knows how to find everything blindly and instantaneously on the *keyboard*. Without such significant *practice* no one is *capable*, even if he is the best *theorist*, of playing two or 3 lines of *basso continuo extemporaneously*, which indeed is required.

§3

Because in this art as well, *practice* makes up the best and largest part of *basso continuo* — for this reason the question is not unreasonable of how and
161 X / 162 in what way a useful *exercise* can be utilized by a *beginner* himself | or by a *teacher*, seeing that one does not seem able or does not want to manage alone.

§4

Actually, no *Special* Rule and order can be prescribed here; because *dispositions* are multifarious, and one can help one person in one way and another in a different way.

§5

In such a case, one would have to first *determine* how a *beginner* has managed with the *method of instruction* given up till this point — and what he is still lacking or not.

§6

Nonetheless, because in any event *music* which is based on the *nature* of individual people has no schools, *gymnasia* or *academies* where the teacher can take the opportunity to take into account the *dispositions*, for this reason one has to continue to use an advantageous *general method* here as well.

§7

A *beginner*, however, may congratulate himself in every art when he is certain that he is not being instructed in a *confused* way, and not being led from Italy to France, through Poland and Moscow, for example.

§8

Therefore, we want to make our unbiased thoughts known about what kind of *practical training* should be utilized henceforth, which must also generally *correspond* to the *method* utilized up till this point and the given *principles.*

§9

For this reason, one makes the first *exercise* this: one gathers several sacred pieces, *sonatas* or indeed also *theatrical arias*, in different *keys* alternating *major* and *minor* according to desire (nonetheless always with the given *figures*) — indeed little by little starting with the easier keys *in steps* to the somewhat more difficult *keys*, according to the de- | termined *capacity* of a *beginner.* Just in the same way as one proceeded in the previous chapter.

162
163 X 2

§10

And henceforth, at the beginning of this effort, it is time that the *beginner* knows how to *practice* all given *examples* up till this point through the 3 primary *chords*, sometimes in the high register, sometimes in the low register of the *keyboard* — not because all *musical* pieces and *basso continuo* should or would have to be played in so many different ways, but rather simply so that one gets all the *chords*, *figures* and *keys* — or, simply put, the entire *keyboard* — into his mind so that one is from this point on skilled to begin *basso continuo* and to play away — whether the hands find this or that primary *chord*, in the high, middle or low register of the *keyboard* either willfully or simply through luck.

§11

For this reason one completely leaves out the standard 3 primary *chords* which were customary up till this point and from now on *practices lines of basso continuo* only in a single way in *observation* of this primary rule:

§12

That the hand should never stretch too high on the *keyboard* and not exceed $\overline{\overline{c}}$ or rarely $\overline{\overline{e}}$; also not too excessively low — rather it should remain in the middle of the *keyboard* without unnecessarily leaping and wandering *vaguely* in a hurried way.

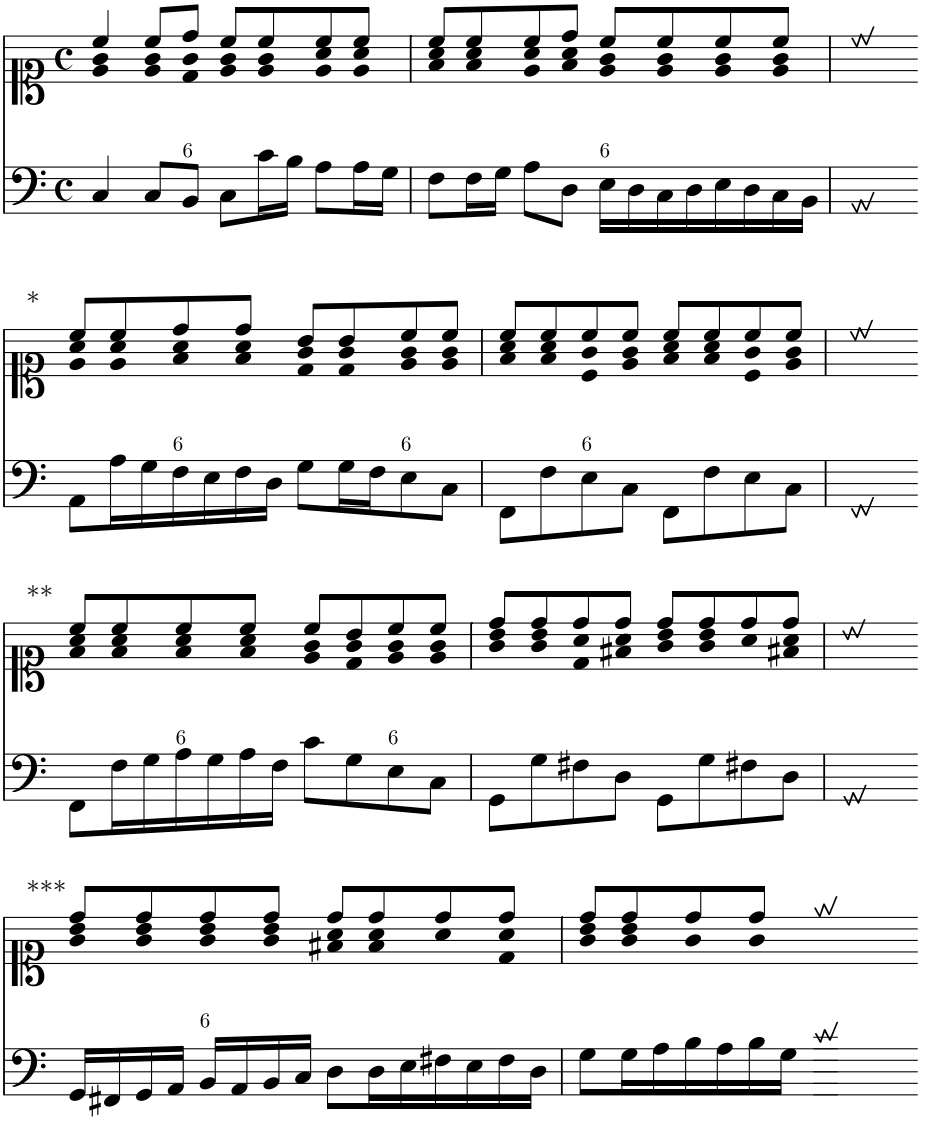
§13

If one has now *practiced* several *pieces of basso continuo* and one notices at this point that the *keyboard* is clearly at one's command, now it is time to consider ornamented *basso continuo* and to catch up on the ornaments, which were not desirable to include up till this point.

§14

Above all, one begins to *correct* the *melody* of the *basso continuo* or the soprano, although a *beginner* without a formally developed *sense of taste* should always stay on a single *note*. So the following *example* would be played poorly in the following way: |

163 X 2
164

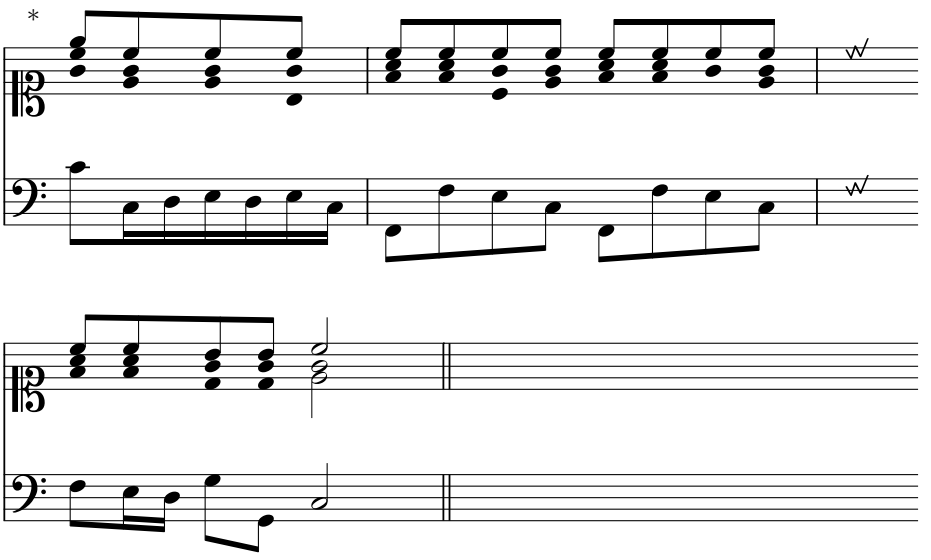


164
165 X 3

*Bass, 2nd measure: 6 should be over 2nd e as well

**Bass, 2nd measure: 6's missing over f♯'s; Right hand: custos should be at $\overline{\overline{\text{d}}}$, not $\overline{\text{b}}$

***Bass, 1st measure: 6 missing over 1st f♯; 2nd measure: 6 missing over 1st b



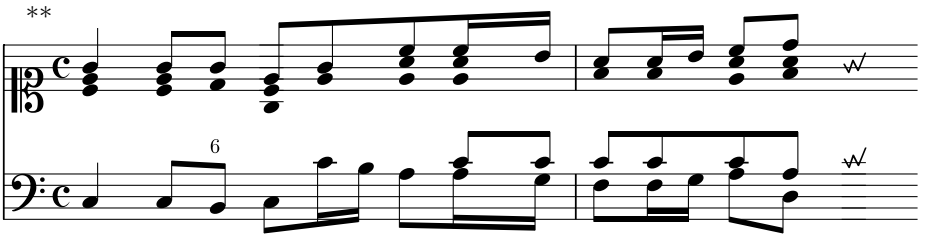
165 X 3
166

§15

Playing in such a way is very annoying to the ears of a connoisseur of *music*, especially when someone is singing *solo*, for example, or where *instruments* are played faintly at the same time and as a result, the *accompaniment* of a *basso continuo player* can stick out over the others.

§16

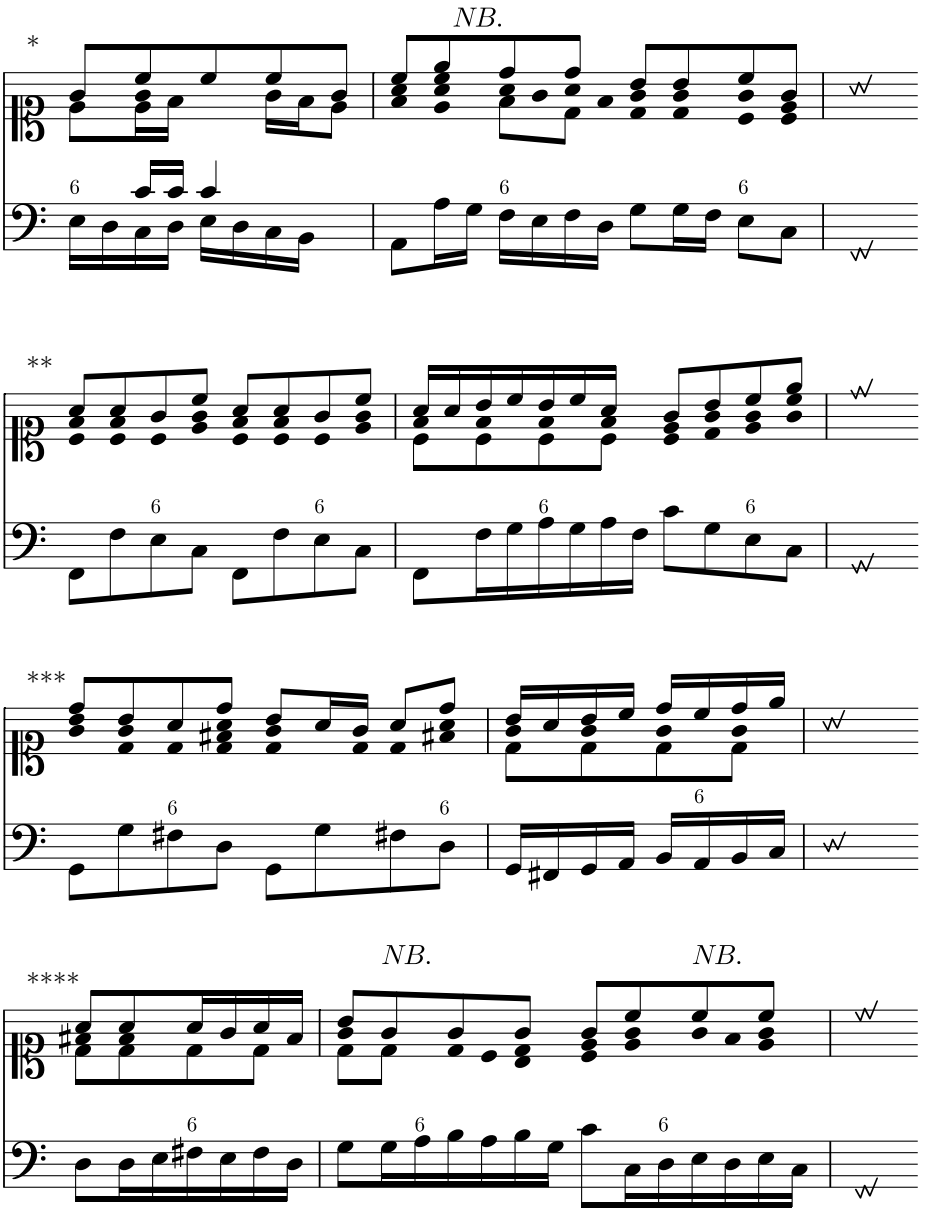
For this reason, the above *example* would sound completely different if a better *range* were sought out, as one can see in the following:



166
167

*Tenor, 1st measure: $\overline{c}$ not b; Bass, 2nd measure: 6 missing over e's

**Tenor in bass staff, 1st measure: 1st $\overline{c}$ should presumably be aligned over 1st bass a; 2nd tenor $\overline{c}$ should be aligned over 2nd bass a

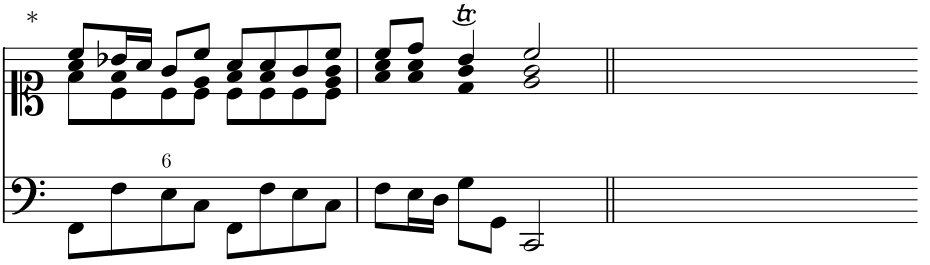


*Soprano, 1st measure: 2nd and 3rd notes should presumably be sixteenths or 2nd $\overline{\overline{c}}$ is extraneous; Tenor, 1st measure: 1st note $\overline{c}$ should be aligned over bass e, and rhythm should presumably be two eighths, not two sixteenths; Tenor, 2nd measure: 1st note should be $\overline{e}$, not $\overline{f}$

**Soprano, 2nd measure: 1st note $\overline{a}$ should be eighth note

***Bass, 1st measure: 6 should be over previous $\overline{f\sharp}$, not d; Bass, 2nd measure: 6 should be over *B*, not *A*; Both hands, 2nd measure: extraneous barline at end of system

****Bass, 2nd measure: 6 should be over following b, not a; 6 should be over following e, not d



§17

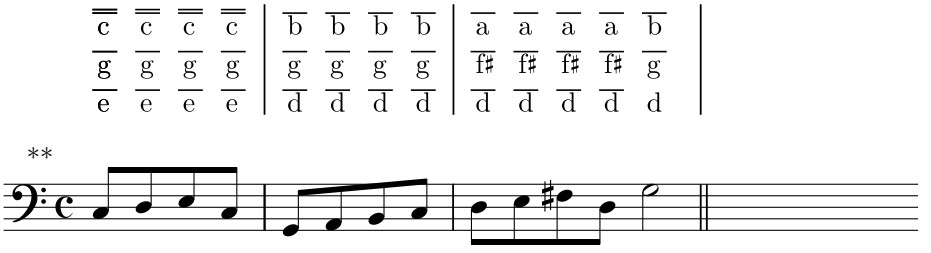
Meanwhile, in addition to this, one gets used to playing *thirds* with the quick *notes* of the *basso continuo*. The opportunity for this may be provided by the soprano, alto or tenor. For this often makes the *basso continuo* a great deal more beautiful. See the previous *example*.

§18

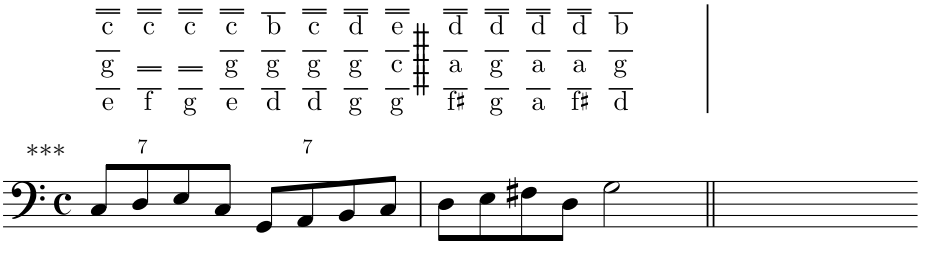
Using this *principle*, one demonstrates what the *seventh* as a *passing tone* is. Namely, with ascending 8ths one gladly plays the *third* with the *bass*, where the previous *octave*, in contrast, remains where it is and a *seventh* results for the *passing tone*, e.g.

Instead of playing the following lines *ordinarily*: |

169 Y
170



It sounds much better according to the previous rule with the *seventh* on the *passing tone*:

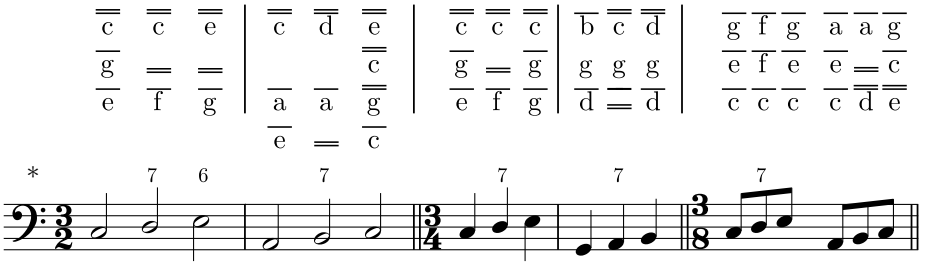


*Bass, 1st measure: 6 missing over 2nd e
**Tenor, 3rd measure: $\overline{\text{d}}$ not d
***Alto, 1st measure: $\overline{\overline{\text{c}}}$ not $\overline{\text{c}}$

§19

Just as was taught above that in all *triple meters* the *notes* from which the *triple meter* derives its name are *realized* just as the 8ths in the slow *meter*, for this reason the rule concerning the *seventh on a passing tone* is also valid in all *triple meters*. As a result, the following *examples* are *ordinarily* played as such: |

170
171 Y 2

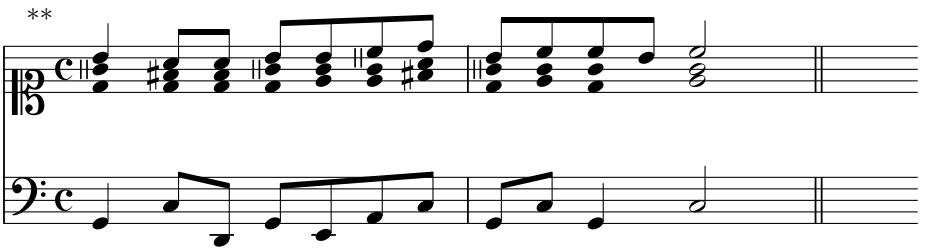


§20

In addition, one attempts to bring in an ornament above this here and there as well, for which purpose the easiest are sought out for the *beginner*.

§21

The *mordent* can, for example, always be brought into the alto voice by a *beginner* — even quite often. In the following *example*, we will *signify* them by || :



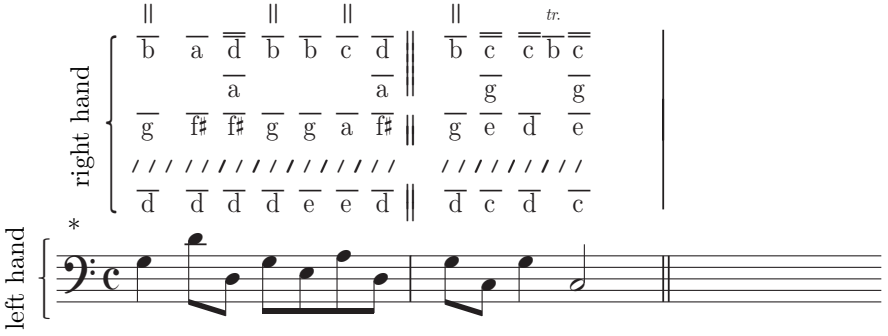
171 Y 2
172

§22

It can also be brought into the soprano, just as all ornaments in general, if one gets the *student* used to dividing his hands from now on in such a way so that he learns to lead 2 voices in the right hand and in the left two as well, e.g.

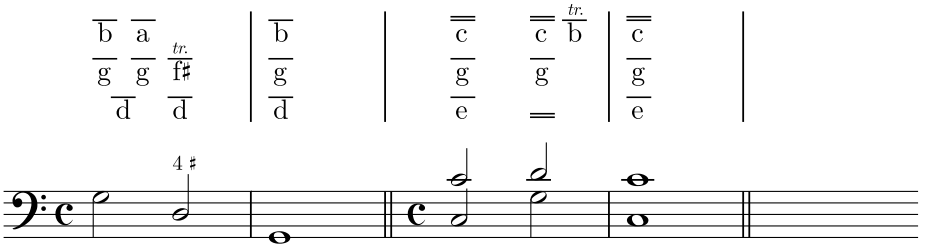
*Soprano, 1st measure: $\overline{\overline{c}}$ not $\overline{\overline{e}}$; Tenor, 2nd measure: $\overline{g}$ not $\overline{\overline{g}}$; Alto, 4th measure: $\overline{g}$'s not g's; Tenor, 4th measure: extra line over 2nd quarter; Both hands, 5th to 6th measure: missing barlines; Tenor, 6th actual measure: $\overline{d}$ and $\overline{e}$, not $\overline{\overline{d}}$ and $\overline{\overline{e}}$; Bass, 6th actual measure: 7 missing over *B*

**Right hand, 1st measure: mordents belong to alto; Alto, 1st measure: 4th $\overline{g}$ should be $\overline{a}$; Bass, 1st measure: d's not c's; Soprano, 2nd measure: presumably missing tie between 1st and 2nd $\overline{\overline{c}}$'s



§23

One can especially use the *trill* in *cadences* in the alto as well as in the soprano (seeing that the hands are divided here), e.g.



172
173 Y 3

§24

Although the *trill* does not always work as well on the *harpsichord*, *spinets* and similar *instruments* as on the pipes of an organ or *clavichord*; for the greatest skill to *play* such instruments well lies in the *practice* of breaking up the *notes* or dividing them up in a good manner, for which a good *arpeggio* can be of great service.

§25

Nonetheless, the standard ornaments usually cannot be left out on the *harpsichord* or *spinet*. And for this reason we will continue on to some *special* ornaments which can only be *employed* in connection with certain *intervals* and not everywhere as the above-mentioned ornaments.

§26

Namely these three are as important as they can be for a beginner; namely the *transitus* or passing tone in the *third*; the *superjection* or appoggiatura in which two *notes* descend *stepwise*, where one attacks the first *note* again before descending; thirdly, the slide which can occur in the leaping ascending *fourth*

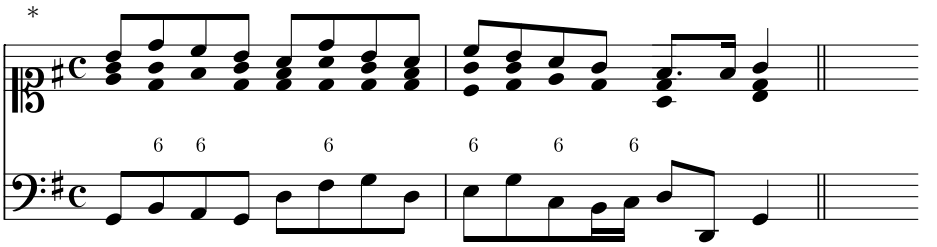
*Soprano, 1st measure: $\overline{\overline{c}}$ and $\overline{\overline{d}}$, not $\overline{c}$ and $\overline{d}$; upper bracket should not extend below tenor $\overline{d}$'s, lower bracket should extend above them

as well as for the ascending *second* of two *notes* can be used, which could be signified as such: 

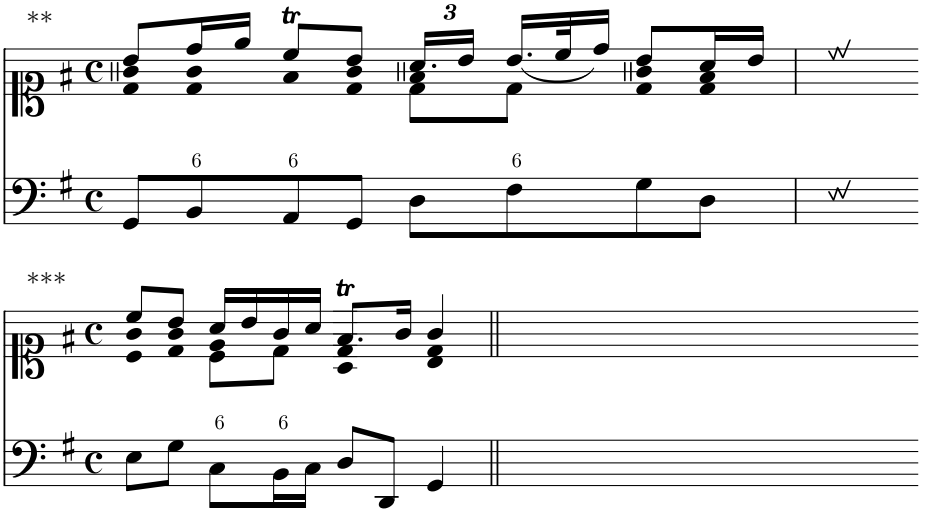
§27

This is all to be understood as applying to the soprano in *basso continuo*, since one then has to look and see what kind of *range* for the soprano is indicated in the *basso continuo* and where one of these ornaments can be included. All this cannot be shown any clearer than in *examples*; and in the case that one wanted to play the following *example* of *basso continuo* as such: |

173 Y 3
174



The *basso continuo* comes out much more artful when one seeks to *employ* nothing more than the few and simple ornaments given up till this point, in addition to an artful *range*.



174
175

*Tenor, 1st measure: 1st note should be $\overline{\text{d}}$, not $\overline{\text{e}}$; Soprano, 2nd measure: 2nd $\overline{\text{f}\sharp}$ should be $\overline{\text{g}}$; Bass, 2nd measure: 6 should be over last *B*, not c

**Soprano: rhythm on 3rd beat presumably triplet eighth, followed by triplet sixteenth, followed by a dotted thirty-second, a sixty-fourth and a sixteenth note; Bass: key signature incorrect in entire example, ♯ should be at f, not g

***Bass: 6 missing over e

§28

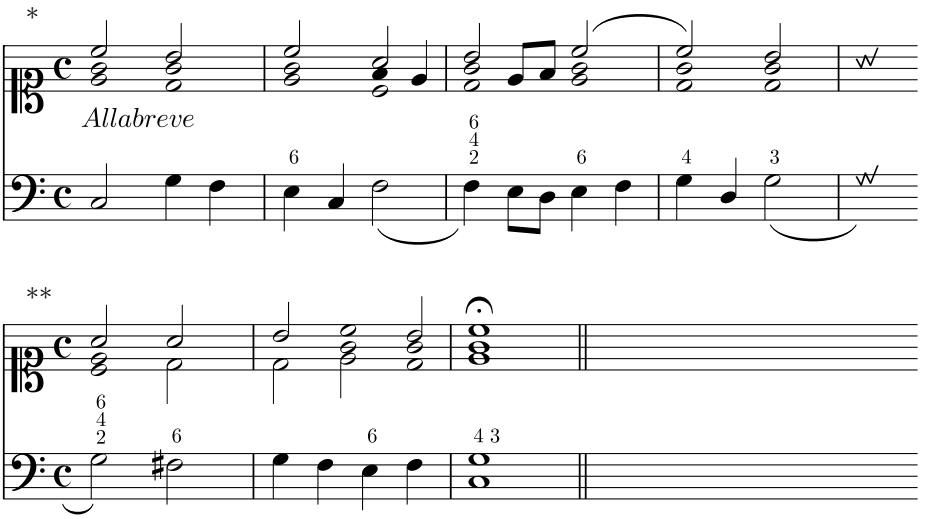
Nonetheless, the ornaments can be shown better *visually* than on paper. Meanwhile, a *beginner* certainly has enough in the above material, whether or not it constitutes the greatest *fundamentals* of ornamental playing.[1] The remaining effort has to be sought in long-term *practice* and in the art of how a *part* is to be played in an ornamented style on the *clavichord*. For in *basso continuo* and, in addition, on the *harpsichord* it is almost superfluous anyway, especially in a fully voiced piece of *music*. O how much indeed one mustn't reveal oneself in such music.

§29

Up till this point we have always remained in *ordinary meters* and with their standard symbols. From now on, however, one more thing will have to be remembered: that here, one needs to also provide the *student* at the *end* of his *instruction* with examples of *basso continuo* in which all types of *changes* of *meter* occur, and where as a result, the rules do not seldom *change* which were given for quick *notes* in general.

§30

The first type of such *meters* is the so-called *allabreve* | where, because of the fast *tempo*, the quarters are *realized* as 8ths and the 8ths as the 16ths are otherwise realized. Thus: 175/176



[1]German idiom: "... das große *A* der Art zierlich zu spielen ..." [literally: the capital *A* of ornamental playing]

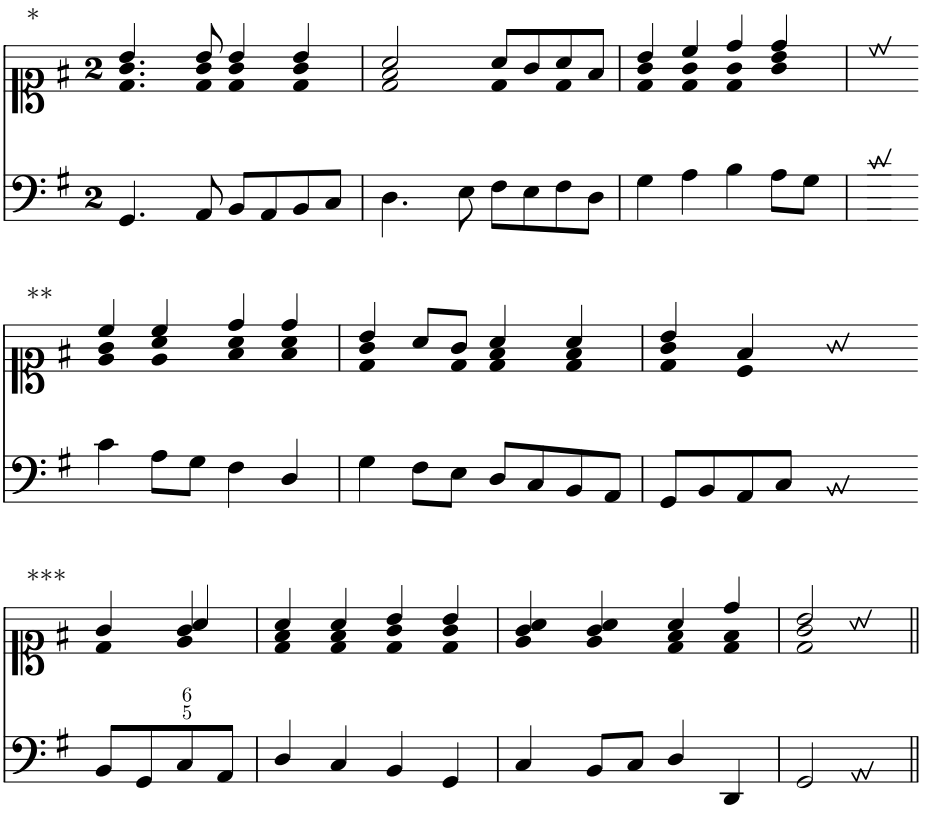
*Tenor, 3rd measure: 1st $\overline{\text{d}}$ should be quarter note

**Bass, 3rd measure: missing fermata, unclear 4 3 suspension; Presumably, the g comes before the c for a full measure in the bass and the soprano rhythm in the 2nd and (presumed) 3rd measure consists of half-whole-half, the alto of whole-whole, the tenor of half-half-whole.

§31

In addition, the *overture-meter* belongs to this category, which is almost the same as the *allabreve* in terms of the *tempo*. In this case, the quarters are realized as the 8ths are normally realized and the 8ths just as the 16ths: |

176
177 Z



177 Z
178

§32

However, a great deal depends on the ear and *sense of judgment* of a *basso continuo player* in such *meters*. Because while a *composer* is free, for example, to decide in certain *movements* of *overtures* whether they keep the *ordinary* quick *overture tempo* — but still have a *separate harmony composed* for each *note*, to lend each *note* its otherwise customary *valor* — a *basso continuo player*, therefore, has to necessarily know how to orient himself accordingly so that he does not *dissonate* with his *accompaniment*.

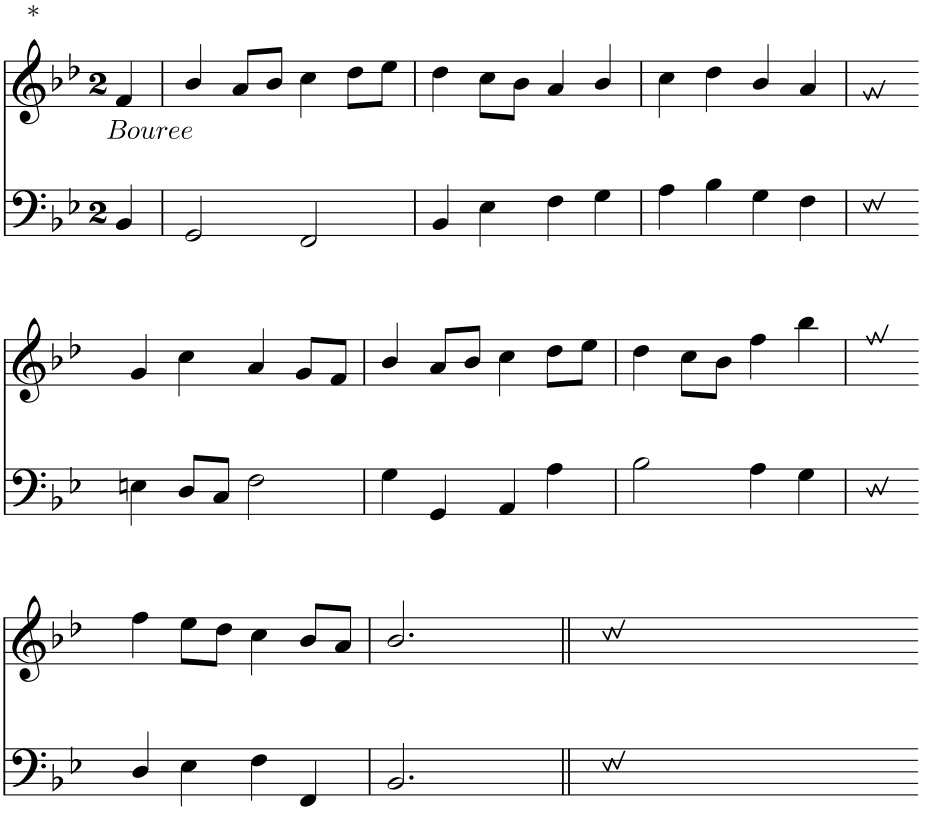
*Bass, entire example: key signature wrong, ♯ should be at f, not g; 1st measure: 6 missing over *B*; 2nd measure: 6 missing over f♯; Bass, 3rd measure: 6 missing over b

**Bass, 1st measure: 6 missing over f♯; 3rd measure: 6 missing over *A*

***Bass, 2nd measure: 6 missing over *B*; Bass, 3rd measure: $\frac{6}{5}$ missing over 1st c

§33

For this reason, nonetheless, the following *bourrée*, for example, has to be *realized ordinarily*, although it indeed is in *overture tempo*, and a *separate chord* has to be played for every quarter, which will become clear in one's ear or from the *melody* composed above it, e.g.



178
179 Z 2

§34

Finally, one can look at the remaining unusual indications for *meters*; for there is $\frac{2}{8}$ $\frac{4}{4}$ $\frac{4}{8}$ $\frac{12}{16}$, the first three types of *meters*, however, are not different from the slow *meter*, the $\frac{12}{16}$, however, is *realized* as $\frac{12}{8}$. And so we find here nothing to *annotate*.

*Right hand, entire example: key signature wrong, ♭ should be at $\overline{\overline{\text{e}}}$, not $\overline{\overline{\text{d}}}$

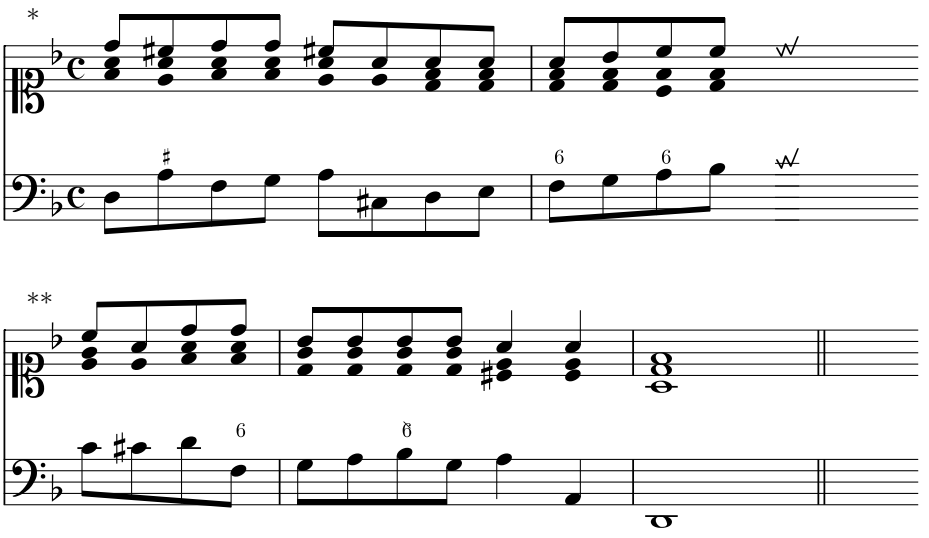
§35

However, just as the *allabreve* and the *overture* give the slow *meters* a faster *tempo* than they ordinarily have by nature, there also exist in *music* certain words which have been introduced which are indicated above the standard slow *meter*, indicating an even slower *tempo* than it naturally has. For example, it says on an *aria*: *adagio*, *adagiosissimo*, *affettuso* [sic], *larghetta*, *andante*, and so on.

§36

In such a case the *notes* are also often *charged* in such a way that the 8ths have to be *realized* as quarters, and no *passing notes* can occur as is otherwise customary according to the rules. For example, the following lines are *ordinarily* played as such: |

179 Z 2
180



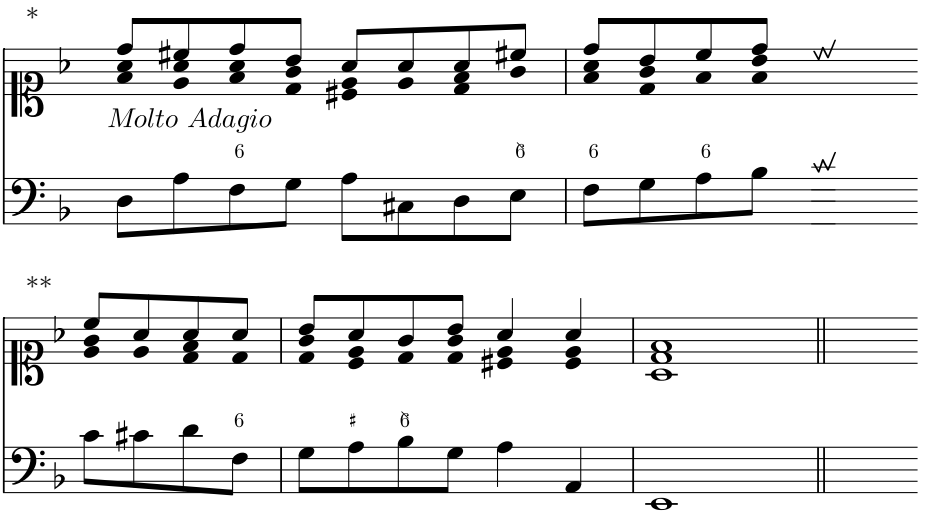
§37

If, however, the *composer* had set an *affettuoso* or something else which is very slow over this *bass*, which he wanted to indicate with an *adagiosissimo* written under it — here it would *dissonate* enough if the *basso continuo player* stuck to the customary rules and always wanted to treat the second 8th as a passing tone as in the above *example*. For this reason, this would have to be played as such so that every eighth is attacked *separately* with a new *chord*: |

180
181

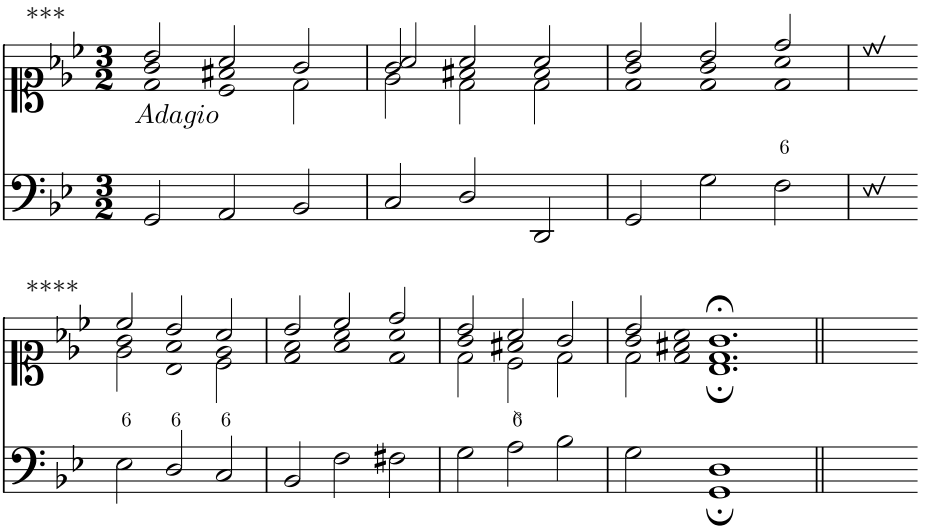
*Bass, 1st measure: 6 missing over f; Soprano, 2nd measure: 4th eighth note should presumably be $\overline{\overline{\text{d}}}$, not $\overline{\overline{\text{c}}}$; Alto 2nd measure: 2nd eighth note should presumably $\overline{\text{g}}$, not $\overline{\text{f}}$

**Bass, 2nd measure: 6 not 6̸



§38

In the same way, $\frac{3}{2}$ and $\frac{3}{4}$ would have to be played in contradiction to the *ordinary* rule in that case, e.g. | $\frac{181}{182}$

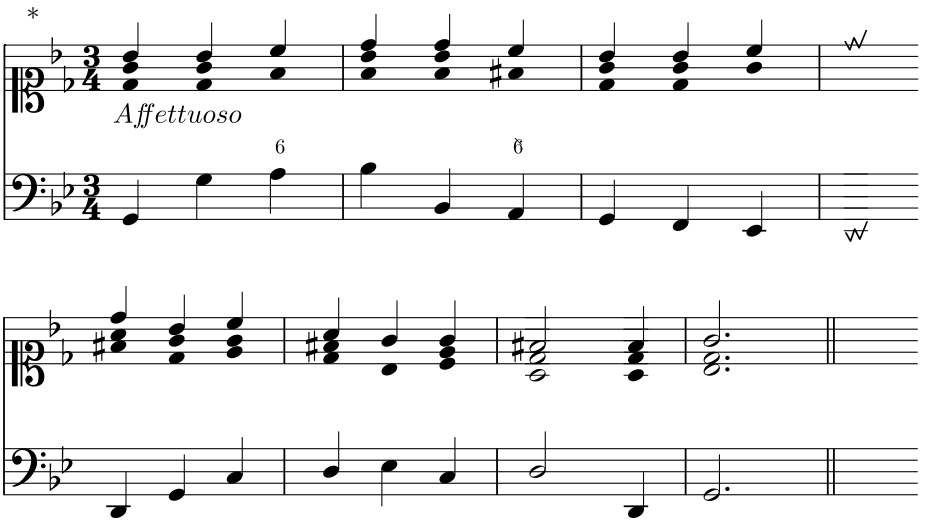


*Right hand, entire example: key signature wrong, ♭ should be at $\overline{\text{b}}$, not $\overline{\text{a}}$

**Tenor, 2nd measure: $\overline{\text{c}\sharp}$ not $\overline{\text{c}}$; Bass, 2nd measure: 6 not 6̸; 3rd measure: *D* not *E*

***Right hand: key signature wrong here and in following system, extraneous ♭ at $\overline{\overline{\text{c}}}$ in key signature and ♭ misplaced at $\overline{\text{a}}$, should be at $\overline{\text{b}}$; Bass, 1st measure: 6̸ missing over *A*; Bass, 2nd measure: $\frac{6}{5}$ missing over c

****Bass, 2nd measure: 6 missing over f♯; 4th measure: barline missing; bass d should be in measure before; 5th actual measure: dot missing on *G*



182
183

§39

Not seldom does the occasionally indicated *presto* or *prestissimo* create a fast *overture tempo* out of a slow *meter* in a *concerto*, *sonata* or also in *overtures*. And put concisely: One often has to look much more at the *tempo* than whether the written *notes* seem to be slow or fast, to see namely whether slow notes are made of otherwise fast *notes* or fast *notes* are made of otherwise slow notes. Then the rules given above on this *material* can even be *applied* easily, without any artistry, in the way which has been taught up till this point.

§40

As we have in this *section*, I think, only wanted to deal with *basso continuo* with *figures*, for this reason we will *presuppose* that to date such *figures* cannot so easily be left out in such *bass lines* where there are *extraordinary* changes of *tempo* and foreign indications of *meter*. And in that case one can also, according to desire, spare oneself from §29 *all the way* up to the *final* § *of this chapter* up to the following *section*, where *basso continuo* is dealt with *explicitly* without *figures*. |

183
184

*Right hand: key signature wrong in entire example, ♭ should be placed at $\overline{e}$, not $\overline{d}$; Bass, 3rd measure: missing 6 over *D*♯

Second Part
On the Complete Science of *Basso Continuo.*

The 1*st* Chapter
On *basso continuo* without *figures* and how to invent such in *theatrical* pieces in particular.

§1

Up till this point, this text has been written solely for beginners; now, however, we will deal with those who already have internalized *basso continuo* with standard *figures* at least to the point that they can truly boast some *perfection* in it.

§2

In addition to this *presupposition*, a curious student will not find little which is difficult to understand and *practice* in the following. And it is also prudent for one to be able to spell before one has to learn to read.

§3

Whereas *lines of basso continuo* in sacred pieces, *sonatas* and similar pieces are always supplied with *figures* — and justifiably so — (or else a *virtuoso* would have to dare to play a piece of *basso continuo* without *figures* either for *pleasure* or out of circumstantial | necessity purely according to his *musical* ear and *judgment*, which is, *all other things being equal*, certainly possible), the characteristics of the *theatrical style* are very different, in contrast.

184
185 Aa

§4

For there we are presented with *arias* and *recitative cantatas* or complete *operas* where the *basso continuo* either contains very little or rather no *figures* at all above, and the *basso continuo player* has to simply be content with the often insufficient advantage that the *vocal* part is always written above. The remaining work depends on skill and a good ear, both of which are indeed *presupposed* of those who dare to *accompany* such things.

§5

In such a way we have to take a step closer to the *art of composition* to see if it would not be possible to give a few concise rules according to certain *principles* on how the *theatrical style* or *basso continuo* without *figures* is to be *realized*.

§6

In order to proceed in an orderly manner here, one has two things to consider:

1. What kind of *figures* need to be invented?

2. How and in what way are they to be invented?

§7

The first question is as easy to answer as the second is difficult. Namely, all the *figures* explicitly prescribed up until this point on *basso continuo* in the first part of this book are to be invented, which were the

6 4 3 7 9 $\frac{6}{5}$ 4 5♭ and similar figures.
See §71 *Ch.* 2 of the First Part.

§8

185 Aa / 186 All of these *figures*, however, or all that are common in *basso continuo*, can be invented in three ways: |

1. By means of the *vocal* or *instrumental* part which is always given above the *bass*.

2. By means of several simple *General* Rules.

3. By means of a few *Special* or *Compositional* Rules.

§9

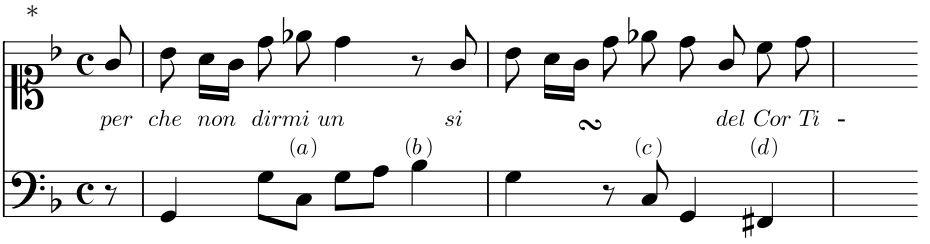
The simplest can easily come first when we say that the *figures* are to be sought above all in the part written above. And this concerns primarily the *resolutions* and *dissonances* which can be taken from no other place besides the part written above.

§10

This is, however, quite easy work: e.g. for if in *basso continuo* the *note* d occurs but a c is in the *vocal* part, one knows that this is the 7, and to this belong the 3 and 5 which one accordingly attacks together and one proceeds according to the *principles* which are known from the first part of this book. So when the *bass* has f♯ but the *vocal* part has c, or the *bass* has d and the *vocal* part g♯, one knows that that c is the 5♭ which has 3 and 6 in full *harmony*; the other is, however, the 4 of d, which has 2 and 6. And so one plays the full *chord* and proceeds as has been described.

§11

For explanatory purposes, we would like to compose an *example* in which the voice set above quite often digresses out of the *ordinary chord* into other *consonances* as well as into most *dissonances* and *resolutions* in particular:



186
187 Aa 2

§12

If one is to *accompany* this *basso continuo* without *figures*, here one finds these as such in the *vocal* part written above; for the *bass note*

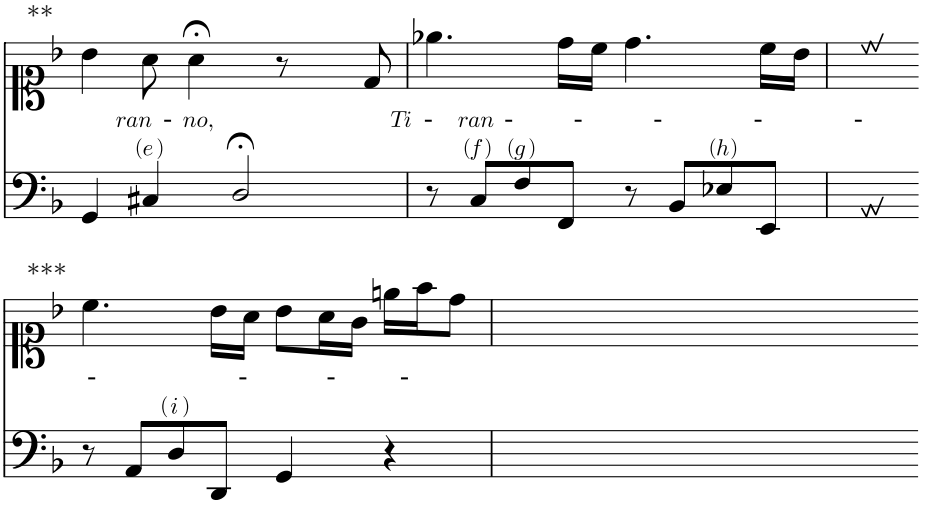
(*a*) there is a d♯ above instead of e, so one indeed keeps the standard *chord*, but a *minor third* must be played instead of the ordinary major *third*.

(*b*) there is a g in the *vocal* part, which is the 6th. To this belong the *third* and *octave*: in this way the *harmony* is complete.

(*c*) the *vocal* part shows that one should again take the *minor third*.

(*d*) the *soprano* has c to f♯, which is 5♭. To this belong the 3 and 6 in addition, and as such the *chord* is again correct.

Note well: It is in general to be reminded here that one has nothing to worry about if, especially in *theatrical* pieces, the *dissonances* and *resolutions* are not always prepared according to the customary rules, as for the



187 Aa 2
188

*Both hands: custodes missing at $\overline{\text{b}\flat}$ and *G*, no room in original
**Soprano, 1st measure: $\overline{\text{b}\flat}$ missing dot; Bass, 2nd measure: *D*♯ not *E*
***Both hands: custodes missing at $\overline{\text{c}\sharp}$ and g

last 5♭, or that they do not always *resolve correctly* afterwards which will perhaps occur in *examples* below. The *basso continuo player*, however, *observes* his rules and *resolutions* where appropriate: if it does not work, however, he can let the *composer* take responsibility.

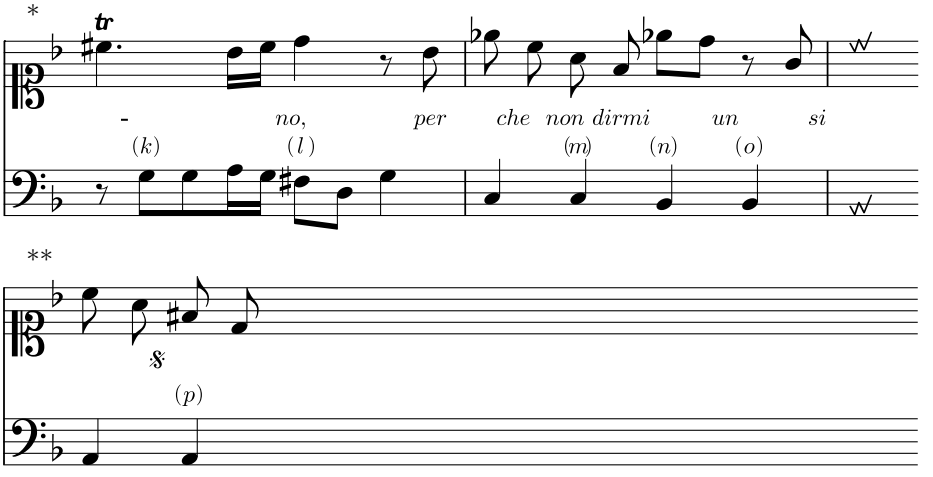
(*e*) To this *note* belongs the *dot* of b♭ in the *soprano* voice part,[1] which is the 4 of c♯: to this the *according* voices are 3 and 5♭, which one attacks together. The 4, however, takes its normal *resolution*.

(*Note well:* The above-mentioned 5♭ or *diminished fifth*, however, has to be played with the 4, because in our *system* no real or *perfect* 5ths exist here. No one, however, would be silly enough to play the *perfect* fifth g♯ with the *bass note*, because he would lose his way, going into a very *absurd key*.)

(*f*) The voice indicates the *minor third* of the standard *chord* to the *bass note*.

(*g*) The *voice* part indicates d♯ to the *bass*, namely the 4, which was already prepared through the previous *note*. The voices which belong here are the 3 and 5, because the 7 is namely alone here, and the *min*7 *resolves* over the *bass B*♭ only after the eighth *rest*, if one should like to assume the two 16ths following the *dot* to be an ornament, as is customary. |

188
189 Aa 3



(*h*) The *soprano* again in the same way indicates the 7, d, to the *bass*, which has 3 and 5, and it *resolves* on the following *note* as in the previous.

[1] The dot Heinichen is referring to is the missing dot for $\overline{\text{b}\flat}$ in the cadence.

*Soprano: ♮ missing before 1st $\overline{\text{b}\flat}$; ♭ missing before 2nd $\overline{\text{b}\flat}$

**Both hands: custodes missing at $\overline{\overline{\text{c}}}$ and *G*

(*i*) This is another of *min*7 to the *bass* and is to be *realized* as the previous.

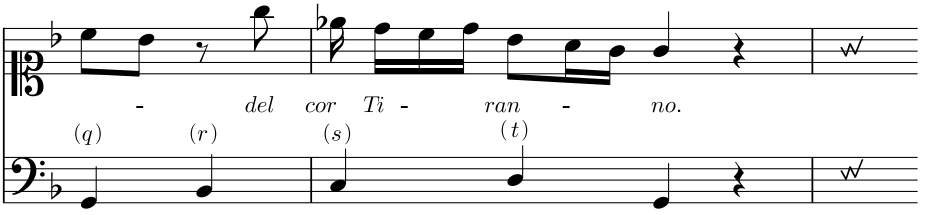
(*k*) The *soprano* 4 to the *bass*; one recalls that the 2 and 6 belong here, and then the *chord* is correct.

(*l*) Has the 6 above — to this the 3 and occasionally the 8.

(*m*) Has the 6, to which the 3 and 8 belong, in the same fashion. However, because the *soprano* indicates the 4th f to the *bass note* c on the following eighth, for this reason one could also choose the next *chord*, because then $\begin{smallmatrix}6\\4\\\flat3\end{smallmatrix}$ are found stacked on top of one another. | 189 Aa 3 / 190

(*n*) The voice indicates 4 3 to this *note*, to this belong 5 and 8. The 4 is also already prepared through the previous *note*, if not in the voice then in the [right] hand or in the *chord*.

(*o*) The 6 is given, to which the 3 and 8 belong.



(*p*) The *soprano* indicates the 6̸ or *maj* 6 for this *note*, to which the 3 belongs. One could also indeed take the 4th, as it is given as well, just as for the previous *note* (*m*) $\begin{smallmatrix}6\\4\\3\end{smallmatrix}$.

(*q*) 4 3 are again given successively in the manner as for the previous *note* (*n*).

(*r*) The 6th to the *bass*.

(*s*) The *minor third* of the standard *chord*.

(*t*) Here the *soprano* closes with the *bass* through the 6th followed shortly thereafter by the 5th, in which case the *chord* is the following: $\begin{smallmatrix}6&5\\4&3\end{smallmatrix}$. To this belongs the 8 according to the *table* in the first part, and then the *chord* is correct. The 4 was, by the way, prepared through the previous *note*, which is to be noted.

§13

These are, in addition to the 3 5 and 8 of the standard *chord*, purely chords, *resolutions* and *dissonances* which, as has been mentioned, one | cannot guess or invent using any other source besides the part above. 190 / 191

§14

For as long as a *composer* is free to set a *consonance* or a *dissonance* to this or that *note* of the *basso continuo* — and to sometimes use one and sometimes use the other in his *composition* — it will not be possible for a *basso continuo player* to guess the *resolutions* and *dissonances* from any other source besides the *vocal* or *instrumental* part written above. (We do not yet want to speak of using one's ear.)

§15

From this *principle* should follow that those *dissonances* which are not given in the *vocal* part should justifiably be written above the *basso continuo*; however, the developed custom shows the contrary here as well — and it is indeed this which clearly proves that he who cannot depend on his *perfection*, ear and sense of *judgment* should not get involved with *theatrical accompaniment*.

§16

However, we have made it our goal to show how *basso continuo* without *figures* is to be *realized*, and for this reason I am compelled to make the following *statute* for the profit of *beginners*: That it is not always necessary for the *basso continuo player* to *express* all the *dissonances* which occur in the remaining voices on the *keyboard* so *accurately*, for example.

§17

For here I ask every connoisseur of *music* if he would not have to admit to me that even the very most *perfect composer*, *virtuoso* and *basso continuo player* cannot *penetrate* with his ear, and therefore also *express* all *dissonances* and *nuances* on his *keyboard* which perhaps occur through hidden means or in voices which are far away from him in a piece of *music*. Which is lastly, as has been mentioned, not important, if only the *basso continuo player* would not play such chords which do not at all fit with the remaining voices of the
191/192 *accompaniment* and as a result are completely and totally *dissonant* with them. |

§18

For *example*, he who would not notice (with a meanwhile somewhat *playful vocal* part above) when playing a totally *contrary note* to the full *chord* of the *instruments'* $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$, would have to have quite a bad ear for *music*. In such a way one can even hear a 7, in whatever voice it may occur.

§19

In contrast, one makes it so that a *beginner* does not even *observe* the 7 and 9 which are not given to him in the *vocal* part; they are not so important, because the 7 and 9 tolerate the 3 5 and 8 in the same way as the *standard chord*. And so the *basso continuo player* does not *dissonate* with the other *musicians* when he adheres to the *standard chord*.

§20

And so the *expression* of the 5♭ is also not so important if one only plays the 6 which naturally occurs above such *notes*. For the 3 and 6 belong to the 5♭ just as they do to the 6 alone;[2] and so here as well, the *basso continuo player* has not played any *dissonances* with the rest of the *music* by leaving out 5♭.

§21

However, one should not create any *asylum for ignorance* with such indulged freedoms. For he who wants to make greater advances on the *keyboard* and get used to playing such lines of *basso continuo* in *theatrical* pieces must also at the same time get used to accurately comprehending in his ears the single voice in a *solo* piece or as well as especially, in a fully voiced *music*, always at least the soprano which is easiest to hear anyway, in such a way that he seeks to *accurately express* on his *keyboard* as much as possible all the *dissonances*, *resolutions* and *figures* which occur.

§22

Indeed the more *accurately* and frequently a *basso continuo player* can *observe* all of the *consonances* and *dissonances* down to the smallest detail in a full | *chord* of many voices, the more is his famed skill — though not always necessary — to be *approbated*.

192
193 Bb

§23

Now enough has been said about the invention of *dissonances* in a *line of basso continuo* without *figures*. From now on we will deal more with *consonances* such as the *third*, *major* ♯ and *minor* ♭, and 6, which are indeed smaller in number, but which in themselves demonstrate more of the *fundamentals* of *composition*.

§24

And so we come to the second and indeed even easier way to invent the *figures* which was by means of

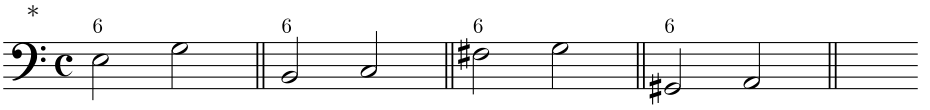
(2.) Several simple *General* Rules.

§25

These according to their order, without extensive description, are the following:

Rule 1: Whenever two *notes* ascend one *semitone*, then the first *note* has by nature the 6th above, e.g.

[2] "Denn zu der 5♭ gehöret eben so wohl 3. und 6. als wie zu dieser letztern;" [literally: For the 3 and 6 belong to the 5♭ just as they do to the last;]. Heinichen's second book *Der General-Bass in der Composition* makes this sentence clearer: "Denn zu der 5t. min. gehören eben so wohl 3. 6. und 8. wie zu der 6. alleine." [For the 3, 6 and 8 belong to the 5♭ just as they do to the 6 alone.]



§26

Rule 2: Whenever 2 *notes* descend one *semitone*, then the second note has by nature the 6th above.

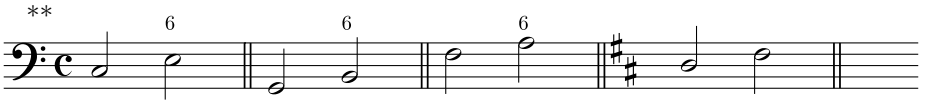
§27

193 Bb
194

These two rules can also be unified into one: Namely, whenever two *notes* ascend or descend one *semitone*, then the lowermost *note* has by nature the 6 above, which can be seen in both types of the previous *examples*.[3] |

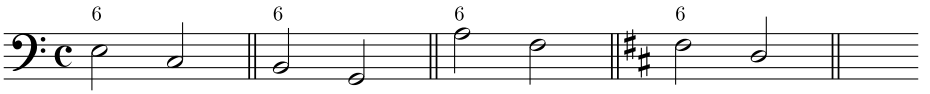
§28

Rule 3: Whenever 2 *notes* ascend a *major third*, then the second note has by nature the 6th above, e.g.



§29

Rule 4: However, if two *notes* descend a *major third*, then the first *note* has by nature the 6th above.

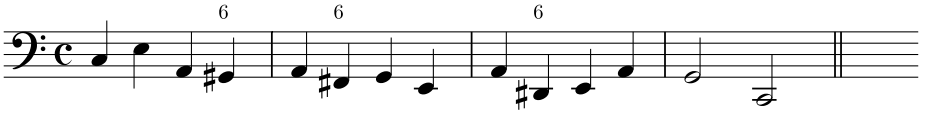


§30

These two rules can again be summarized: Namely, whenever 2 *notes* ascend or descend a *major third*, then the lowest *note ordinarily* has by nature the 6th above [sic],[4] which can be seen in both types of the previous *examples*.

§31

Rule 5: *Notes* preceded by a ♯ or ♮ have by nature the 6 above, e.g.



§32

194
195 Bb 2

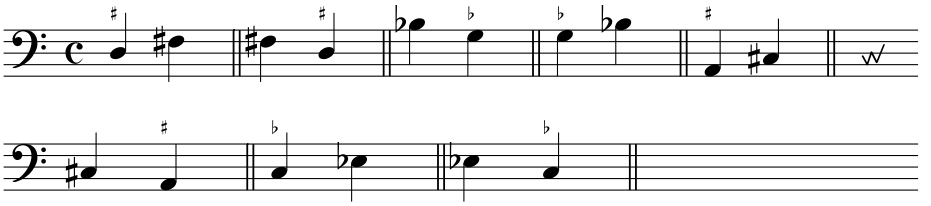
Rule 6: If 2 *notes* ascend or descend a *third*, one of which | is preceded by a ♯ or a ♭, then explicitly this *sign* must also be present for the second *note*, e.g.

*1st measure: f not g

[3]It would appear as if Heinichen forgot to include an example for Rule 2.

**4th measure: key signature incorrect, ♯ should be placed at f, not g; 6 missing over f♯

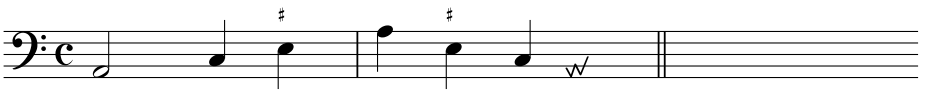
[4]The highest note is meant; "die unterste *Note*" should be "die oberste *Note*."



§33

And these were the few *General* Rules, which indeed do not seldom make up the biggest part of a piece of *music* or *aria* which is not played particularly *dissonantly*.

(*Note well*: It is indeed true that one finds *examples* to the *contrary*. But he who should wish to show that to a beginner first — before he has all of the *ordinary principles* in his mind — infringes against the *teacher's maxim* and clearly shows that his *studies* must not have been much use,[5] otherwise he would have *reasoned* completely differently. This could be *illustrated* and proved by other higher *disciplines* here as well, if it served our purpose. *Enough for the wise*! After this, if a *beginner* is gradually further instructed in an orderly fashion, he will finally learn to *correct* one rule based on another himself; or in good German: The *examples to the contrary*, or the *exceptions*, (without which no rule in the world can be found) can easily be handled; one mustn't worry one's student at the wrong time with such things.[6] For example, in the previous §28 and §29, it was said that when two *notes* ascend or descend a *major* 3rd that the lowest note [sic] has the 6th above.[7] However, if one is already *familiar* with *Special Rules* 1 *&* 2 which will follow, a *teacher* will teach his *student* to *discriminate* more carefully to see that, for example, in the following *example* in | *A minor* the e in the ascending and descending *major third* 195 Bb 2 / 196



no longer has the *ordinary* 6th, but rather has to have the ♯ above. And the same in all other cases. (He whom it concerns can note this and consider it again in greater depth another time.)

§34

Finally, one still has to invent the *figures*:

3.) By means of a few *Special* or *Compositional* Rules.

[5] German idiom "daß ihm die Studia nicht viel müssen über dem Halß zum Kopffe gestiegen seyn" [literally: that his studies must not have amply ascended above his neck to his head]

[6] German idiom "nicht zur Unzeit den Kopff damit warm machen" [literally: not to make one's head warm with it at the wrong time]

[7] The highest note is meant; "die Unterste" should be "die Oberste."

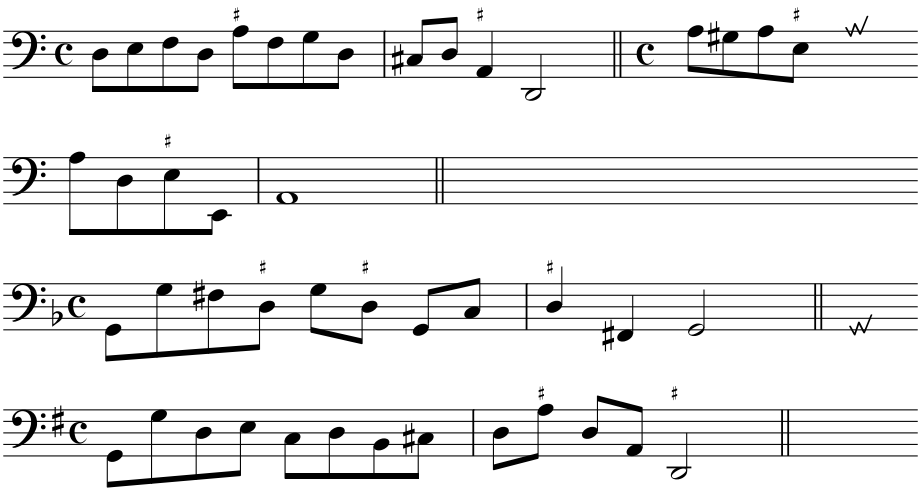
The name of this rule shows in itself that we will find a bit more to do than in the previous; in contrast, we have in part no more beginners in *basso continuo* around us anymore. On the other hand, we *flatter* ourselves with the fact that we can, through the few following rules, reach not insignificant illumination of many useful *principles* of *composition* itself.

§35

And so the first rule is the following:

Special Rule 1: The *composer ordinarily realizes* a *semitone* below the *key* which he *is* in; the *basso continuo player* must therefore also *observe* this. For example, whenever one *is* in d *minor*,[8] one must let c♯ and not c be heard, or else it displeases the ear. If one *is* in the *key* of a *minor*, one plays g♯ and not g. In g *major*, only f♯ and in d *major* only c♯ may be heard, and the same for all *keys*. And so a ♯ is written for the following *notes*. |

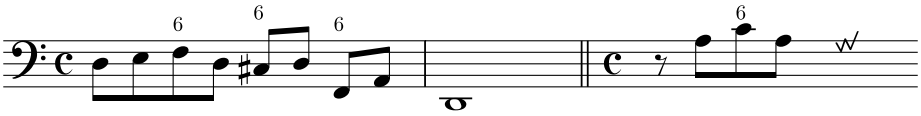
196
197 Bb 3



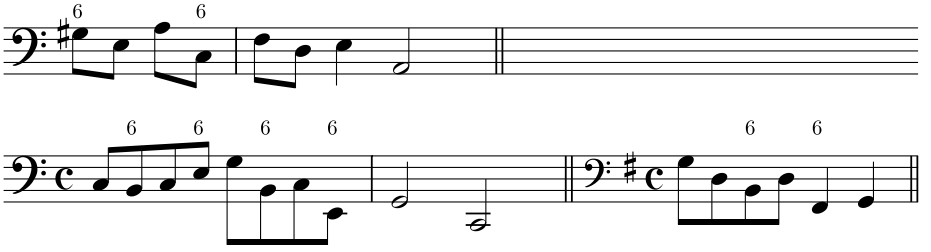
§36

[*Special*] *Rule* 2:[9] The *semitone* below and the third above the *key* to which one *is* in always have the sixth above by nature (the *reasoning* is partially based on the previous rule). So whenever one *is* in d *minor* or *major*, c♯ and f (or f♯ in *major*) have by nature the sixth above. In a, g♯ and c (or c♯ if it is *major*) by nature have the sixth above. And the same for all *keys*, e.g. |

197 Bb 3
198

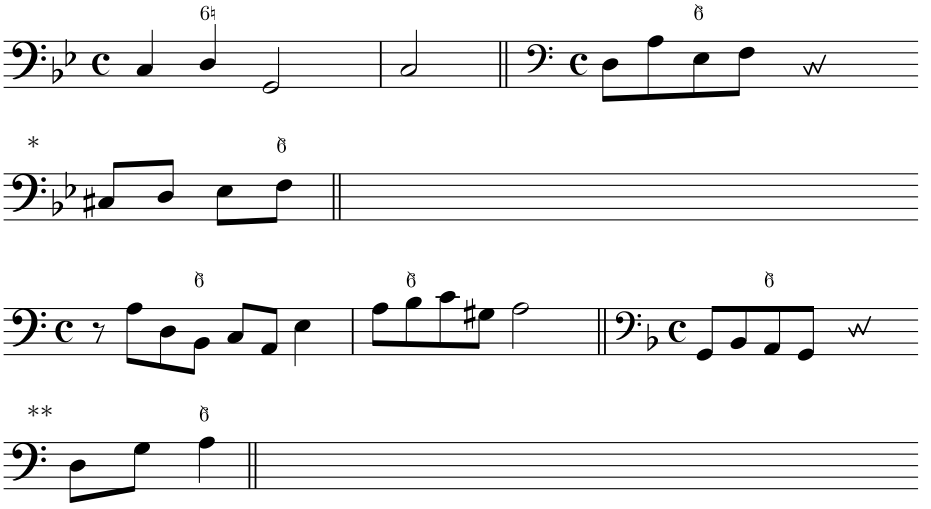


[8] In the original, an unidentified symbol plus a comma "𝄽," is found instead of "d".
[9] "*Reg.* 2." should be "*Reg.* 2. *Special.*"



§37

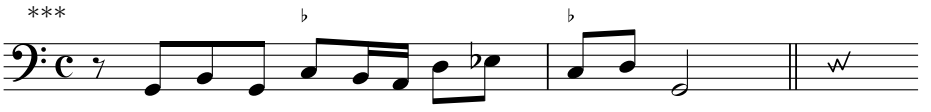
Special Rule 3: In the *minor keys*, the ascending 2*nd* scale degree *ordinarily* has the 6̸ above (the *reasoning* is again partially based on the previous rule). So in d *minor*, e *normally* has the 6̸ above. In a *minor*, b has 6̸, in c *minor* the d and so on, e.g.



198
199

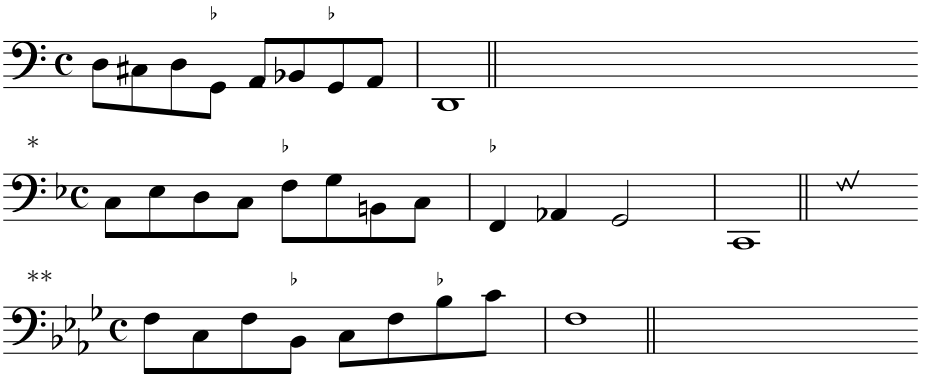
§38

Special Rule 4: In all *minor keys*, one *ordinarily* has to play the 6̸ to the *key* which the piece *is* in if it is not already indicated. For example, although in g *minor* d♯ only sometimes occurs prescribed, one indeed better plays d♯ than e. If the b♭ is not prescribed in d *minor*, then b♭ and not b sounds good to the ears, and the same for all *keys*, e.g.



*Key signature incorrect or extraneous, presumably D minor; 6̸ should be over e, not f
**Key signature incorrect, missing ♭ at *B*
***Key signature incorrect, missing ♭ at *B*

199
200

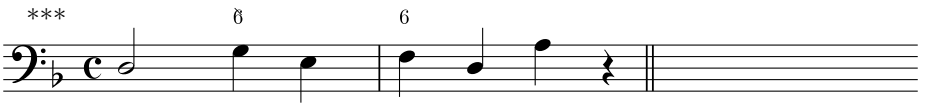


§39

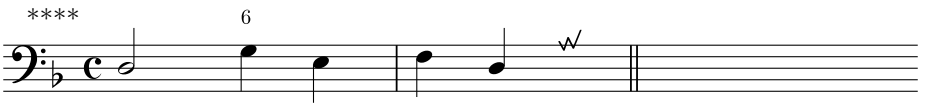
In e *minor*, a *minor*, b *minor* and f♯ *minor*, one does not need the rule, because in the *system* the 6̸ is indicated and not *major*. If the 6th *scale degree* d♯ in G♭,[10] b♭ in d *minor*, g♯ in c *minor* and c♯ in f *minor* is already indicated, then the previous rule is not needed here either.

§40

(*Note well*: If a stickler again wanted to seek to *confuse* a *beginner* and say that the following *example* can indeed be played correctly according to the previous 4 Special Rules:



but, in contrast, can also be correctly played in this manner contrary to the said *Special* Rules:



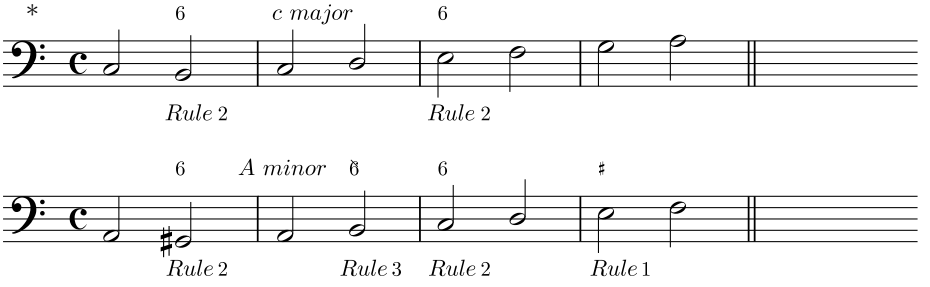
200
201 Cc

then the above "*Note well*" in §33 can also serve to answer this question here. In addition, it is indeed clear that when the *harmony changes*, as in the *composition* in the last *example*, that the *ambitus* of d *minor* indeed *by that fact alone* no longer applies as soon as the *standard semitone* c♯ is traded for a c in even one or 2 *chords*. And so in good *instruction*, one must remain silent long enough here as well until a curious student has been instructed further in the following paragraphs about the *observation* of *modulations*; for then such difficulty can be removed with greater profit — and this requires *methodical realization*. Indeed in this way one finds the best *precepts* and *systems* in *higher faculties*, which a gentleman should note.)

*Key signature incorrect, missing ♭ at *B*
**Key signature incorrect, ♭ misplaced at g, should be at a
[10] *G minor*
***1st measure: 6̸ should be over e, not g
****1st measure: 6 should be over e, not g; 2nd measure: 6 missing over f

§41

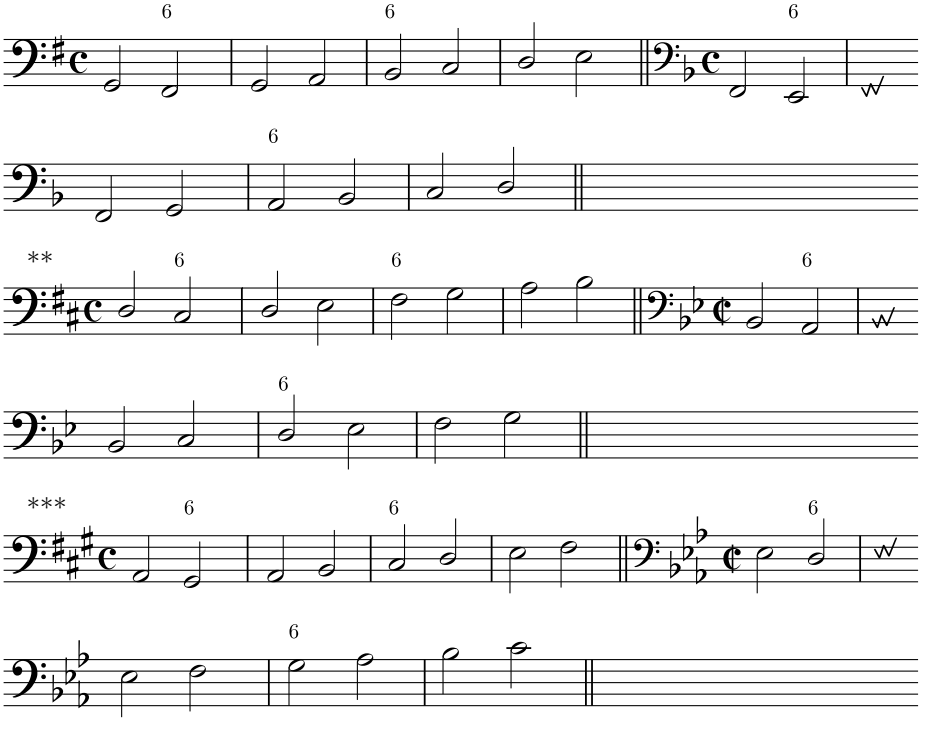
In the previous 4 rules, the natural *ambitus* of each *key* is presented as it is used by *composers* and as it is pleasing to the ears. And so we shall create a dual *system* of *major* and *minor* and write the *figures* together where they have their natural place according to the said rules. For then it looks like this:



§42

This *ambitus* and these *figures* remain in all *keys*; we shall therefore *transpose* them in the following:

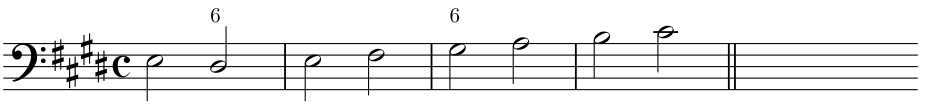
The *major keys* according to the *scheme* of c *major*: | 201 Cc / 202



*Heinichen is referring to the special rules in this and the following example.

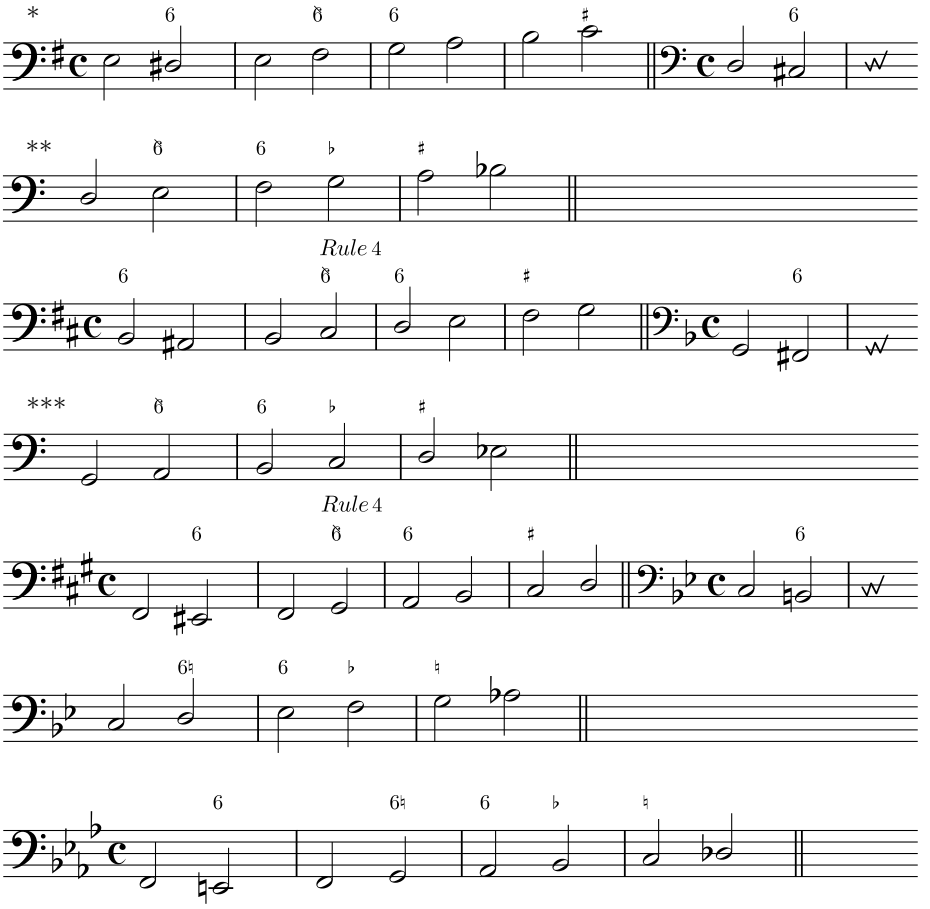
**5th measure: meter is common time, in contrast to others, which in theory might have been intended to be in common time too

***5th measure: meter is common time, see previous footnote



202
203 Cc 2

The *minor keys* according to the *scheme* of *A minor*:



203 Cc 2
204

§43

Once one has truly *internalized* the *figures* and natural *ambitus* of every *key*, both on paper as well as in the ear, nothing more is lacking besides the fact that one must pay attention to where the *key* in which a piece starts modulates, which *changes* quite often in a piece. And so one begins in these new *keys* with the *figures* again as they customarily are listed according to the *scheme*. For

*4th measure: ♯ should be over b, not $\overline{\text{c}}$

**Heinichen is referring to special rule 4.

***Key signature incorrect, missing ♭ at *B* in key signature; Heinichen is again referring to special rule 4.

example, if the piece begins in d *minor*, the *figures* can be seen as in the *scheme*; as soon as it modulates to a *minor* the *figures* are again according to the *scheme* a *minor*. If the *key* modulates from here into g *major*, the *figures* are according to the *scheme* of g *major*, and so on.

§44

Here, however, would no one ask how one could know when and to where the *key* in which a piece began could modulate into other adjacent *keys*? And to give an answer to this: It would probably be quite difficult to depend on our ear alone, which indeed must be quite attuned to *music* for those who have come this far in studying *basso continuo*; and so we should like to *note* in addition the following, which is

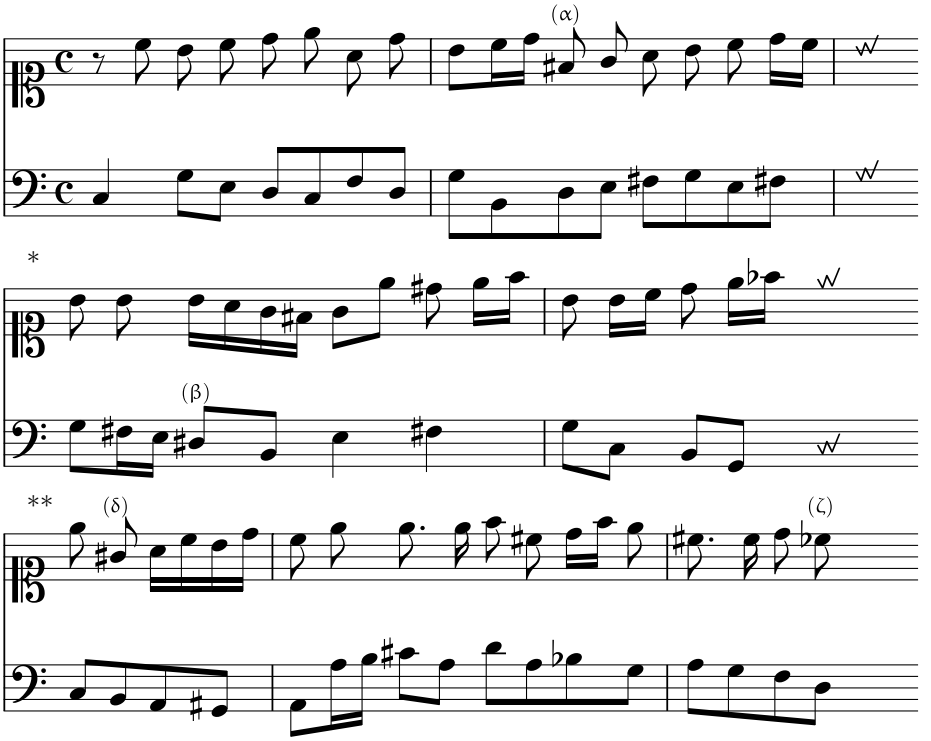
§45

Special Rule 5: Whenever a new ♯ is indicated which was not there up till that point in the *basso continuo* or a voice, the previous key *modulates* into the *key* which is above the ♯ (the *reasoning* is also taken from the above-mentioned *Special Rule* 1).

§46

Because these rules are quite important, we should like to give an extensive *example* and note every *modulation* in doing so: |

204
205 Cc 3

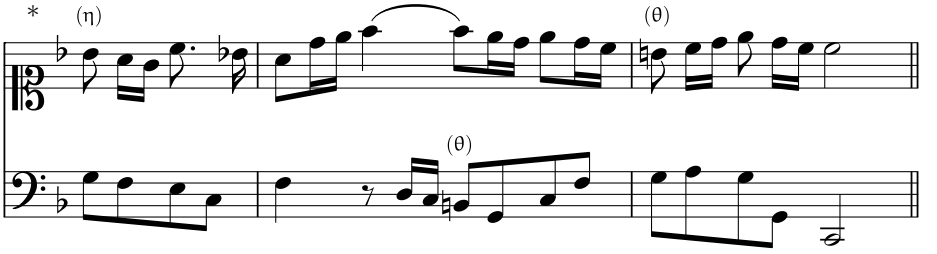


*Soprano, 1st measure: $\overline{\overline{\text{f}\sharp}}$ not $\overline{\overline{\text{f}}}$; Bass, 2nd measure: presumably missing (γ) above *G*

**Bass, 2nd measure: missing (ε) above $\overline{\text{c}\sharp}$: Both hands: custodes missing at $\overline{\text{b}\flat}$ and g

205 Cc 3
206

The *basso continuo* begins in c *major*; however, as soon as the f♯ is taken below the (α) in the *voice*, the *key* of c *major modulates* into the | *key* which lies a *semitone* above f♯, which is the *key* of g. Below the (β), a new *semitone d*♯ is indicated again which has not been there up till this point; and so the previous *key* modulates into e, the e which lies above *d*♯. At the (γ) (γ) [sic],[11] the *semitones* used up till this point are abandoned and, in contrast, a g♯ is indicated below (δ) which *changes* the *key* to a. To the *bass* below (ε) one can again observe a new ♯, and so now the *melody remains* in the d above. The *semitone* is also abandoned below (ζ) and,



in contrast, b♭ is indicated below (η), which is the correct *fourth* to f, to which the *key modulates* (the *semitone* under f, namely e, was already present before and so it is not to be *noted separately*). In addition, below (θ) b♭ is abandoned again and b is played as the *semitone* or the *mark* of c *major*.

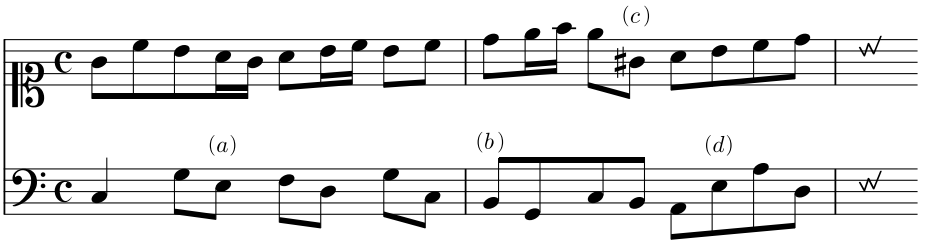
§47

If one always knows in such a manner which *key* a *composer is* in — indeed if one knows as well from the above what kind of natural *figures* this *key* has — then the greatest difficulty has been removed.

§48

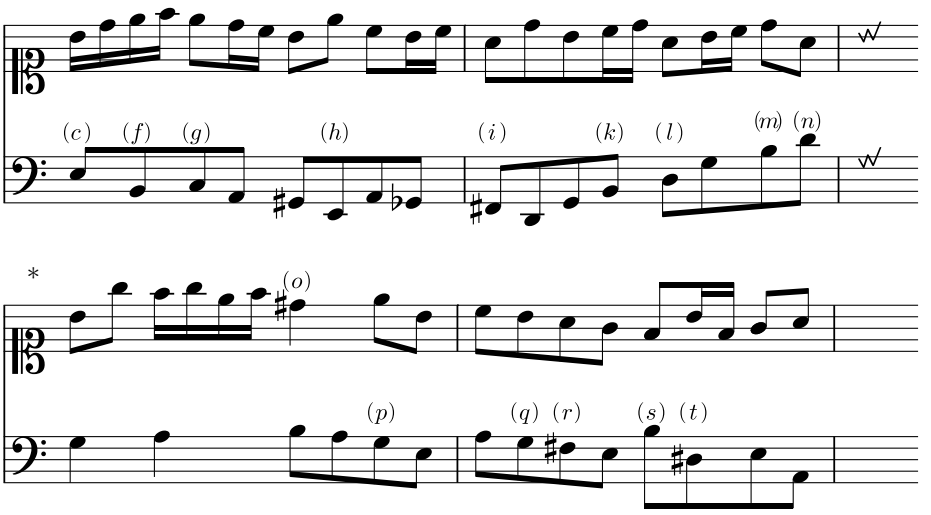
206
207

However, in order that this matter and the *application* of the last given 5 *Special* Rules be made even clearer, we shall now include a *general example* which contains all the said rules to- | gether and which explains them in such a way that they will need no further description:



[11] (γ) (γ) should be (γ).

*Bass: extraneous key signature, ♭ in soprano only applies to note it directly precedes



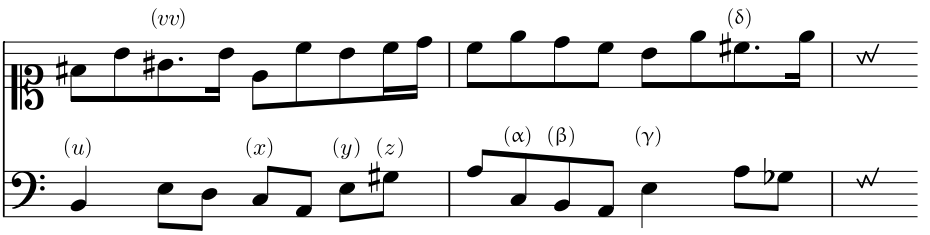
207
208

The piece begins in c *major*; as a result, the 6 has to be played over the *notes* (*a*) and (*b*), according to the second *Special* Rule §36 of this chapter, or according to the *scheme* of c *major* §40 *of this chapter*.

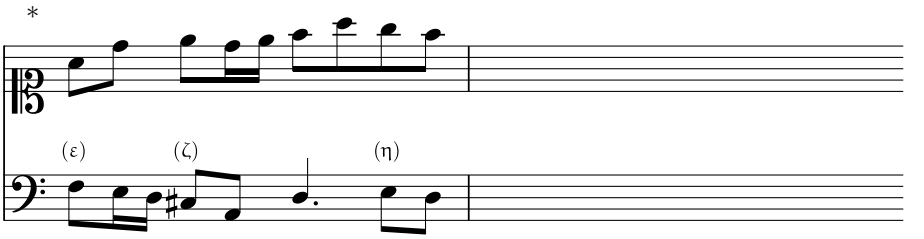
The *note* (*c*) indicates g♯ and *indicates* according to the 5th *Special Rule* §45 that the *key modulates* into a, because from now on only the *figures* according to the *scheme* for a *minor* §41 are valid. And as a result, the ♯ is played over the *notes* (*d*) (*e*) and (*h*): *Special Rule* 1 §35 *of this chapter*. At (*f*), the 6̸ is played: *Special Rule* 3 §37 *of this chapter*. At (*g*), also the 6: *Special Rule* 2 §36.

At (*i*), the newly occurring f♯ *marking* that the *key changes* to g according to *Special Rule* 5 §45. And so here and whenever one *is* in g, the *figures* found in the *scheme* for g *major* in §42 are valid. As a result, the 6th is above the (*k*) (*m*): *Special Rule* 2 §36. The ♯ or *major third* is above (*l*) and (*n*): *Special Rule* 1 §35.

The *note* (*o*) indicates according to the standard *Special Rule* 5



*Soprano, 1st measure: $\overline{\overline{\text{f♯}}}$'s not $\overline{\overline{\text{f}}}$'s; 2nd measure: $\overline{\text{f♯}}$'s not $\overline{\text{f}}$'s; Both voices: custos missing at $\overline{\text{f♯}}$ and *B*



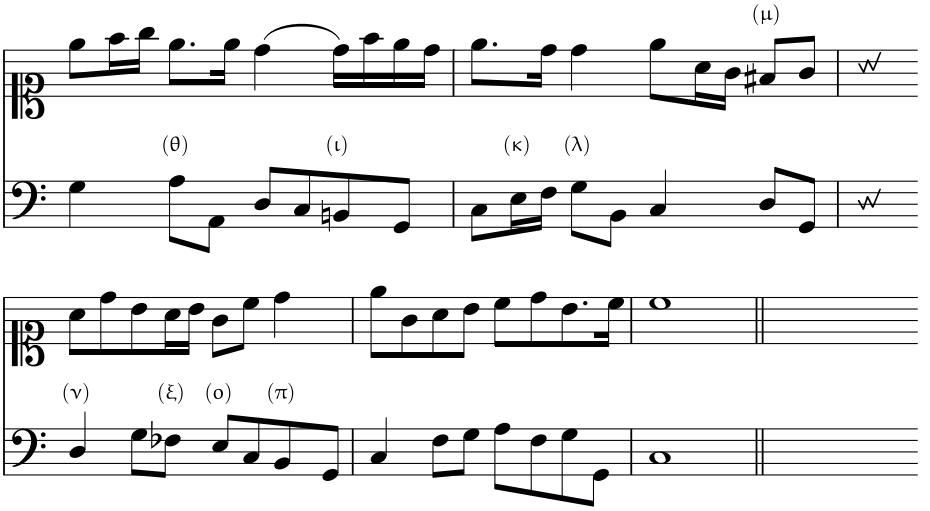
208
209 Dd

§45 that the *key modulates* into e. And so the 6th is above (*p*) (*q*) (*t*): *Special Rule* 2 §36. Above (*r*), the ♮: *Special Rule* 3 §37. Above (*s*) and (*u*), ♯ or *major third*. And all of this *corresponds* as before to the *scheme* in e *minor* in §42 *of this chapter*.

The *note* (*vv*) modulates the *key* again into a through the tone g♯, according to the often mentioned *Special Rule* 5 §45. And so the 6th is above (*x*) (*z*) and (α): *Special Rule* 2 §36. Above (*y*) and (γ), the ♯: *Special Rule* 1 §35. Above (β), the ♮: *Special Rule* 3 §37. And all of this *corresponds* to the *scheme* for a *minor* §41.

The *note* below (δ) in the *voice*, c♯, modulates the *key* into d according to the standard rule. And so (ε) and (ζ) have the 6: *Special Rule* 2 §36. (η) has the ♮: *Special Rule* 3 §37. The *note* (θ) has the ♯ above: *Special Rule* 1 §35. All of these *figures* again *correspond* with the *scheme* for d *minor* given in §42.

The *note* (ι) in the *bass* indicates that the *key modulates* into c according to



209 Dd
210

the standard rule; and so the 6 is above (κ) and (λ): *Special Rule* 2 §36. This corresponds with the *scheme* for c *major* §41.

The *note* below (μ) *indicates* yet again the *modulation* into g, and so the *major third* above (ν): *Special Rule* 1 §35.

At (ξ), the *key* is *changed* again through the abandonment of f♯ into c, because the correct fourth f is played (because the *semitone* b, which has to

*Bass: extraneous dot on 3rd beat; Both voices: custos missing $\overline{\overline{\text{e}}}$ and g

be *realized* for the c, was there before anyway). As a result, the 6th is played below (o) and (π): *Special Rule* 2 §36. Everything is *according* to the *scheme* c *major* §41.

§49

If a music lover now wants to make the whole thing easier than certain circumstances have made advisable here, he may write the given *individual examples* for the 5 *Special* Rules and as well — and in particular — write down the previous *general example* on a quire, *noting* the *figures* clearly above according to the *remarks* given above and consider each *figure* according to the given *Special* Rules. In such a way, one can *profit* from this *exercise* not only in *basso continuo* but also in the *art of composition* at the same time.

§50

However, because the awareness of frequent *modulation* is not unimportant as has been mentioned — in contrast, the greatest difficulties are latent within it — we want to clearly show to our own advantage, according to the *principles* of *composition*, the *ambitus* of every *key* or which adjacent *keys* a piece of *music* can modulate into.

§51

For in such a way a curious student can then, for example, always be at the ready and more easily guess in an *aria* in c *major* whether the c *major* will modulate into a, g, e, d or f. Because excluding these keys, the *key* cannot modulate further, and one need have little fear of a different *modulation*. Instead of |

210
211 Dd 2

§52

Special Rule 6, a double "*Note well*" will therefore do:

All *major keys* normally modulate into the 3, 5 or 6, and in exceptional cases into the *second* and 4*th*. In contrast, all *minor keys* normally modulate into the *third* or 5*th*, and in exceptional cases into the 7, 4*th*, and very rarely into the 6♭.

§53

As a result, a *piece of music* composed in c *major* can modulate into the *third* e, into the 5*th* g, into the 6*th* a, into the 2*nd* d, and into the 4*th* f. A *piece of music* composed in a *minor* can modulate into the 3*rd* c, into the 5*th* e, into the *min*7 g, into the 4*th* d, and rarely into the 6♭ f.[12]

§54

And now it is quite easy to *apply* this to all of the remaining *major* and *minor keys* and, as a result, to research the *modulations* and *ambitus* of each *key*, as can perhaps effortlessly be seen from the following *table*.

[12] Compare to §13 p. 264.

		The *major keys* modulate				
		typically into the			unusually into the	
		5*th*	3*rd*	6*th*	2*nd*	4*th*
C	into	*G major*	*E minor*	*A minor*	*D minor*	*F major*
D	into	*A major*	*F♯ minor*	*B minor*	*E minor*	*G major*
D♯	into	*B♭ major*	*G minor*	*C minor*	*F minor*	*A♯ major* [sic][14]
E	into	*B major*	*G♯ minor*	*C♯ minor*	*F♯ minor*	*A major*
F	into	*C major*	*A minor*	*D minor*	*G minor*	*B♭ major*
G	into	*D major*	*B minor*	*E minor*	*A minor*	*C major*
A	into	*E major*	*C♯ minor*	*F♯ minor*	*B minor*	*D major*
B	into	*F♯ major*	*D♯ major* [sic][15]	*G♯ minor*	*C♯ minor*	*E major*
B♭	into	*F major*	*D minor*	*G minor*	*C minor*	*D♯ major*

211 Dd 2
212

		The *minor keys* modulate				
		typically into the		unusually into the		
		3*rd*	5*th*	*min.* 7*th*	4*th*	♭6*th*
C	into	*D♯ major*	*G minor*	*B♭ major*	*F minor*	*A♯ major* [sic][16]
D	into	*F major*	*A minor*	*C major*	*G minor*	*B♭ major*
E	into	*G major*	*B minor*	*D major*	*A minor*	*C major*
F	into	*A♯ major* [sic][17]	*C minor*	*D♯ major*	*B♭ minor*	*C♯ major*
F♯	into	*A major*	*C♯ minor*	*E major*	*B minor*	*D major*
G	into	*B♭ major*	*D minor*	*F major*	*C minor*	*D♯ major*
A	into	*C major*	*E minor*	*G major*	*D minor*	*F major*
B	into	*D major*	*F♯ minor*	*A major*	*E minor*	*G major*

[14] *G♯ major*
[15] *D♯ minor*
[16] G♯ *major*
[17] G♯ *major*

Note well: The *fundamentals* of these two *tables*, and the reason why each *key* cannot modulate further or differently, can be quite easily *demonstrated* with the *musical circle* given in the 5th [sic] Chapter which follows.[18]

§55

One utilizes these *tables*, however, in such a fashion that each *key* can occur after the other, having *observed* the adjacent *key* exactly, and then a line of *basso continuo* in a certain *key* can be compared and considered in where and how the primary *key* of a piece of *music modulates* into the adjacent *keys* according to the *Special* Rules given above — an *exercise* which cannot be without great profit.

§56

Only in this one matter must one not let oneself be misled and rather let the | *composer* be responsible if he, for certain *reasons*, sometimes went further in *modulation* than is prescribed by the rules. One simply always adheres to the standard rules with confidence that a *basso continuo player* even with a modest ear and *sense of judgment* in the invention of *figures* is only lacking extremely little, insofar as he is predicated in the *practice* required: 212 / 213 Dd 3

1. On the part customarily written above the *basso continuo*.
2. On the given *General* Rules.
3. On the few *Special* or *Compositional* Rules.

§57

Finally and lastly, I cannot pass up here on answering to an *objection* which was formerly raised regarding this *material*. Namely, a certain friend *proposed* that *basso continuo* without *figures* should better be left unchallenged because the *harmony* indeed continually *changes*; certainly, even if one wanted to prescribe such rules, these rules indeed *presuppose* a *teacher* who could *observe* them. It is, however, allowed for me to say that this would be the same as if I were to *say* that it would be unnecessary to give rules in *oratory* because they *presuppose* a *teacher* who could *observe* them. Because in this way, neither the *precepts* in *theology*, *jurisprudence* nor in other *disciplines*, indeed even the rules written about *composition*, would be of any use because they *presuppose* a *teacher* who could *observe* them. O no! Rules are given in all liberal arts and sciences exactly for this reason — and so here as well; not that they could make one intelligent in one day — for such art has still to be invented in the world. Rather such rules are invented so that one can gradually become a *master*. One also cannot drink a science in one glass of wine all at once, or even engage in *purgation*. Another reason might be to show a quicker path to some science — just as has happened in this book, especially in the *material* in this chapter.

If one proceeds according to the manner and *method* prescribed in this chapter, experience will clearly show the profit gained. | 213 Dd 3 / 214

[18] The 4th Chapter is meant.

The 2*nd* Chapter
On the *accompaniment* of the *recitative style.*

§1

Since it is known that *figures* are never written above the *basso continuo* in *recitative style* — the *vocal* part, however, is always indeed given — for this reason one might have doubts and think that this chapter would be superfluous and that the *figures* could also be invented based on the *vocal* part according to the instruction in the previous chapter — and especially based on the *general* and *Special* Rules given.

§2

However, this will in no case do. For the *recitative* is a new and totally *unique style* which, because it is usually played without *instruments* anyway, *never abides by the law* as it does not take into consideration the standard *resolutions* nor the changes of *key*, neither *meter* nor other customary *legalities*. Or put concisely: It is to *legal music* exactly that which unbound speech is to bound speech, and *poetry* restricted to certain *meters*.

§3

Because as a result the rules in the previous chapter are now completely *inapplicable*, here one must think up a different way of how the *figures* in *recitative* can be invented based on the single voice and how one could *accompany* in a standard fashion.

§4

Thus we have two things to consider:

1.) We have to know what kind of voicings and *chords* are utilized particularly often in *recitative*.

214/215 2.) How these chords can be *discerned* from the vocal part above. |

§5

Concerning the first, one can ascertain exactly through the science of *ars combinatoria* — which is so useful in all sciences — that among the many expendable chords, practically only the following eight types can be used in *recitative* by a *composer* besides the *standard chord*, which are:

$$\begin{matrix}7\\4\\2\end{matrix}\,|\;\begin{matrix}7\\5\end{matrix}\,|\;7\;|\;\begin{matrix}6\\4\\2\end{matrix}\,|\;\begin{matrix}6\\4\end{matrix}\,|\;6\;|\;\begin{matrix}5\\\end{matrix}\,|\;4\;|$$

§6

As a result, a *recitative* may be composed in any fashion — the *accompanist* will have to use one of these chords (if not the *standard chord*); except that

sometimes the other *resolutions* such as 4 3/9 8 and so on are *legally* used in *recitative*, which indeed happens rarely; in any case, however, these chords will already be more than familiar from the above.

§7

We therefore make the above 8 *combined* chords the foundation of the entire sacred and *theatrical recitative style* and now look

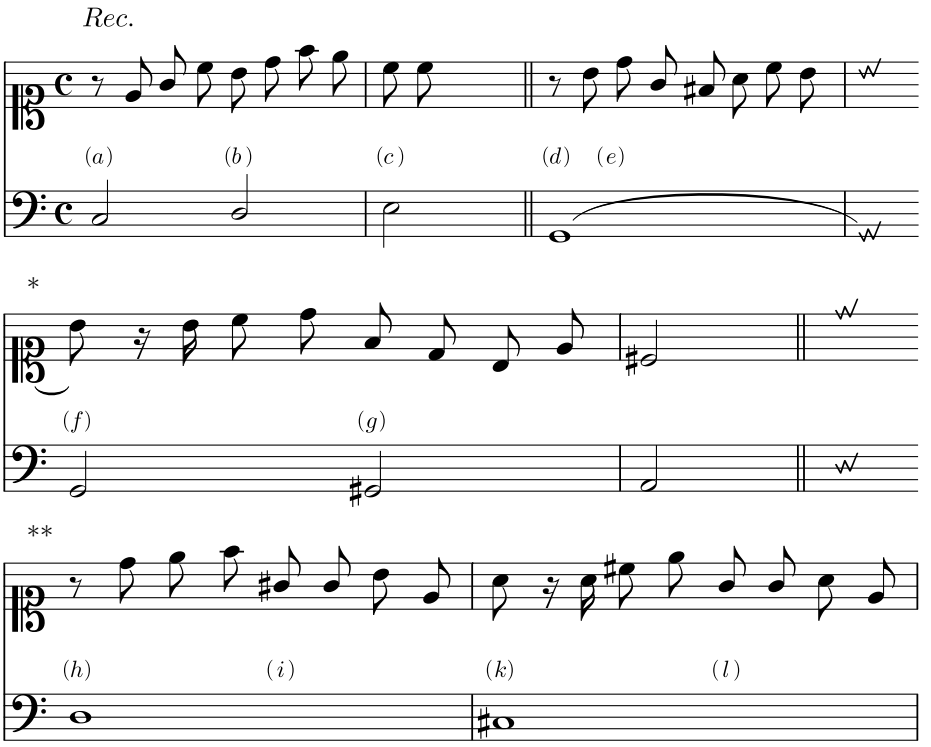
2.) How these chords can be correctly guessed from the *recitative* above.

§8

Either the *recitative* proceeds through broken chords and, in doing so, gives the *chord* which is to be used to the *accompanist*, or there are only two or even only one voice given in the *vocal* part — the *accompanist*, however, must correctly guess the full *chord* himself.

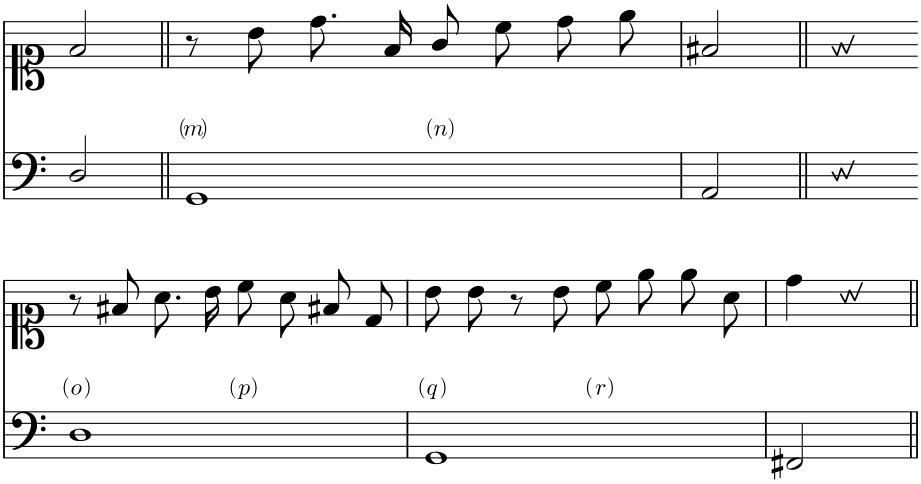
§9

In the first case, no artistry is required to *accompany*, and so we shall like to merely include the following *examples* for explanation, as all fundamental chords were purposely included in them: | 215/216



*Soprano, 1st measure: tie should belong to bass
**Both hands: missing custodes at f and d, no room in original

At (*a*), the *accompanist* plays the *standard chord*, because in the *recitative* this is indicated by the three successive *notes* e, g and c. At (*b*), the 6 is played, which the fully-voiced b, d and f indicate. (*c*) has the 6, to this belong the 3 and 8, as is known. The *note* (*d*) (*e*) is divided with the right hand, because in the first half the *standard chord* is indicated by b, d, g in
216
217 Ee
the *recitative*; for the | second half, however, by means of f♯, a and c, the frequently used chord $\begin{smallmatrix}7\\4\\2\end{smallmatrix}$ is indicated and played. (*f*) has the *standard chord* again, as b and d are indicated as the 3*rd* and 5*th*. At (*g*), the f and d occurring in the *recitative* indicate the chord of the $\begin{smallmatrix}5♭\\4\end{smallmatrix}$ [sic] to the *bass*,[1] to which the 3*rd* belongs in addition, as is known. The *note* under (*h*) (*i*) is again

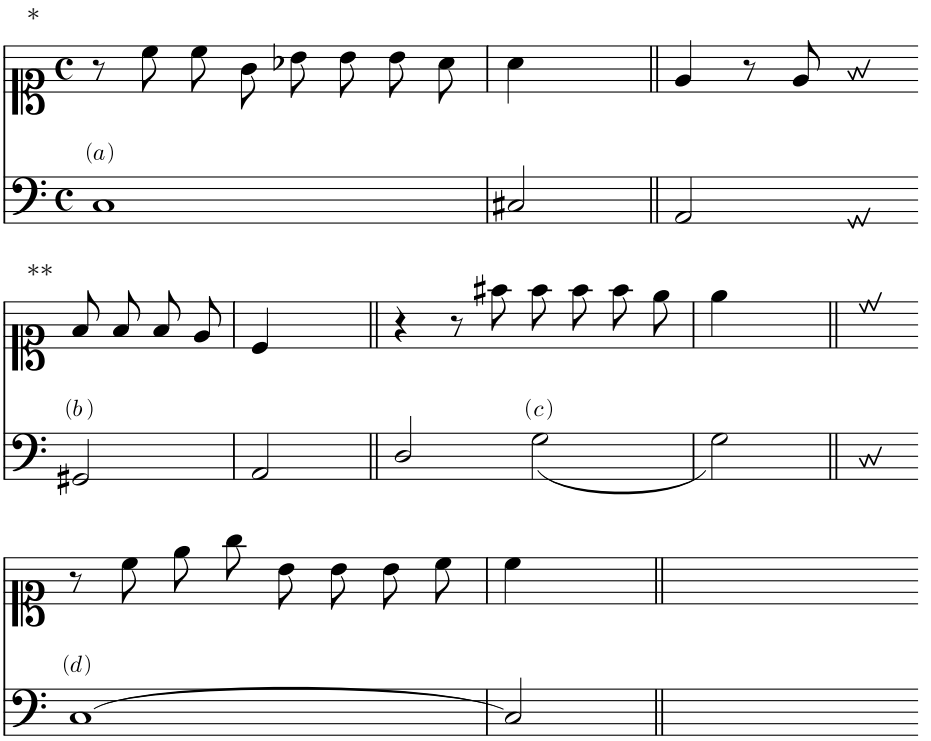


divided. For in the first half (*h*) the [standard] *chord* is played, in the second half, however, by means of g♯, b and e the chord $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$ is indicated and played. For the following *note*, the 6 is played for the first half; for the second half, the 5♭ in addition to the 6 and 3 which belong to it as a result of the g a e. The (*m*) has the *standard chord* b d g. Above the second half of the *note*, however,
217 Ee
218
the chord $\begin{smallmatrix}6\\4\end{smallmatrix}$ is indicated | by g c e in addition to the *octave* which belongs to it. (*o*) again has the *standard chord*; for the second half of the *note*, however, the 7 c is hinted at in addition to the 3 and 5 which belong to it anyway. Above (*q*), the *standard chord* is played, because b indicates the 3*rd*, and because one can find no *reason* why one should, for example, play the 6th or some other *extraordinary chord* — for this reason, one best adheres to the 5*th* and *octave* as the *standard chord*. For the second half of the *note* (*r*), however, the chord $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$ is again indicated by the c e a, and so on.

[1] $\begin{smallmatrix}7\\5♭\end{smallmatrix}$ is meant.

§10

However, now we should like to *remove* our *doubts* and to that end consider the following *example*:



218
219 Ee 2

§11

In these *examples*, not all but often only a single voice is given, namely the 7 above (*a*) (*b*) (*c*) and (*d*). However, the 7 occurred three times in the fundamental chords given in the previous §5, namely $\begin{smallmatrix}7\\4\\2\end{smallmatrix}$ $\begin{smallmatrix}7\\5\flat\end{smallmatrix}$ 7. So the question is now presented which of these three chords should be valid or not in the above *examples*.

§12

Answer: When the *minor* 7 is indicated in *recitative*, the *third* and 5*th* indisputably always belong to it, be it the true or perfect 5*th* (*quinta perfecta*) as can be found in the *system* at (*a*), or the imperfect 5*th* (*quinta imperfecta*), as at (*b*). And so the first two *examples* are *accompanied* as such:

*Soprano, 1st measure: ♭ misplaced at $\overline{\text{a}}$, should be at $\overline{\text{b}}$; 2nd measure and nearly all which follow in this chapter: rests missing in soprano

**Soprano, 3rd and 4th measure: $\overline{\overline{\text{g}}}$ not $\overline{\overline{\text{e}}}$

§13

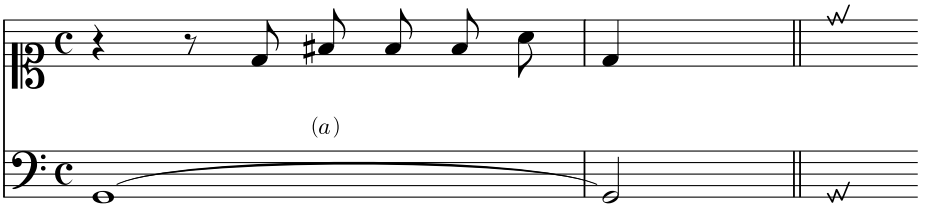
Namely, after the *standard chord* is indicated by the c and g above the first part of the *note* c in the *recitative* and has been played, the standard 3*rd* and 5*th* e and g, in contrast, are played with the 7 b♭. In the second *example*, the *standard chord* can easily be *discerned* from the 5*th* for the first part of the *note*; above (*b*), however, 5 d and the 3*rd* b are played with the 7.

§14

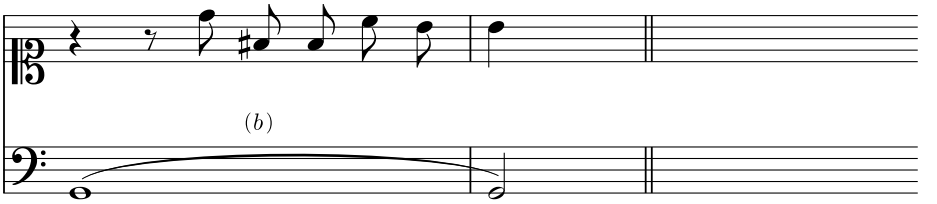
And so this was the *minor* 7. The *major* 7, however, has the following rule. If it is indicated in *recitative* as in (*c*) to a *bass note* where it did not occur be-
219 Ee 2 | fore, then it is the standard 7 in addition to the 5 and 3, especially when
220 the *recitative resolves* customarily in exuberance according to the fashion of the known *resolutions*. If the *bass*, however, already had the same *note* before this 7, then the chord is $\begin{smallmatrix}7\\4\\2\end{smallmatrix}$ as in (*d*) after the *standard chord* has been indicated before for the first half of the *note*.

§15

It is all the easier to *discern* the $\begin{smallmatrix}7\\4\\2\end{smallmatrix}$ when two notes are given from it in the *recitative*. For instance, above the first *example* the $\begin{smallmatrix}7\\2\end{smallmatrix}$ is indicated by f♯ and a at (*a*); here it can be clearly seen that it is not the *ordinary* 7 with 5 and 3 but rather would have to be $\begin{smallmatrix}7\\4\\2\end{smallmatrix}$. Above (*b*), the $\begin{smallmatrix}7\\4\end{smallmatrix}$ is indicated by f♯ and c, where the third voice of $\begin{smallmatrix}7\\4\\2\end{smallmatrix}$ can easily be guessed and chosen from the three standard types of 7 occurring in §5.



220
221 Ee 3

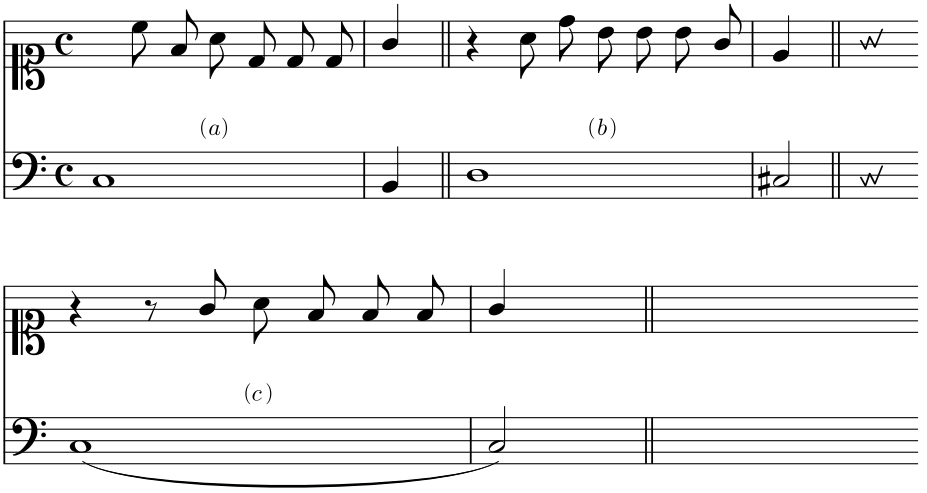


§16

Whether or not the 6 *varies* three times in the fundamental chords of the *recitative* as well, namely the $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$ $\begin{smallmatrix}6\\4\\-\end{smallmatrix}$ $\begin{smallmatrix}6\\-\\-\end{smallmatrix}$, the same type of *dubiousness* does not exist as for the 7. For in *recitative*, when nothing else has been indicated besides a single 6, it always adheres to the customary *harmony* to which the 3 and 8 belong.

§17

However, if the chord is $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$ or $\begin{smallmatrix}6\\4\end{smallmatrix}$ with the *octave* which belongs to it, this will always be indicated by the *composer* — and at least with two notes — in the *recitative*, e.g.



221 Ee 3
222

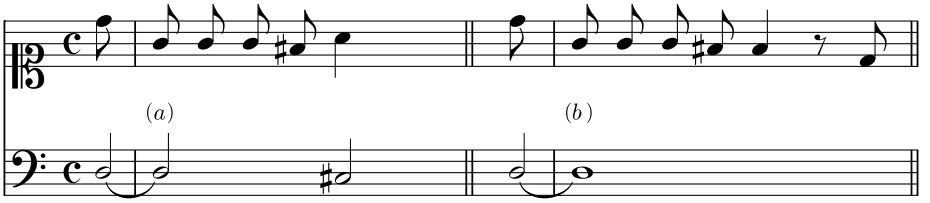
§18

At (*a*), namely, for the second part of the *note* the *recitative* indicates $\begin{smallmatrix}6\\2\end{smallmatrix}$ through a and d; as a result, it must be $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$, since in the other two types of the 6th we have namely $\begin{smallmatrix}6\\4\end{smallmatrix}$ and 6 alone, and there is no 2 to be found. At (*b*), the *recitative* indicates $\begin{smallmatrix}6\\4\end{smallmatrix}$; here it would not matter much if one now wanted to take the standard 8 or the chord of $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$. However, because it is the *nature* and manner of this last chord that the *bass resolves stepwise* downward afterwards — this is, however, also *observed* in the *example* (*b*) at the downward *resolving* c♯ — for this reason, one should better adhere to the $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$ in this single case. In the third *example* (*c*), the $\begin{smallmatrix}6\\4\end{smallmatrix}$ is also indicated by a and f, with which one best plays

the *octave* because the *bass* — contrary to the manner of $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$ — *stays put* for the
222/223 following *note*. |

§19

The 4th can be used in many different ways, as can be illuminated by the often mentioned fundamental chords in §5, namely $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$ $\begin{smallmatrix}6\\4\end{smallmatrix}$ $\begin{smallmatrix}7\\4\\2\end{smallmatrix}$ 4. When 4 is indicated in the *recitative*, the chord $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$ is indisputably to be used. In contrast, the 3 remaining types can be *discerned* from the following *examples*:



§20

If the *bass resolves stepwise* downward after a 4*th*, then one uses the chord $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$, as in (*a*), because its *nature* is such that normally a downward *resolution* has to take place in the *bass* (one could indeed *accompany* these two *examples* (*a*) with the chord $\begin{smallmatrix}7\\4\\2\end{smallmatrix}$; however, as long as the *composer* has not indicated more voices of this in the *recitative*, a beginner best adhere to the standard rule).

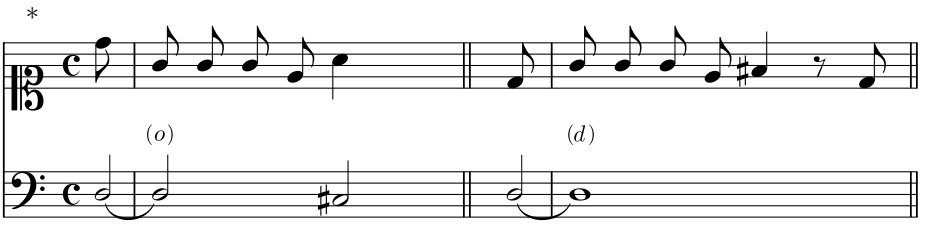
§21

223/224 If, however, the *bass* stays put after a 4*th* in *recitative* as | can be seen above in (*b*), the *accompanist* is free to use either $\begin{smallmatrix}7\\4\\2\end{smallmatrix}$ or $\begin{smallmatrix}6\\4\end{smallmatrix}$ in addition to the 8 which belong to it. Both are indeed correct; the first chord is, however, more commonly used.

§22

However, if another voice is given in addition to the 4*th*, it is that much easier to *discern* and the matter is based for the most part on the rules already given above. For example, for the *note* which follows below above (*c*), the $\begin{smallmatrix}4\\2\end{smallmatrix}$ is indicated. Because the *bass* now *resolves* downward for the following *note* according to the known fashion of $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$, one also uses the chord $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$ in this case; in contrast, above (*d*) one uses $\begin{smallmatrix}7\\4\\2\end{smallmatrix}$, because the *recitative* indeed also indicates $\begin{smallmatrix}4\\2\end{smallmatrix}$,

the *bass*, however, stays put for the following *note* contrary to the nature of $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$, and so on:



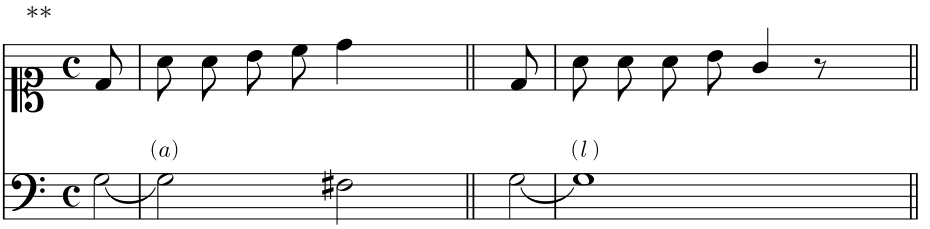
§23

If the 8*va* in *recitative* is indicated in addition to the 4, no other *chord* remains here besides the $\begin{smallmatrix}6\\4\end{smallmatrix}$ anyway. Or else the *standard resolution* of the 4 3 in addition to the 5 and 8 which belong to it would have to occur, which indeed happens rarely, and in any case it does not matter much anyway whether one uses the 6*th* and *octave* as the first *chord* with such a | single 4*th*, or the 5*th* and *octave* as the last *chord*.

224
225 Ff

§24

Finally, we find the 2 twice in the often mentioned eight fundamental chords which can also be *accommodated* for according to the rules already given; in particular, however, it has the nature of the 4*th*. For after the 2 when the *bass resolves stepwise* downward, the $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$ is to be discerned as in the following *example* (*a*). If the *bass*, however, also stays put contrary to the nature of the $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$, then this chord is not to be used but rather $\begin{smallmatrix}7\\4\\2\end{smallmatrix}$ has to be played, as in (*b*).



*Bass, 2nd measure: (*o*) should be (*c*)
**Bass, 4th measure: (*l*) should be (*b*)

§25

For the first *example* (*a*) one can again be reminded what was said about the 4*th* in the *parentheses* in §20 above. However, the remaining *combinations* of the 2 — since in *recitative* in addition to this another voice is rarely given — have already occurred in the previous rules given for 7, 6 and 4.

§26

225 Ff / 226 And these are the extensively covered rules of the necessary sacred and *theatrical recitative style*. If in addition to these | something else should be found in *practice* — especially in the *theatrical recitative*, which is freer anyway — which has not yet been explicitly touched on here, in this case it at least will be nothing new but rather one can utilize a lightly modified *application* of the given rules, which he who has *advanced* up to this point will easily be able to manage.

§27

The manner and fashion of *realizing* a *recitative* well, however, is also always quite varied in terms of the *instruments* on which it is *realized*. In sacred *recitative*, since one is dealing with a sustaining and humming pipework, one needs nothing extensive; for one generally simply holds the *notes* down and the hands stay put without any further *adornment*, until the next *chord* follows which is again held as before.

§28

If one, however, indeed again lifts up one's hands immediately after playing a new *chord* and adds a *rest* instead of *notes* — such instances do indeed happen according to the opportunities presented by the circumstances in order to either better hear and *observe* the singer or the *instruments* which sometimes *accompany* in *recitative*. Or one could possibly find another *reason* to lift the hands, for example, in something because, for instance, in the *bass* 3, 4 or more *measures* stay in one *key* and on one *chord* and as a result, the ear can be annoyed by the consistent *monotonous* humming of the pipework. All of which is up to the *accompanist*, according to his sense of *judgment* and desire.

§29

When *playing* a *harpsichord*, however, and in the *accompaniment* of the *theatrical recitative*, one has even more to consider. Above all, and in principle, one should get used to a good but short *arpeggio*, which is the foundation of a good *theatrical accompaniment*, which is based more on *practice* than a bit of *theory*.

§30

Therefore, one must know how to bring in such a device skillfully and at the right time sometimes with the left, sometimes with the right, and sometimes 226 / 227 Ff 2 with both hands. | Because when, for example, the singer is, as it were, speaking

or *reciting*, one's blood runs cold when the *accompanist* is amusing himself without stopping his *arpeggio* and wants to bring it out over the singer at the same time. In contrast, it is also not acceptable if he — every time there is a small *rest* or at a *comma* and breath of the *singer* — rests with him, *synchronized* just as if one had planned it with one another.

§31

If one wanted to divide the *arpeggio* into 3 categories or *gradations*, since one is always made stronger, longer or shorter and slower than the other, which one could certainly call simple, double and multiple *arpeggios* — here it could be demonstrated to some degree where and how often this or that arpeggio could be *employed* well according to the *gusto* of the singer. However, because these are all things which, as has been said, rely more on *visual demonstration* followed by *practical training* — for this reason one has to be satisfied with this. For it always remains true that such things are the least based on artistry and science or certain rules.

§32

However, he who has brought his *music* so far and up till this point to a *degree of perfection* will indeed be able to gradually improve himself through frequent *practice* and be able to note what the nature of a good *theatrical accompaniment* consists of — how one can, so to speak, put the *notes* into the mouths of the *actors* at the same time where needed in a full *opera*, indeed even proceed with the vocal part or, much more, its *range* in the soprano of the *keyboard* and, in summary, will be able to observe that which serves the *grace* of the *harpsichord* and the advantage of the *recitativist.* | 227 Ff 2 / 228

The 3*rd* Chapter

On the *application* of the given rules, which is namely shown clearly and practically in an entire *cantata.*

§1

He who wishes to become a good *orator* puts himself at the greatest advantage if he also *gains knowledge* with diligence from other artists of *oratorical elaboration* and sees where, how and whether or not these are concordant with the *oratorical* rules he has already learned, or where else something extraordinarily artful has been sought. And why should we not like to gain such advantages in *music* as well?

§2

In the previous two chapters, clear rules were given concerning *recitative* and what remains of *basso continuo* without *figures* and demonstrated with *examples*. Now we should like to put an unfamiliar work in front of us with diligence and thoroughly *anatomize* it, according to the said rules through *annotations* written below, which can provide a student with more illumination than 200 or more superfluous rules.

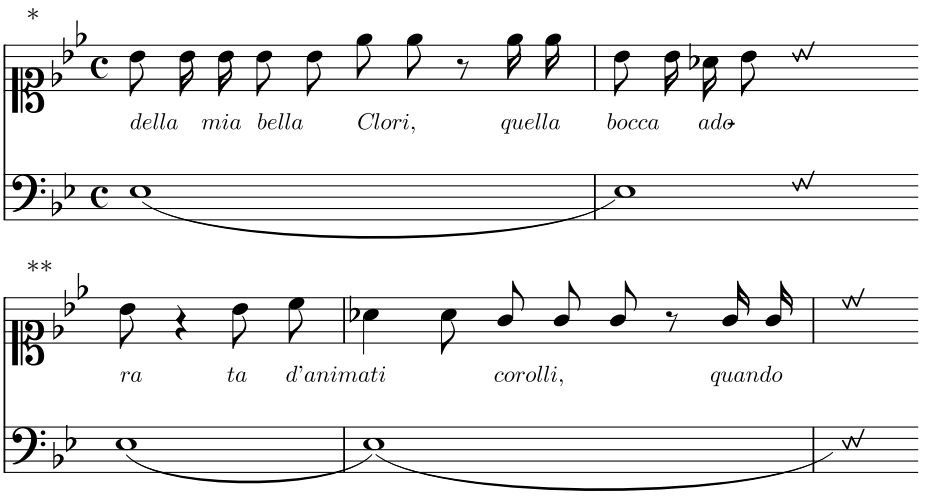
§3

If someone who has at least come closer to *perfection* in *basso continuo* would like to increase his advantage and, in such a way, write down several more *cantatas* at least in most *keys* according to the differences of the prescribed ♯ and ♭ — which cannot be done here because it would be far too extensive — then this will not be without profit for him.

§4

228
229 Ff 3

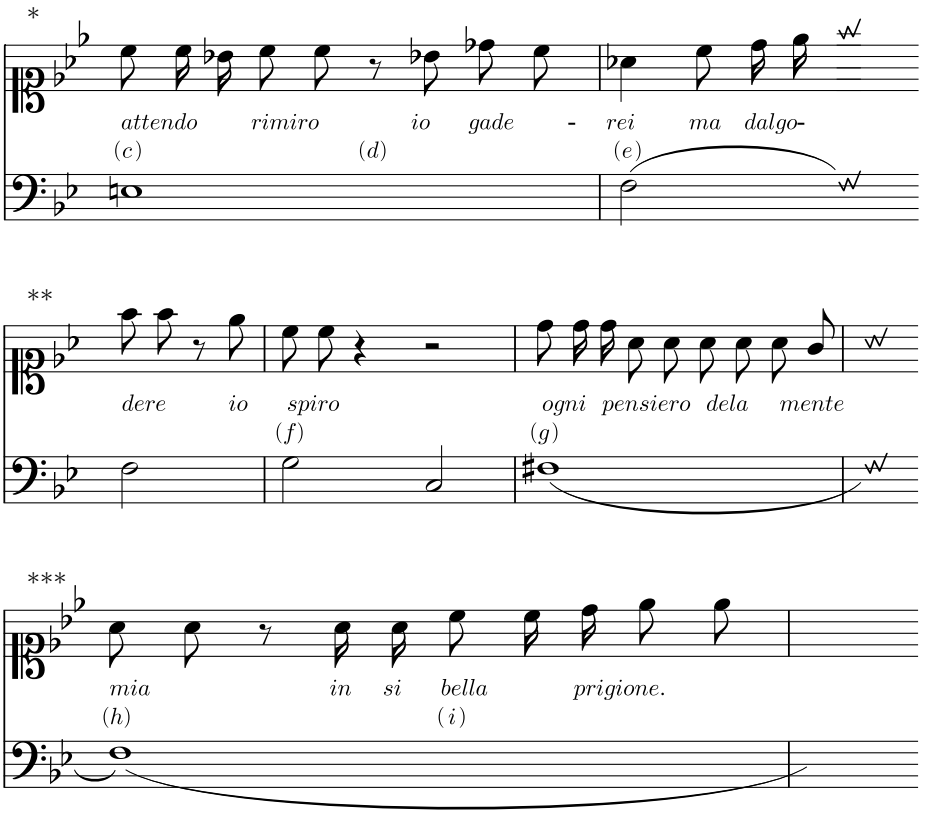
Meanwhile, we will get to the point and take the following *cantata* — only *with the leave* of the *author*:[1] |



[1]The author has been identified as the Roman violinist and composer Carlo Francesco Cesarini (ca. 1664 — ca. 1730). See Horn's article "Johannn David Heinichens erste dokumentierte Begegnung mit der italienischen Cantata: Anmerkungen zu Heinichens frühen Jahren und zu dem Stück Della mia bella Clori des Carlo Francesco Cesarini" (Händel-Jahrbuch: Vol. 47, 2001).

*Soprano, 2nd measure: missing 4th eighth note which is present as 1st note in following system; Bass, 2nd measure: d♯ should be half note tied to half note in following system; custos should be at d♯, not f

**Soprano, 1st measure: 1st eighth note should belong to previous system; Bass, 1st measure: d♯ should be half note tied to half note in previous system; Bass, 2nd measure: (*a*) and (*b*) missing over 1st and 2nd half notes of measure; extraneous tie to following measure



229 Ff 3
230

The first two *measures* retain their *standard chord* according to the 5*th* to the *bass*. At (*a*), the 4*th* occurs above the first half of the *bass note* d♯; because the *bass* stays put after the 4*th* as well, since namely the 4th goes back into the *standard chord* at (*b*), the $\frac{7}{4}{}_{2}$ is played at (*a*). Just as was shown in §21 *Ch.* 2 *of this part*. At (*c*), the vocal part indicates the 6, in contrast the second half of the *note* (*d*) has $\frac{7}{5}$ above, to which the 3 belongs, as is known. The 7 and 5, however, are given by the vocal part itself. The *note* below (*e*) has [the standard chord] according to | the *recitative*.[2] At (*f*), one can create a small *resolution* or *final clause* with 4 3. (*g*) has the 6 according to the *recitative* as well as according to *General Rule* §31 *Ch.* 1 *of this part*. This 6 then remains at (*h*), until the chord $\frac{7}{5}$ is indicated in the *recitative* through the c and d♯ at (*i*), to which the *third* be-

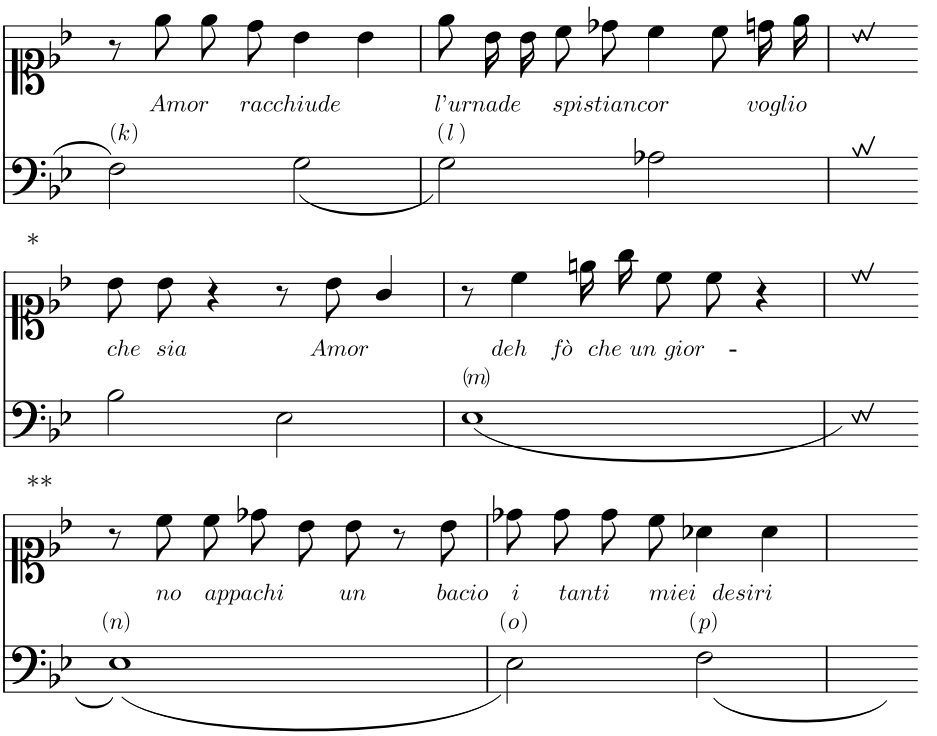
230
231

*Soprano: key signature incorrect in this and following example, ♭ should be at b, not a; 1st measure: unnecessary ♭ before b — already present in key signature

**Bass, 1st measure: tie missing from previous measure

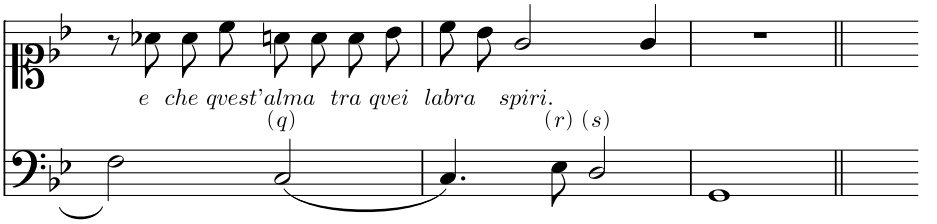
***Soprano: missing custos at d♯; Bass: missing custos at f

[2]Heinichen's original is missing the direct object in this sentence: "Die *Note* unter (*e*) hat nach Anleitung des *Recitativs.*"



231
282 [sic]

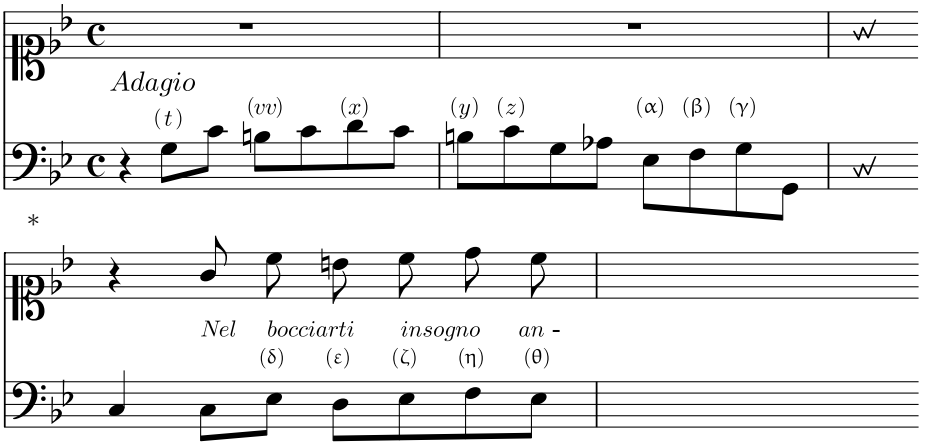
longs, as is known. This 7 remains in the following *measure* (*k*) to which the 5 belongs, according to §12 *Ch.* 2 *of this part*, which was indeed already indicated anyway by the previous *note*. At (*l*), the *recitative* indicates the 6, just as at (*m*), where the 6 also continues into the next *measure* until the second half of the *note*. (*n*), however, has 5 which is indicated in the *recitative* by the b♭; to this belong the 3, 8 and 6, as is known, according to preference. In the following *measure*, the 7 is indicated in the *recitative* at (*o*), to which the 5 and 3 belong: §12 *Ch.* 2 *of this part*. (*p*) has the *minor third* in the *recitative*, which remains until the *major* 6 is given in the *recitative* at (*q*). (*r*) can, according to desire, have either the *standard chord* or the 6, because the *recitative* does not indicate anything *specific*. The *recitative* has the 4 at (5) [sic],[3] as the *final clause* occurs here; and so it is the well-known *resolution* 4 3, to



*Bass, 2nd measure: e not d♯

**Soprano: missing custos at g♯; Bass: missing custos at f

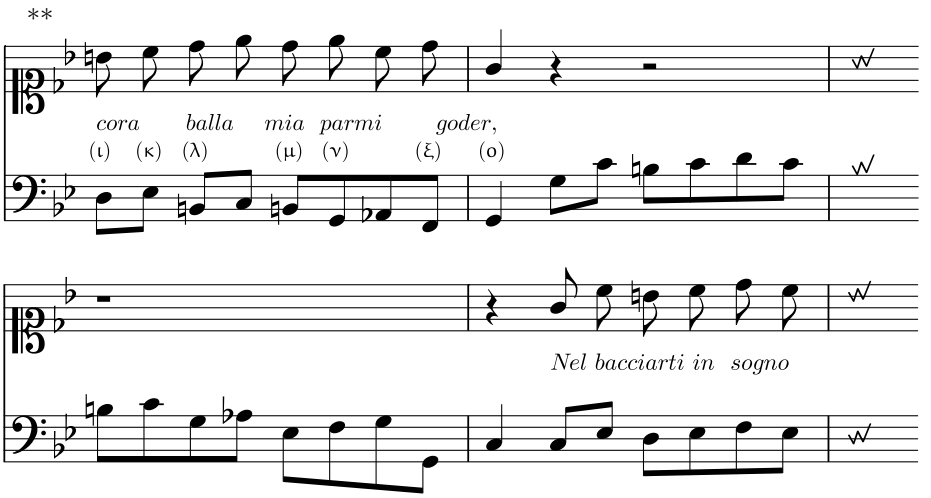
[3](5) should be (*s*).



282 [sic]
233 Gg

which the 5 (or also $\frac{6}{4}\,\frac{5}{3}$) and 8 belong. The *resolution* of the 4 into the f♯ as the *major third* can, according to desire, be suspended somewhat longer after the vocal part has stopped. And that was the *recitative*.

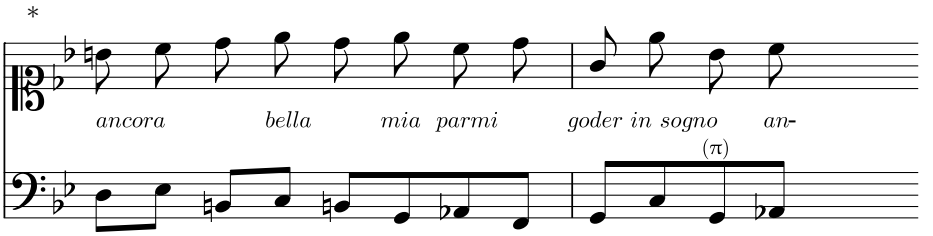
The *aria* which comes next begins in c *minor*, which can be *determined* from the last *final clause* as well as from the *ambitus* at the beginning, as b is namely dealt with. Accordingly, the very first *note* has ♮ or the *major third* above; *Special Rule* 1 §35 *Ch.* 1 *of this part*. For this same reason, (ζ) (γ) and, in the following *measures*, (ν) (ο), have the ♮ or *major third* above as well. The (*vv*) (*y*) and, in the following *measures*, the (λ) (μ), have the 6 above, both according to *General Rule* 5 §31 *Ch.* 1 *of this part*, as well as *Special Rule* 2 §36 *Ch.* 1 *of this part*. The (χ) (ε) (ι) have the 6♮ above: *Special Rule* 3 §37 *Ch.* 1 *of this part*. The (α) (δ) (ζ) (θ) (κ) also have the 6: *Special Rule* 2



233 Gg
234

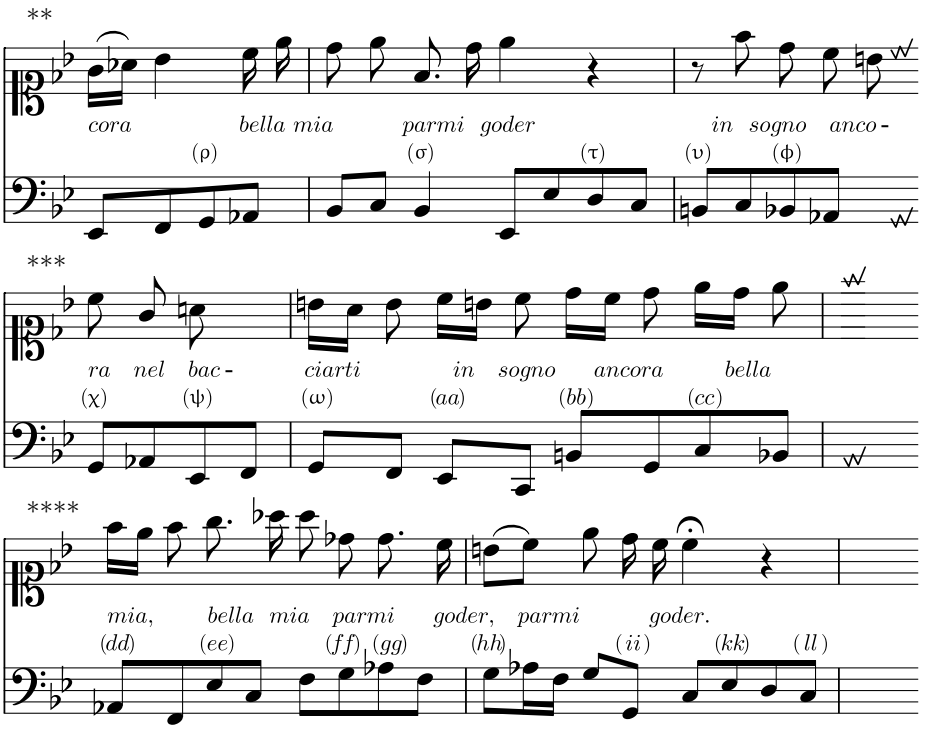
*Soprano: missing custos at b; Bass: missing custos at d

**Soprano: key signature incorrect, ♭ should be placed at e, not d, in this and following two systems; custos should be placed at g, not a



§36 *Ch.* 1 *of this part.* And these natural *figures* are also given in exuberance by the vocal part itself in the 3rd and 4th *measures.* An exceptional 6 is indicated in the vocal part to the *note* under (ξ). At (β) (η) (ξ), the *minor third* is played (in addition to the 6ths which occur to some extent above): *Special Rule* 4 §38 *Ch.* 1 *of this part.* And so the *aria* has *stayed* in c *minor* up until (ο). After this, the following 4 *measures* remain the same according to *theatrical* customs and therefore retain the previous *figures.* At the (π), however, the previous *key modulates*; for, instead of the b which has occurred up till this point, b♭ is indicated in the *recitative.* No other *semitone*, however, |

234
235 Gg 2



235 Gg 2
236

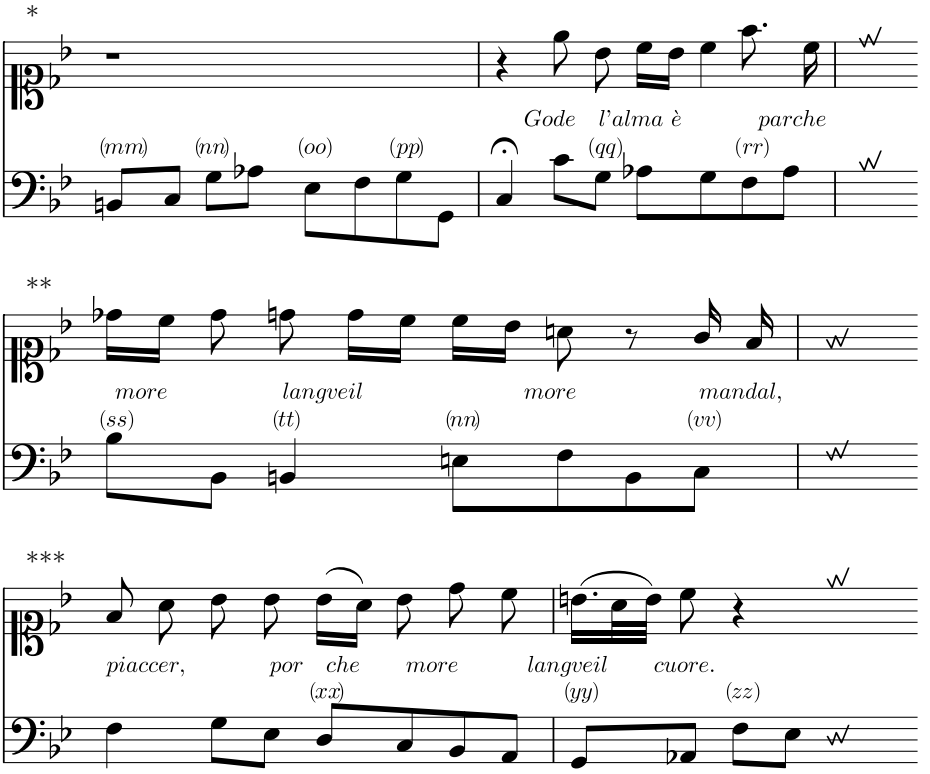
*Soprano: custos missing at $\overline{\text{g}}$; Bass: custos missing at $D\sharp$

**Soprano: key signature incorrect, ♭ should be placed at $\overline{\text{e}}$, not $\overline{\text{f}}$; 3rd measure: last eighth $\overline{\text{b}}$ belongs to next system

***Soprano: key signature incorrect, ♭ should be placed at $\overline{\text{e}}$, not $\overline{\text{d}}$; 1st measure: last eighth $\overline{\text{b}}$ from previous system should be 1st note

****Soprano: key signature incorrect, ♭ should be placed at $\overline{\text{e}}$, not $\overline{\text{f}}$; missing custos at $\overline{\overline{\text{d}\sharp}}$; Bass: missing custos at B

appears; and so one is free either to adhere to the *standard chord* or to play the 6*th* at (π), according to *General Rule* 1 §25 *Ch.* 1 *of this part*. The *key*, however, has modulated into d♯ *major*, and so (σ) has the 6 above: *Special Rule* 2 §36 *Ch.* 1 *of this part*. At the (6) [sic] one is free to either adhere to the *standard chord* or to apply the 4 3 in this *cadence*,[4] as is generally customary. The (τ) has the 6 above, as is standard, *Special Rule* 2 §36 *Ch.* 1. However, he who is already able to judge *basso continuo* quite well by ear will be able to *discern* all the more easily that the 6♮ above the (τ) is much more fitting; for the previous *key* has *modulated* into c *minor* as was mentioned, and so at the above-mentioned (τ) *Special Rule* 4 §38 *Ch.* 1 applies. As a result, (υ) has the 6: *Special Rule* 2 §36 *Ch.* 1. According to the same rule, the 6*th* is above (φ). For the b♭ is only written here because one otherwise could not have gone into g♯ from



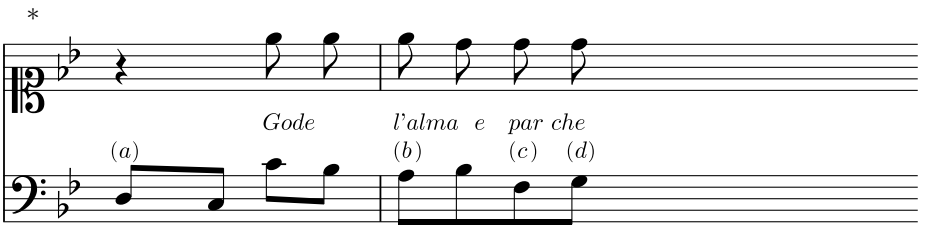
236
237 Gg 3

[4](6) should be (σ).

*Soprano: key signature incorrect in this staff and following two systems, ♭ should be placed at $\overline{\text{e}}$ not $\overline{\text{d}}$; 2nd measure: 2nd $\overline{\overline{\text{c}}}$ should presumably be eighth; Bass: key signature incorrect in this staff and following, ♭ should be placed at e not f

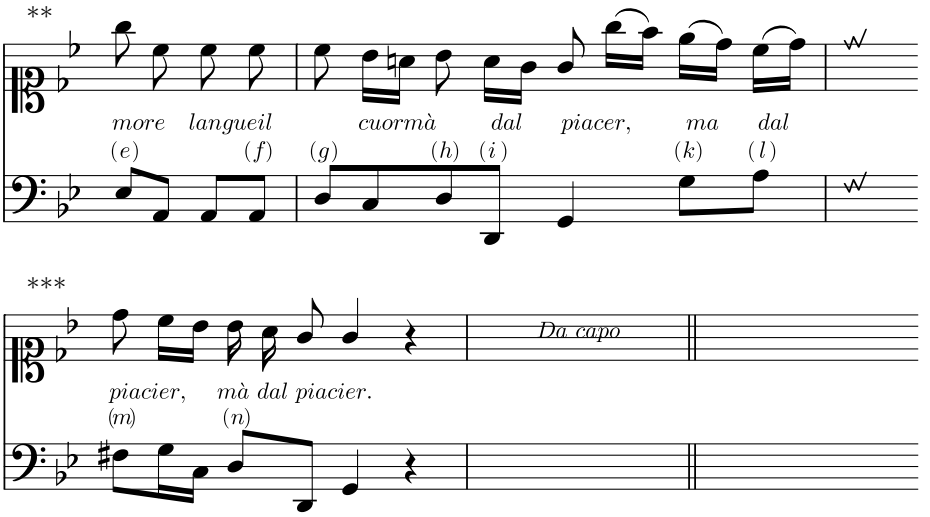
**Bass: 2nd *B* should be *B*♭

***Soprano, 2nd measure: thirty-second notes should be sixty-fourth notes



B through this all-too-large *second*. Because only a b is written instead — which can be *discerned* more easily from the b which follows thereafter in the *recitative* — for this reason it must also retain that *figure*, namely the 6*th* to which the b also belongs. This b (ʊ), however, also shows according to the well-known and often mentioned rule that the *key* again *modulates* into c d♯;[5] as a result, (ʊ) (ψ) (*aa*) (*bb*) (*ee*) (*kk*) (*mm*) (*oo*) have the 6 above: *Special Rule* 2 §36 *Ch.* 1 *of this part*. The (χ) (ω) (*cc*) (*hh*) (*ii*) (*nn*) (*pp*) have the *major third* above, just as they have also been indicated to some extent in the *vocal* part itself: *Special Rule* 1 §35 *Ch.* 1 *of this part*. The *vocal* part indicates the 6 to the *note* under (*dd*). Above (*ff*), the 5♭ is indicated, to which the 6 and 3 belong, as is known. At (*gg*), the 4 is given *vocally*, to which the 5 and 8 are then played, as is known. (*ll*) has the *major sixth* above, *Special Rule* 3 §37 *Ch.* 1 |

237 Gg 3
238

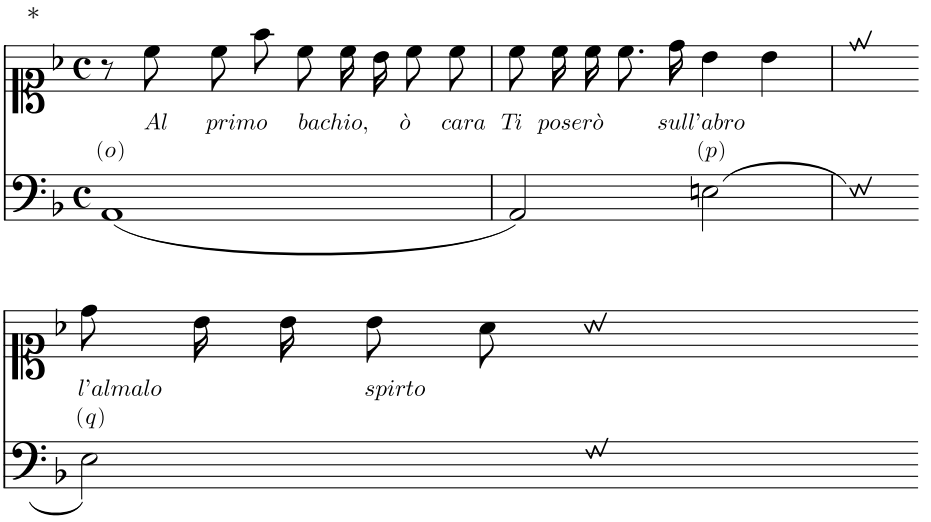


*Soprano: key signature incorrect, ♭ should be placed at $\overline{\text{e}}$, not $\overline{\text{f}}$; missing custos at $\overline{\overline{\text{g}}}$; Bass: key signature incorrect, ♭ should be placed at e, not f; missing custos at d♯

[5] c d♯ is another notation for C minor, as mentioned in the *Translator's Preface*.

**Soprano: key signature incorrect, ♭'s should be placed at $\overline{\text{e}}$ and $\overline{\text{b}}$, not $\overline{\text{d}}$ and $\overline{\text{c}}$

***Soprano: key signature incorrect, ♭ should be placed at $\overline{\text{b}}$, not $\overline{\text{d}}$



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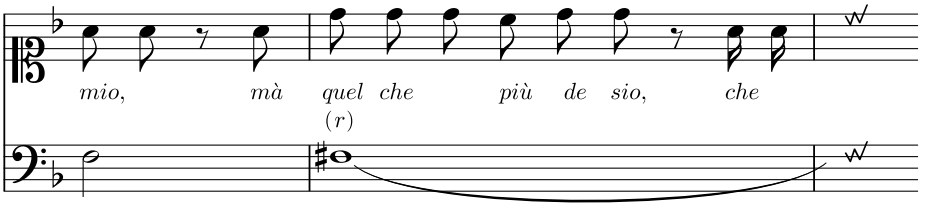
239

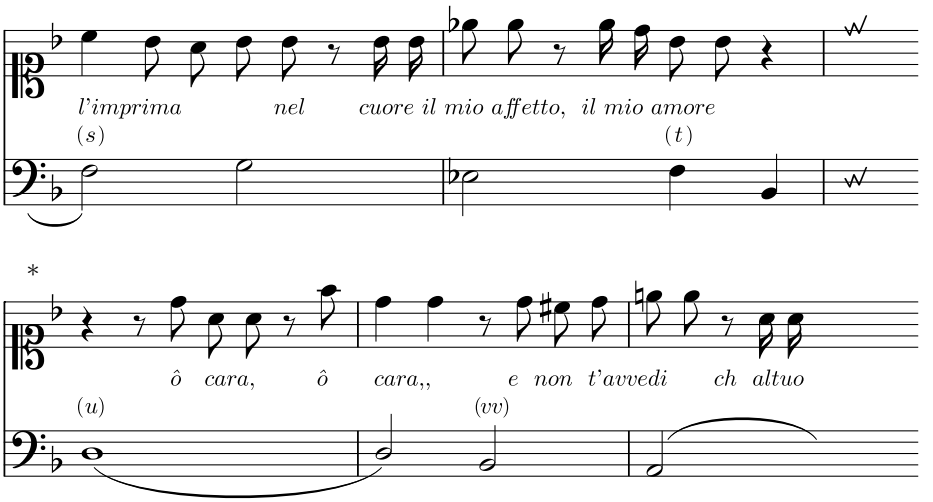
of this part. Above the *note* (*qq*), the b which occurred up till this point is abandoned and b♭ is taken; as a result, the *key modulates* and accordingly the rules. Because no *explicit semitone* is given anew and a different *modulation* is indicated, the *standard chord* can remain above (*qq*) — unless one wanted to *observe General Rule* 1 §25 *Ch.* 1 *of this part* and play the 6. Above (*rr*), one can either take the *minor third* to satisfy the previous g♯, or the *minor* [sic] *third* to satisfy the a which follows.[6] At (*ss*), ♭3 is indicated in the vocal part. (*tt*) has the 6 above: *General Rule* 5 §31 *Ch.* 1 *of this part*. (*uu*) has the 6 in the same fashion, whose *semitone* shows that the *key modulates* into f, *Special Rule* 1 §35 *Ch.* 1 *of this part*. As a result, (*vv*) has the *major third* above: *Special Rule* 1 §35 *Ch.* 1 *of this part*. The (*xx*) has the 6 above according to the vocal part. Above (*yy*), the *major third* is indicated. (*zz*) has the *minor third*, *General Rule* 6 §32 *Ch.* 1 *of this part*. The *semitone* b indicated at (*yy*) *modulates* the *key* into c *minor*, and so the *major* 6 will sound good above (*a*):



239
240

*Soprano: key signature incorrect in this and following system, ♭ should be placed at $\overline{\text{b}}$, not $\overline{\text{a}}$

[6] Major third is meant.



Special Rule 3 §37 *Ch.* 1 *of this part.* Above (*b*), the 5♭ is indicated, to which the 6 and 3 belong, as is known. For both the previous *note* as well as for the following note, the b which has occurred up till this point has been *changed*, and as a result, the *key* as well; as a result, the *standard chord* remains at (*d*), and no *major third* is used as previously. At (*c*), the 6 is indicated in the vocal part. (*e*) can retain the *standard chord* or, according to the following *note* which must have the perfect 5*th* e above, have the 6. (*f*) has the *major third* [sic] above:[7] *General Rule* 6 §32 *Ch.* 1 *of this part.* (*g*) has, in addition to the 7, the ♯ above, which can be concluded from the fact that the *key* closes shortly thereafter in g *minor*; and so *Special Rule* 1 §35 *Ch.* 1 *of this part* must be *observed. Based on the same rule*, (*i*) has the ♯. At (*h*), the 6th is indicated in the *vocal* part; because this occurs in the *cadence*, for this reason the 4 and the | *figures* $\frac{6}{4}\,\frac{5}{\sharp}$ are used for this *note* and the following, as has been taught above. (*k*) has the 6 according to the vocal part. (*l*) has the perfect 5*th* e, because d♯ as the imperfect 5*th*

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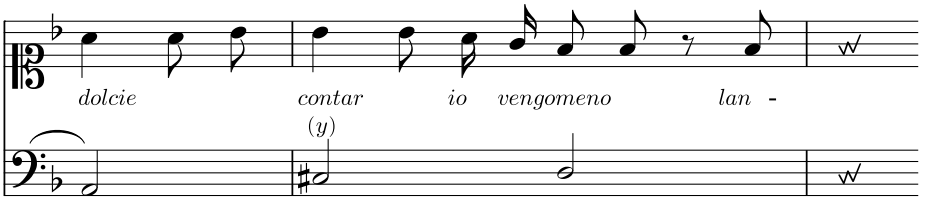
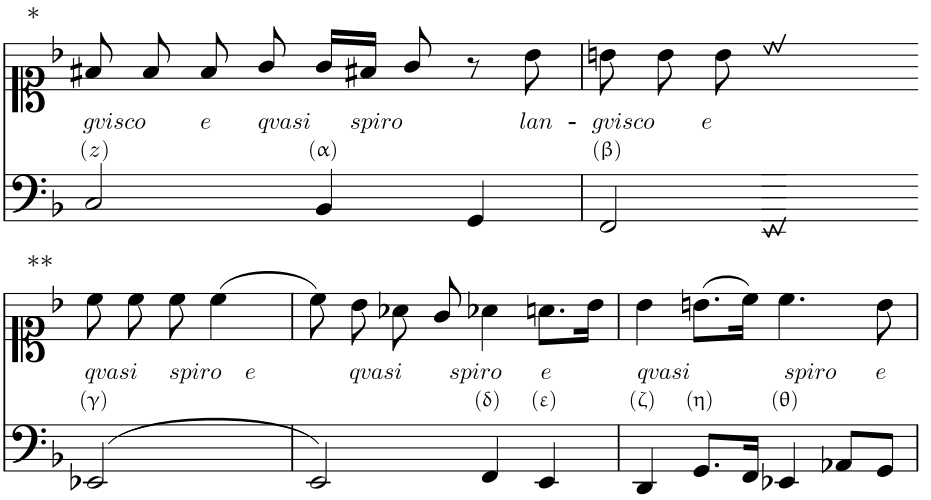
241 Hh



*Text, 2nd measure: extraneous comma in "*ô cara*„"; Soprano: missing custos at $\overline{\text{a}}$; Bass: missing (*x*) over *A*; missing custos at *A*

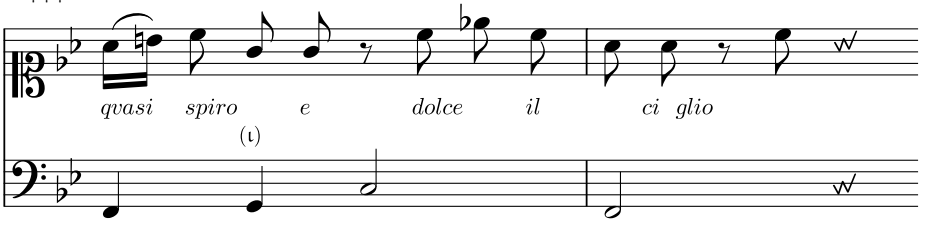
[7] Minor third is meant.



241 Hh
242

never occurs without *resolution*. (*m*) has the 6 and (*n*) the *major third*: *Special Rule* 1 §35 *of this part*, because the *key modulates* into g *minor* as can be seen from the previous f♯.

The first *note* (*o*) of the *recitative* which follows the *aria* has the 6 above, which is indicated by the third *note* in the voice, f. At (*p*), 5♭ is indicated, to which 6 and 3 belong. At (*q*), one can either let the previous *chord* persist or, to more clearly *express* the vocal part, play the *chord* $\frac{7}{5}$ and the 3 which belongs to it. (*r*) has the 6. (*s*) the 5♭, to which 6 and 3 belong. (*t*) can utilize the customary *cadence* 4 3, especially when the short *resolution* of the 4*th* is prolonged until the vocal part has stopped. (*u*) has the *standard chord* just as indicated in the *recitative*. (*vv*) could indeed retain the *standard chord*; however, here one's ear will show, as well as the previous and following *note*, that the 6 sounds better. The *reason* for this can be better *demonstrated* to those well-practiced in this art than those learning it. (*x*) has ♯ above, which the vocal part already gave in the previous *measure*. (*y*) has 7♮ in the vocal part, to which the 5♭ (in addition to the 3) can be found in the *sy-*

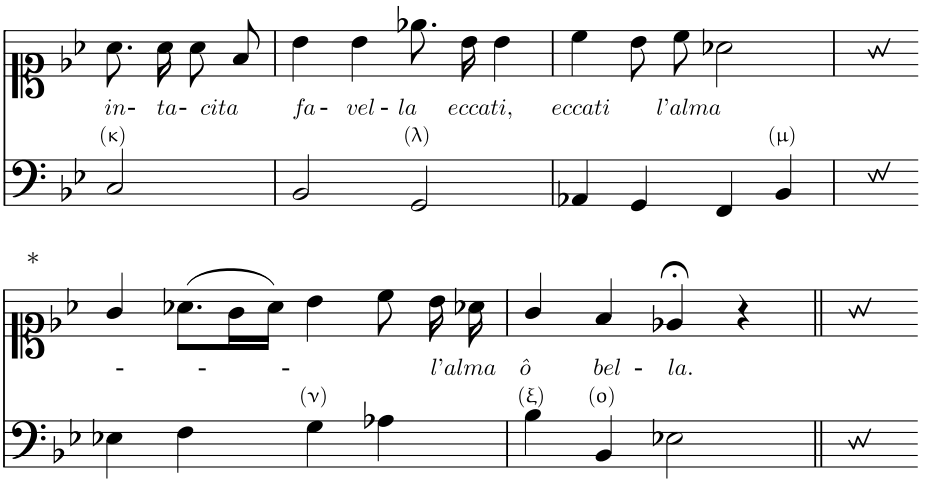


242
243 Hh 2

*Soprano: $\overline{\overline{c}}$ from next system belongs to this system

**Soprano: 1st $\overline{\overline{c}}$ belongs to previous system; missing custos at $\overline{a}$; Bass: missing custos at *F*, no room in original

***Soprano: key signature incorrect in this system and following two, ♭ should be placed at $\overline{b}$, not $\overline{a}$



stem. (*z*) has 4, to which 2 and 6 belong. (α) has, according to the vocal part, the 6. (β) 4 in addition to 2 and 6. (γ) the 6. (δ) the *minor third.* (ε) 4 in addition to 2 and 6. (ζ) the 6. (η) the *major third.* (θ) also the 6. (ι) has the *major third*, which the *vocal* part shows for the previous *note*; in addition, the (ι) closes in c d♯, whose customary *semitone* is b. (κ) has the 6, due to the fourth *note* f, $\begin{smallmatrix}6\\4\\3\end{smallmatrix}$ can be played at the same time. (λ) indicates the 6*th* in the vocal part. (μ), however, the 7; this *note* closes in d♯, and so (ν) has the 6 above: *Rule* 2 §36 *Ch.* 1 *of this part.* Here *General Rule* 1 §25 *Ch.* 1 *of this part* can also be *applied.* (ξ) and (ο) | have the well-known *chord* $\begin{smallmatrix}6&5\\4&3\end{smallmatrix}$ above, because the 6 occurs in the closing of the vocal part.

243 Hh 2
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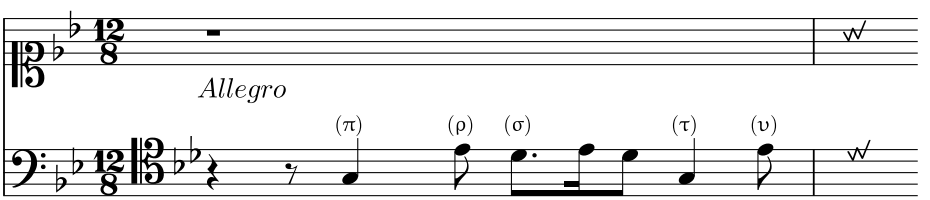
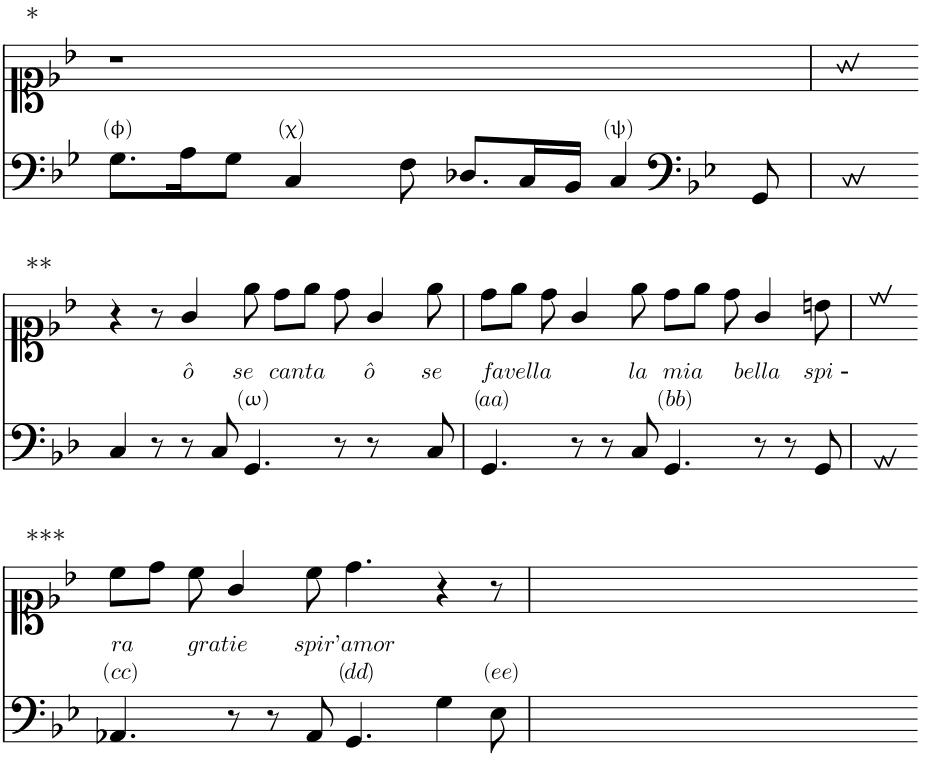
The following *aria* starts in c *minor*, which can be seen from the very first *cadence* in the *basso continuo* at the beginning of the vocal part, as well as in the *finale* of the *aria.* As a result, (π) (τ) (χ) (ψ) (ω) (*aa*) (*bb*) (*dd*) (*gg*) (*hh*) (*ii*) (*kk*) all have the *major third* above: *Special Rule* 1 §35 *Ch.* 1 *of this part.* In contrast, (ρ) (υ) (*ee*) have



*Soprano, 1st measure: sixteenth notes on 2nd beat should be thirty-second notes
**Bass: key signature incorrect after tenor clef, ♭ should be placed at $\overline{\text{e}}$, not $\overline{\text{d}}$



244
245 Hh 3

the 6 above: *Special Rule* 2 §36 *Ch.* 1 *of this part.* The *notes* below (6) [sic] (φ) (*ff*) have the *major sixth*,[8] *Special Rule* 2 [sic] §37 *Ch.* 1 *of this part*.[9] Above (*cc*), the natural 5*th* could indeed be played or much more likely the 6; however, it will sound much more graceful if the *min*7 [sic] is played above (*cc*),[10] which is indicated by the fourth *note* of the *measure* in the vocal part anyway, and *resolved* to the 6 on the following *note*. Above (*ll*) the 7 6 is to be done in the same *fashion*. (*mm*) has the *major third* according to the manner of the previous *example*. The 6th is indicated in the voice at (*nn*), just as above (*oo*) and (*pp*). At (*qq*), the 7 is indicated. Because it closes in d♯ here, it indeed has the appearance as if, after this *cadence*, the *notes* (*rr*) (*tt*) should have 6ths above according to the standard *ambitus* of d♯; however, here we have an *example* which proves that a *basso continuo player*, in addition to the profitable rules, meanwhile has to depend

*Bass: key signature incorrect, ♭ should be at *B* and e, not d and g; bass clef should be tenor clef at beginning; c♯ should presumably be a quarter note

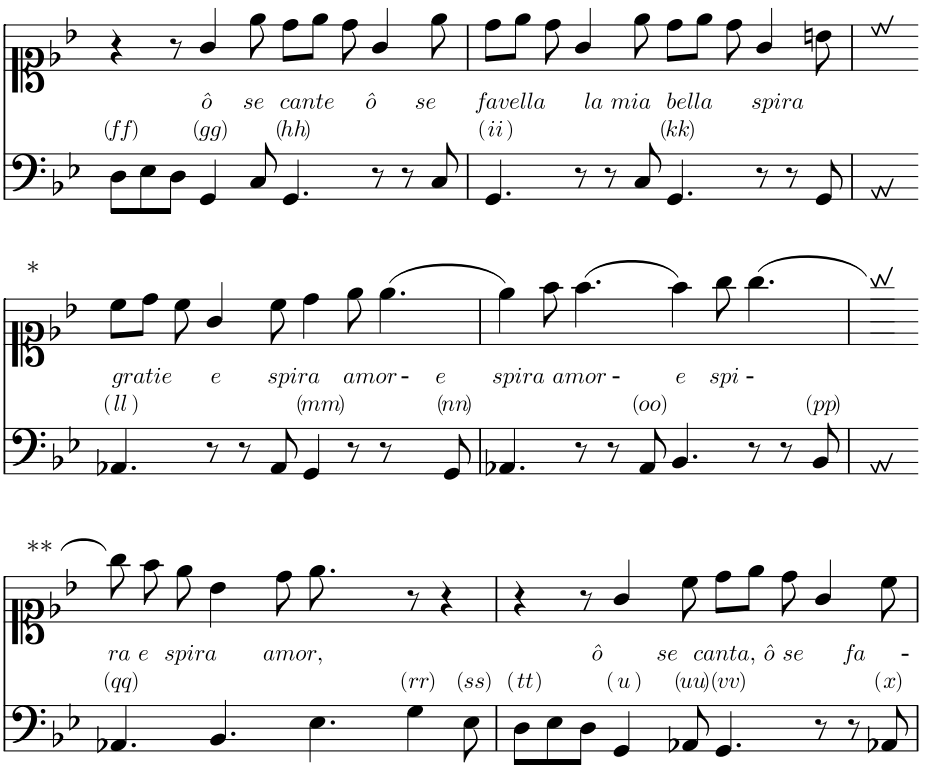
**Bass: key signature incorrect, ♭ should be at e, not d; 1st measure: 1st quarter missing dot

***Soprano: missing custos at $\overline{\text{g}}$; Bass: missing custos at d

[8](6) should be (σ).

[9]Special Rule 3 is meant.

[10]Major 7th is meant.



245 Hh 3
246

on his ear a great deal. For this will soon make clear that the following 3 || 4 *measures are* again not only in d♯ but also in c *minor*,[11] which remains somewhat hidden here because the customary *semitone* used for c *minor*, b, is hidden in the middle voice. And so one plays the *major third* above (*rr*) (*u*) (*vv*) (*xx*) (*yy*): *Special Rule* 1 §35 *Ch.* 1 *of this part.* Therefore, (*ss*) has the 6: *Rule* 2 [sic] §36 *Ch.* 1 *of this part*;[12] (*tt*) then has the 6̊ c♯, *Rule* 3 [sic] §37 *Ch.* 1 *of this part.*[13] (*uu*) can have 5 or 6, just as (*x*) as well. The *notes* (*zz*) (*a*) (*d*) (*f*) can have the 5*th* or, according to *Rule* 3 [sic] §37 *Ch.* 1 *of this part*,[14] the 6♮ above. Although the *vocal* part seems to be contrary to the *bass* to some extent with its *ligatures* and slow *notes*; for this reason, in this one case, the *vocal* part is not *attended* to, but rather |

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*Bass, 1st measure: missing dot on first *G*

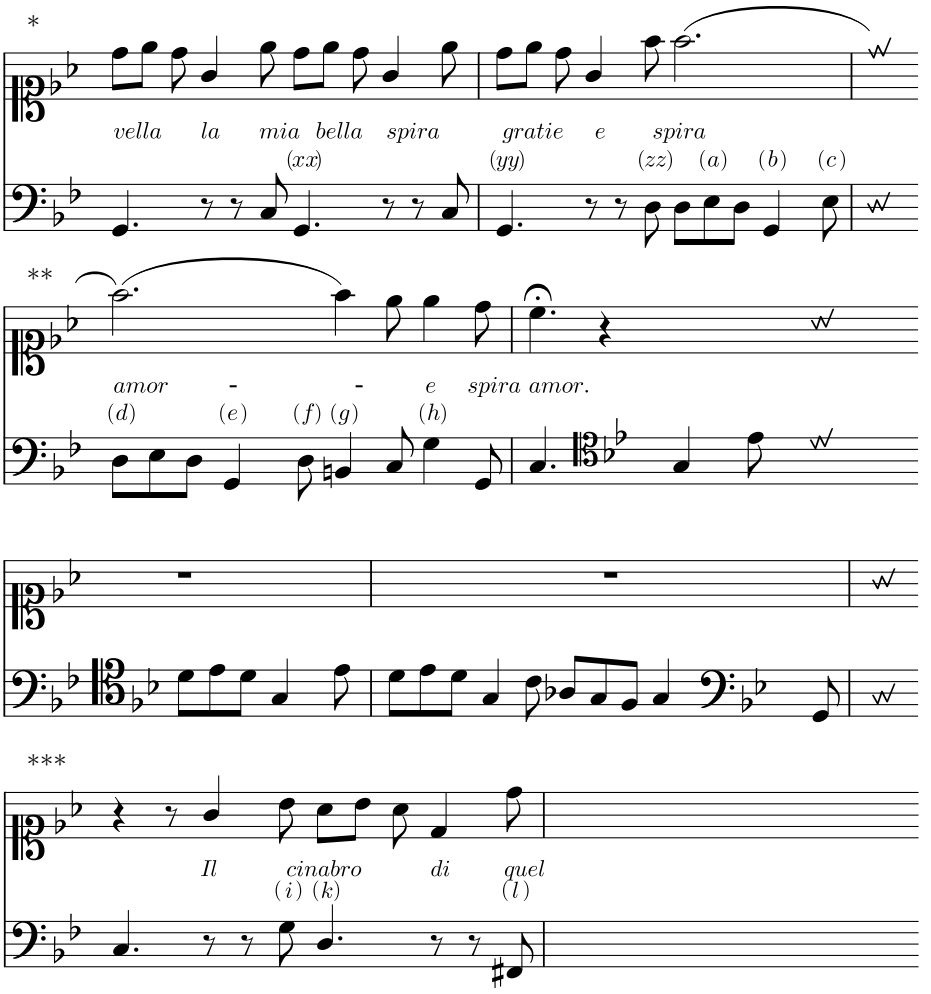
**Soprano, 1st measure: 2nd $\overline{\overline{\text{d}\sharp}}$ should be dotted quarter, not dotted eighth; missing custos at $\overline{\overline{\text{d}}}$; Bass: missing custos at *G*, no room in original

[11]The meaning of the || is unclear. See the occurrence on Heinichen's p. 248 as well; possibly means "or" or "to."

[12]Special Rule 2 is meant.

[13]Special Rule 3 is meant.

[14]Special Rule 3 is meant.



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the *basso continuo* is continued as if it was without a *vocal* part. The *composer* has to be responsible for everything else. And so the *major third* is above (*b*) (*e*) (*h*): *Special Rule* 1 §35 *Ch.* 1 *of this part.* (*c*) and (*g*) have the 6: *Special Rule* 2 §36 *Ch.* 1 *of this part.* In the following 2 || *measures* the *initial clause* is repeated and so the previous *figures* are also retained. At (*i*), the *key modulates*, because the voice indicates b♭ instead of the (*h*) [sic] which has occurred up till this point.[15] Above (*k*), the *major third*, namely f♯, is played, which can be

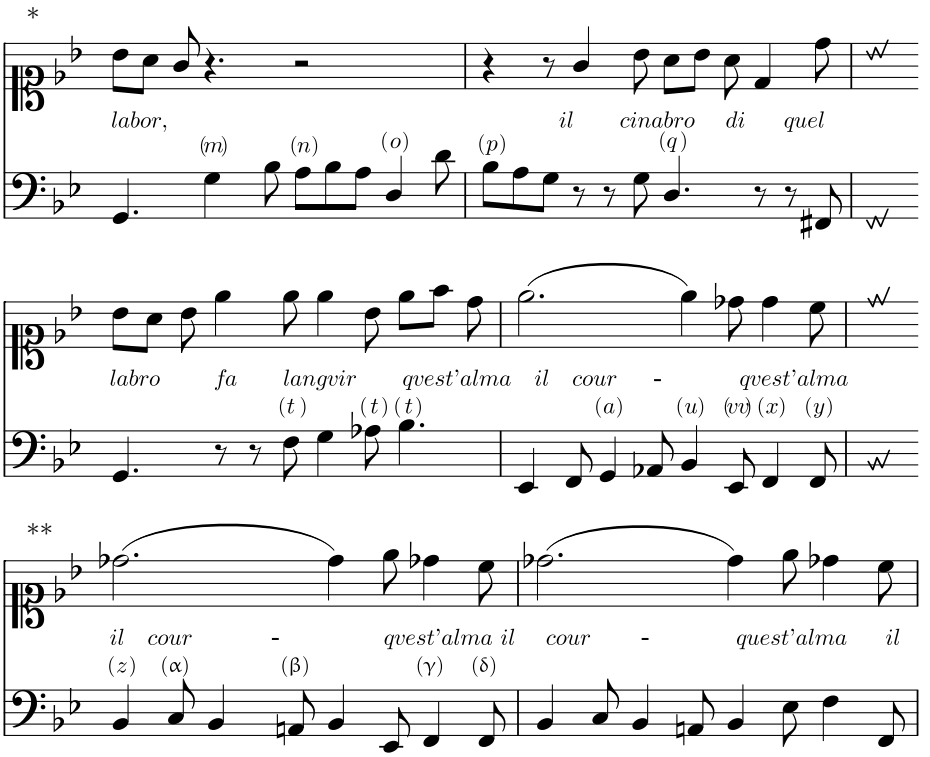
*Soprano: key signature incorrect in this and following 3 systems, ♭ should be at $\overline{\text{b}}$, not $\overline{\text{a}}$; custos should be at $\overline{\overline{\text{f}}}$, not $\overline{\overline{\text{d}}}$; Bass: key signature incorrect in this and following 3 systems, ♭ should be at e, not f

**Soprano, 2nd measure: eighth note rest missing at end; Bass, 2nd measure: missing fermata

***Soprano: missing custos at $\overline{\text{b♭}}$; Bass: missing custos at *G*

[15]Heinichen (or the printer) has erroneously used the symbol from his notated examples instead of the note h which corresponds in German to English b.

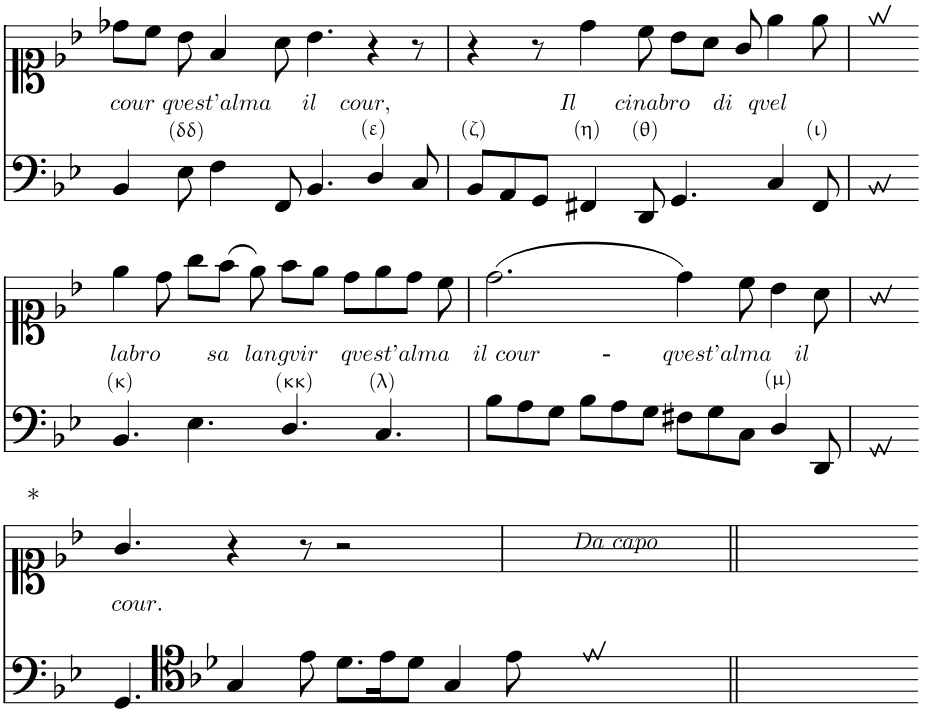
discerned more easily from the following f♯, according to *General Rule* 6 §32 *Ch.* 1 *of this part*, if one indeed does not want to depend on one's ear alone. This f♯ (*l*) shows the *modulation* into g *minor*, according to the known rule, and so (*m*) and (*p*) have the 6*th* above: *Special Rule* 2 §36 *Ch.* 1 *of this part.* (*n*) has the *major sixth*: *Special Rule* 3 §37 *Ch.* 1 *of this part.* (*o*) and (*q*) have



the *major third*, *Special Rule* 1 §35 *Ch.* 1 *of this part.* At (*r*), the *semitone* which has occurred up till this point is *changed*, and the 7 is indicated. The (*s*) is not attacked *separately*, but rather is only *realized* as a *passing tone* and, according to the known rules of the first part of this book, the previous *chord* is repeated, which can be more easily discerned from the *vocal* part. At (*t*), 4 3 is indicated. At (*tt*) the 6, at (*u*) the 4, at (*vv*) the 7. (*x*) and (*y*) create the *cadence* in 5, and because the 6 is therefore used in the voice in this *cadence*, the *chord* $\frac{6}{4}\,\frac{5}{\sharp}$ has to be used, as is known. At (*z*), the
249 Ii
250
minor third is | indicated. Although the vocal part now stays *firmly* put above (*z*) (α) (β), the *accompanist* can indeed give an *individual harmony* to every *note below* (*zz*) (*a*) (*b*) (*c*) (*d*) (*e*) (*f*), according to the manner of the shortly

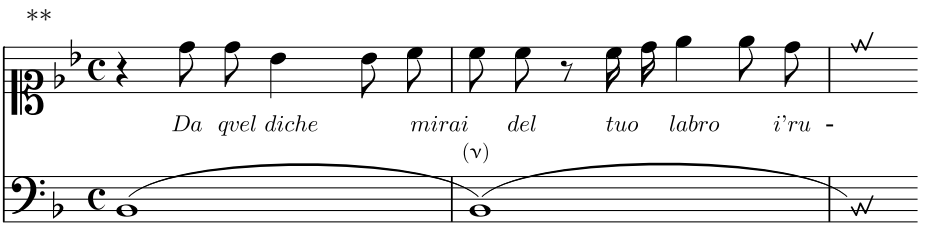
*Bass: custos should be at *G*, not *F*

**Soprano: missing custos at c♯; Bass: missing custos at B♭



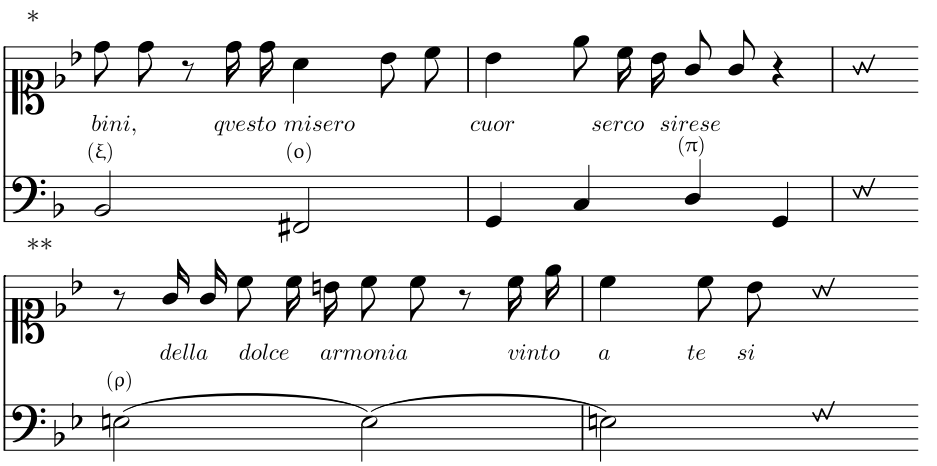
250
251 Ii 2

preceding *example*. As a result, and because there was a closing in *B*♭ *minor*, there is a 6♮ above (α): *Special Rule* 3 §37 *Ch.* 1 *of this part*. (β) has the 6*th*, *Special Rule* 1 *&* *General Rule* 5. The (γ) (δ) again have $\frac{6}{4}\,\frac{5}{\natural}$, because there is again a closing with the 6 in *B*♭ *minor*. The following *measure* is the same as the previous, and so the *figures* remain as well. (δδ) can have the *minor third* above, *Special Rule* 4 §38 *Ch.* 1 *of this part*. At (ε), one could not incorrectly play the 6, if one sees this *note* as belonging to the *ambitus* of the previous *B*♭, *Special Rule* 2, *as often mentioned*. However, if one wants to *discern* more *accurately* that namely at (ε), a new *theme* begins which takes the *ambitus* into g *minor*, which the f♯



*Bass: key signature incorrect for tenor clef, ♭'s should be at b and $\overline{\text{e}}$, not a and $\overline{\text{d}}$; custos should be placed at *B*♭, not $\overline{\text{d}}$♯

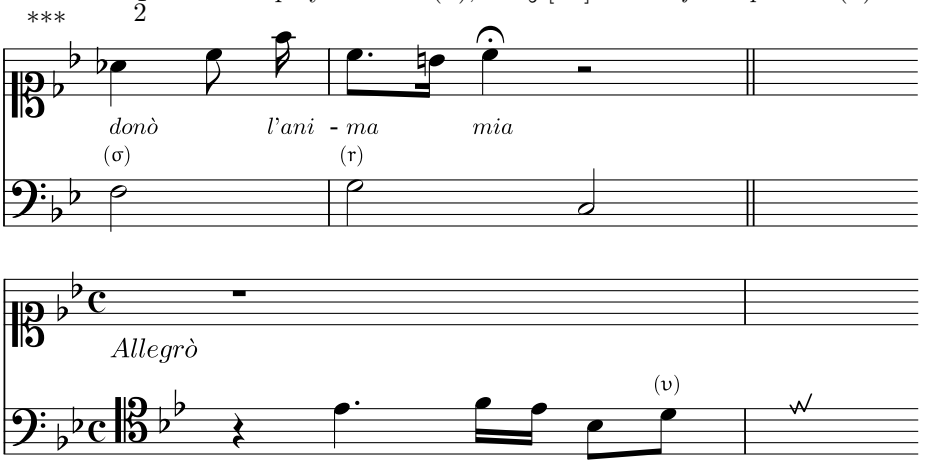
**Bass: key signature incorrect in this and following example, ♭ missing at e



251 Ii 2
252

under (η) makes more clear, then one better plays the *major third* above (ε): *Special Rule* 1, *as very often mentioned*. As a result, the 6*th* above (ζ): *Special Rule* 2, *as often mentioned*. (θ) has the previous f♯. At (θ) [sic], the 7 and at (κ), 4 3 is indicated.[16] (κκ) has the 6: *General Rule* 2 §26 *Ch.* 1 *of this part*. At (λ) one can, according to one's own desire, bring in 7 6 for ornamentation. (μ) has $\begin{smallmatrix}6&5\\4&3\end{smallmatrix}$ because 6 can be seen in the vocal part in this *cadence*.

In the following *recitative*, the voice indicates the 2 to the *bass* in the second *measure*; however, because this 2 does not resolve downward according to the manner of $\begin{smallmatrix}6\\4\\2\end{smallmatrix}$ in the following third *measure* where the vocal part *resolves* to the *standard chord*, it can be concluded that not this chord, but rather the $\begin{smallmatrix}7\\4\\2\end{smallmatrix}$ has to be played above (ν), *see* § [sic] *Ch.* 2 *of this part*.[17] (ο) has



252
253 Ii 3

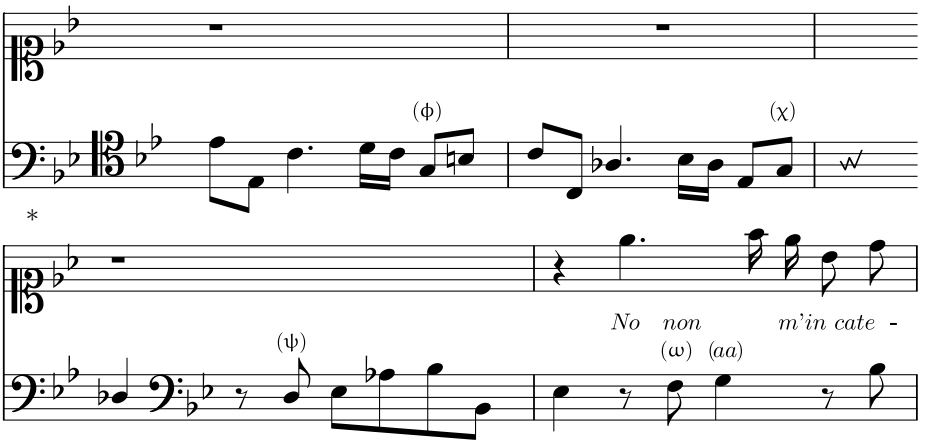
*Bass, 1st measure: tie missing from previous system

**Soprano, 1st measure: $\overline{\overline{\text{e}}}$ not $\overline{\overline{\text{d}\sharp}}$

[16](θ) should be (ι).

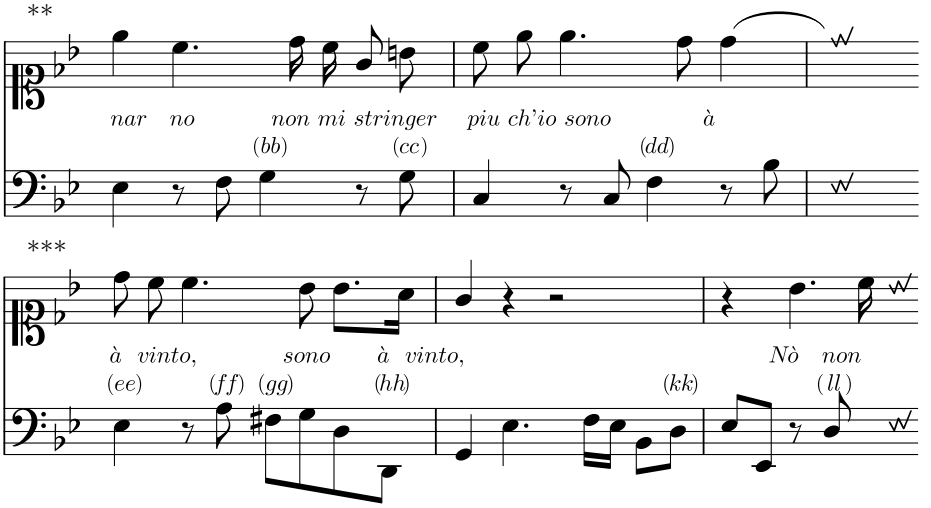
[17]§15 is meant.

***Soprano: key signature incorrect, ♭ should be placed at $\overline{\text{e}}$, not $\overline{\text{d}}$; 1st measure: rhythm ambiguous (missing sixteenth), $\overline{\overline{\text{c}}}$ should perhaps be dotted or $\overline{\overline{\text{f}}}$ should be an eighth



the 6, *General Rule* 5. At (π), one can create a small 4♯ *resolution*, or delay the attack of this *note* until the vo- | cal part has stopped and use ♯ simply as a *cadence* into g *minor*. (ρ) has the 6*th*, which is easily shown by the vocal part as well as by *General Rule* 5. At (σ), the *minor third* is indicated. At (τ) ♮4. 253 Ii 3 / 254

Now we come to the last *aria*, which is set in d♯. As a result, the 6 is above (υ), for which one could give three *reasons* if it were worth the effort, namely *according to Special Rule* 2, *General Rule*s 1 *&* 5, *as often mentioned*. (φ) has the *major third*, *General Rule* 6. (χ) also has the 6, *General Rule*s 1 *&* 3. (ψ) has the 6, *Special Rule* 2 *&* *General Rule* 1. At (ω), the 7 is indicated in the vocal part as a *passing tone*. (*aa*) has the 6. The 4 is indicated at (*bb*), which is *re-*

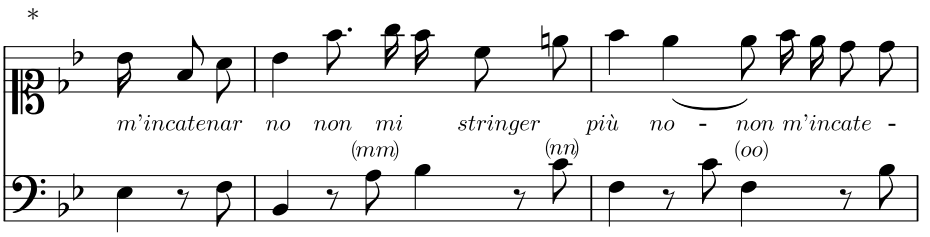


254 / 255

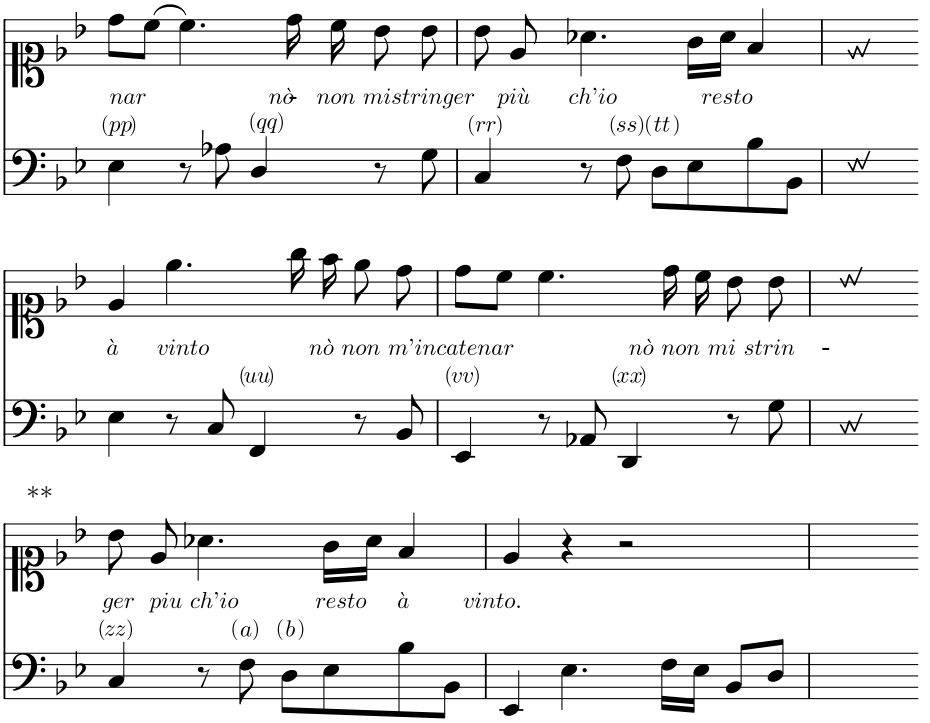
*Soprano: key signature incorrect, ♭ should be placed at $\overline{\text{b}}$, not $\overline{\text{a}}$; Bass: tenor clef should be bass clef at beginning; Both hands: missing custos at $\overline{\overline{\text{d}\sharp}}$ and d♯, no room in original

**Soprano: key signature incorrect, ♭ should be placed at $\overline{\text{e}}$, not $\overline{\text{f}}$; Text, 2nd measure: extraneous "*à*" present in following system

***Soprano: key signature incorrect, ♭ should be placed at $\overline{\text{e}}$, not $\overline{\text{d}}$; tie missing from previous system; 3rd measure: dot of $\overline{\text{b}\flat}$ and $\overline{\overline{\text{c}}}$ belong to following system



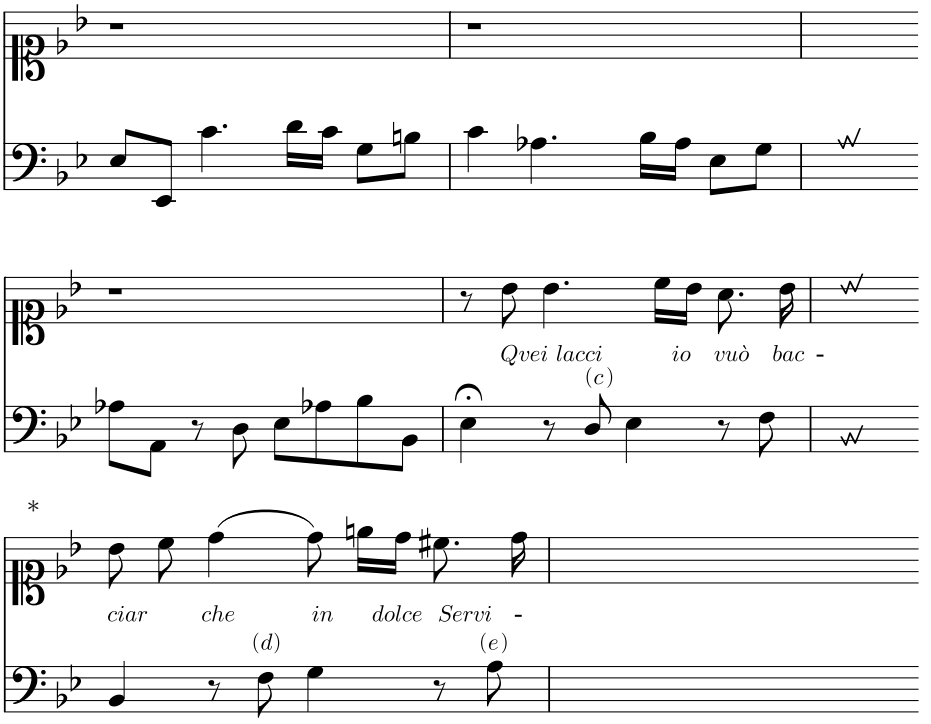
solved at (*cc*). Above (*dd*), the vocal part indicates 7, the same above (*ee*). At (*ff*), one must take the *perfect fifth* instead of the d♯. (*gg*) has 5♭ in the *vocal* part. (*hh*) utilizes $\frac{6}{4}\,\frac{5}{\sharp}$, as one comes into a *cadence* through 6 and 5, as is known. (*kk*) has the 6, *General Rule* 1 *&* 3. (*ll*) has the 6 as well as (*mm*): *General Rule* 1, which is also indicated by the voice itself. At (*m*), the *major third* is indicated. At (*oo*), the 7, just as at (*pp*) (*qq*) and (*rr*). (*ss*) has the *minor third*. (*tt*) the 5♭. At (*uu*) (*vv*) (*xx*), the 7 is indicated, as well as at (*zz*). The *note* (*a*) has the *minor third*. (*b*) has 5♭. Next the *initial theme* again follows, where



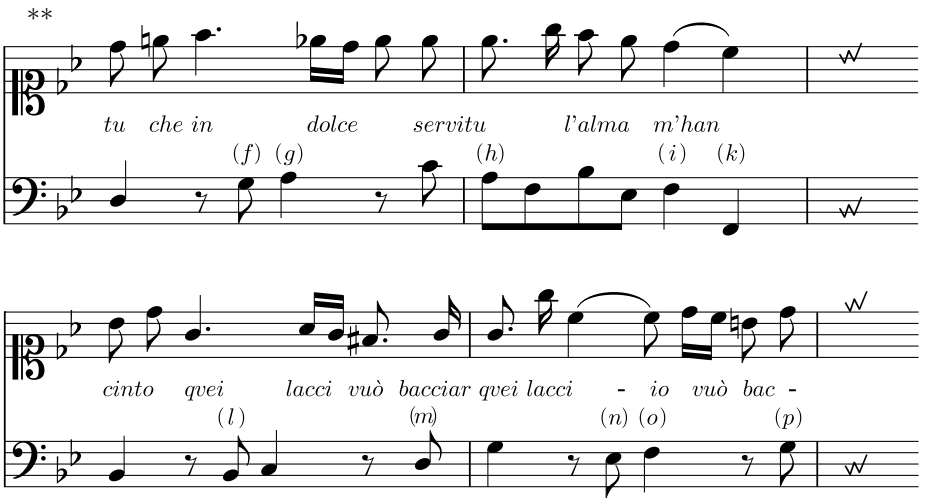
the *figures* also therefore remain. At (*c*), the 6 is indicated, which [is indicated] anyway [by] *Special Rule* 2. At (*d*), the 6 is indi-

*Soprano: key signature incorrect, ♭ should be placed at $\overline{\text{e}}$, not $\overline{\text{d}}$; 1st measure: missing notes at beginning, see footnote *** on previous page; Soprano, 2nd measure: $\overline{\overline{\text{f}}}$ should be dotted quarter not dotted eighth; Both hands: missing custos at $\overline{\text{d}}$ and d♯, no room in original

**Bass: missing custos at d♯

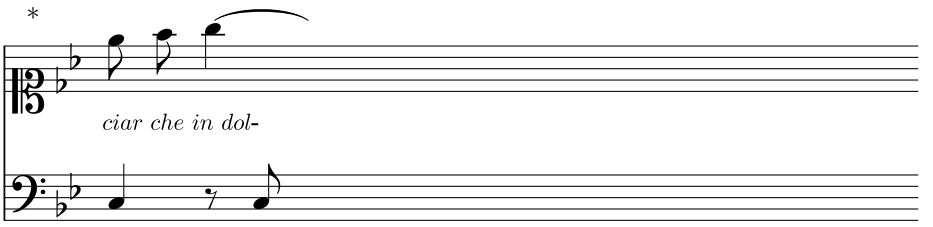


cated and at (*e*), the *major third*. At (*f*), however, the 7 and at (*g*) the 6.



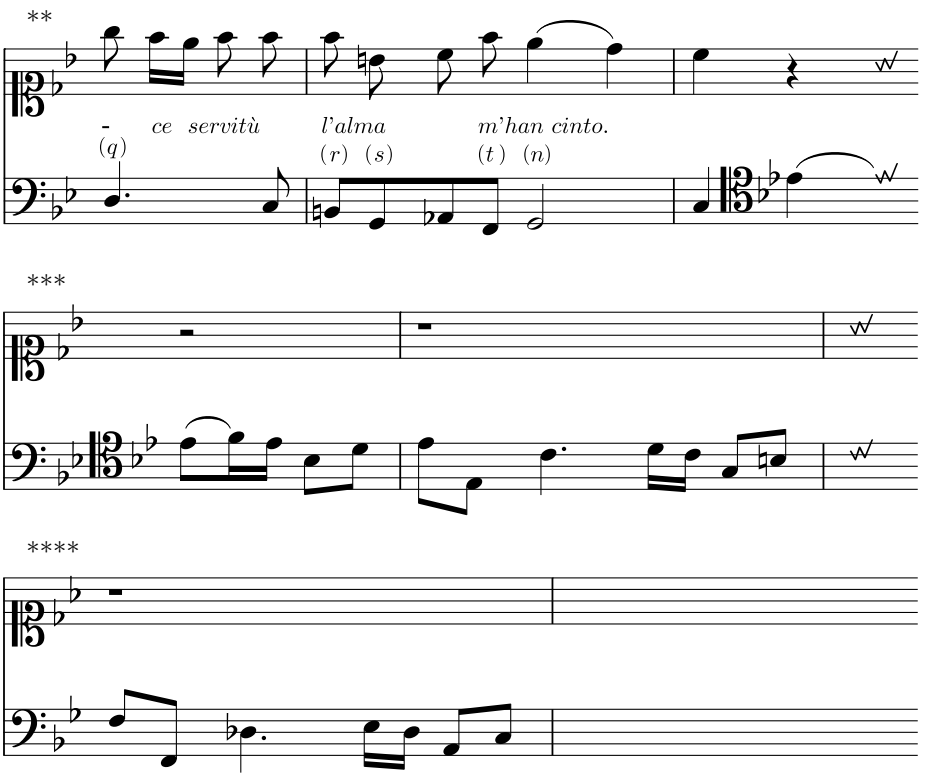
*Soprano: missing custos at $\overline{\overline{\text{d}}}$; Bass: missing custos at d

**Soprano: key signature incorrect in this and following two systems, ♭'s should be placed at $\overline{\text{e}}$ and $\overline{\text{b}}$, not $\overline{\text{d}}$ and $\overline{\text{a}}$



The 5♭ is played for the *note* at (*h*) and at (*i*) (*k*) the $\frac{6}{4}\,\frac{5}{3}$, as has often been noted. At (*l*), the 6 is indicated. *Note well*: For the following *note*, as well as for (*o*), the $\frac{6}{5}$ can be used for splendor. At (*m*), ♯ is indicated, at (*n*) the 6*th*. At (*p*), the *major third*, at (*q*) the 4 3. At (*r*), the 5♭, which stays put for the follo- |

258
259 Kk 2



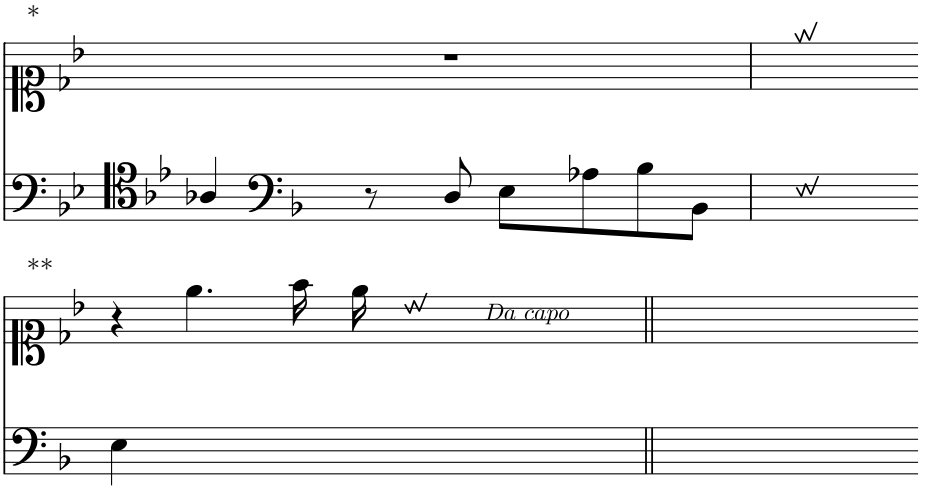
*Both hands: missing custos at $\overline{\overline{g}}$ and d

**Soprano: key signature incorrect in this and following system, ♭ should be placed at $\overline{e}$, not $\overline{d}$; 1st measure: tie missing from previous system; custos extraneous

***Bass: 1st measure: tie should only extend over 1st $\overline{d\sharp}$ from previous staff; Soprano: custos extraneous

****Soprano: key signature incorrect, ♭'s should be placed at $\overline{e}$ and $\overline{b}$, not $\overline{d}$ and $\overline{a}$; Bass: key signature incorrect, ♭ should be placed at f, not g; tenor clef not bass clef at beginning; custos missing at g♯

wing *note* becoming the 7 at (ρ) [sic], until it receives the opportunity to *resolve* downward for the third *note* of the *measure*.[18] (*s*) has the *major third* above: *General Rule* 6 §32 *Ch.* 1 *of this part.* For the same *reason*, (*t*) has the *minor third.* (*u*) requires $\begin{smallmatrix}6\\4\end{smallmatrix}\,\begin{smallmatrix}5\\\flat\end{smallmatrix}$, as has often been mentioned. After this | 259 Kk 2 / 260



the *initial clause* follows again, which retains its previous *figures.*

§§

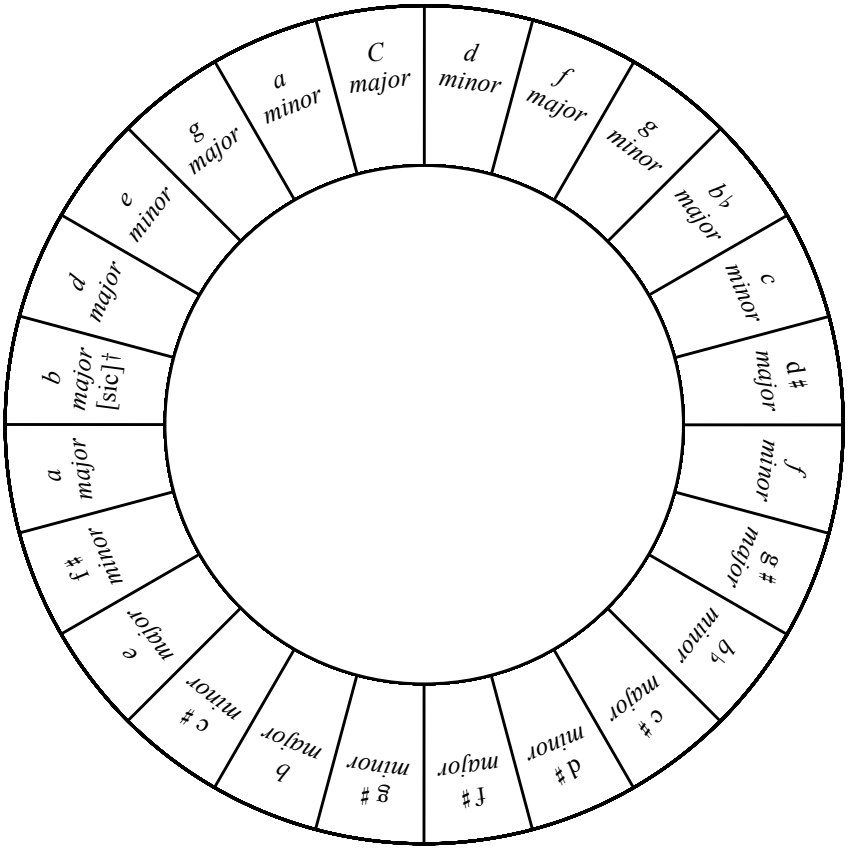
And so the entire *cantata* would be *resolved* according to the given *principles.* As great of profit as it brings to a *student* when his *teacher* stands behind him and plays through one *cantata* after another with him — and always mentions his *reasoning* and *information* regarding the *figures* — just the same use can be provided by the work in this chapter, which can be attempted with other *cantatas* to the greatest profit to a curious student, seeing that here we want to avoid the potential of being blamed for merely seeking to fill the pages of this book. For this reason we shall now continue. | 260

[18] (*s*) is meant.

*Soprano: key signature incorrect in this and following system, ♭ should be placed at $\overline{\text{e}}$, not $\overline{\text{d}}$; Bass: key signature incorrect for tenor clef: ♭ should be at b, not a; ♭ missing for e in 3rd key signature and following system

**Bass: ♭ missing for e in key signature; presumably missing fermata and following bass notes of da capo

Musical Circle



p. 261

† *b minor* not *b major*

The 4*th* Chapter

On a *musical circle*, by means of which the characteristics, relationships, modulations and modifications of all *keys* can quite easily be recognized and which can be made useful especially at the *keyboard* or in *composition.*

§1

Up till this point we have come quite close to *perfection* in *basso continuo.* However, for those *musicians* and *keyboard* connoisseurs who are considering climbing the summit of this art, we will include something else which quite rightly earns the name of an *arcanum for musicians* — especially if one knows how to use it correctly and with significant profit.

§2

It is namely known that there exist many various *keys* in *music.* But how they are related, where they come from and how one *key* follows the other — here there is often a *deep hush* among many, indeed also not seldom among those who would consider claiming the title of a *virtuoso* and *composer.*

§3

However, what a quite significant *degree* of perfection in *music* this represents when a connoisseur of *music*, and especially a *basso continuo player* (I would prefer not to speak of *composers*), has all of the *keys* in all of *music* in his control to such an extent that he can go out of one key into another forwards and backwards without offending the ear and play with them in various manners according to desire. This will be best *discerned* by those who have already earned the title of a *virtuoso* in the *art of composition.* | 261 Kk 3 / 262

§4

We want to therefore include the key to many *musical* secrets which everyone can make use of according to his ability; and this is the following *scheme*, although it does not look so good in itself:[1]

§5

The *Kircher Circle of Fourths* or *of Fifths* is not unknown, by means of which one can go through all of the *keys* or, much more, through the entire *keyboard*

[1] It appears as if Heinichen actually intended his musical circle to be placed after this paragraph.

and come back to the *key* where one started. However, because we want to make use of our *circle* in several other ways, it is necessary to include all *intermediate keys* and to put the *keys* in such an order as is seen in the given *scheme*.

§6

This *musical circle* has all *keys* which occur in *music* placed adjacently to one another in the same way in which they follow one another in general and are related. In the middle we have *c* as the easiest *key* in *music*. On the right hand side we have all *keys* up to *B major* which go in the direction of the *chromatic genus* or are signified with ♯.[2] On the left hand side of the *c*, however, all *keys* which go in the direction of the *enharmonic genus* are given in an *accurate* order, or those which are signified with ♭ — indeed up until *B*♭ *minor*, a *key* which is still hardly in use — in such a way that the two *keys* of *B major* and *B*♭ *minor* make up the two *extremes* of this *circle*. (However, he who desires can put the g♯ *minor* and f♯ *major* alongside *B major etc.*, and c♯ *major* and d♯ *minor* aside *B*♭ *minor etc.* — the use of this, however, will not be great.)

§7

Now we want to take one *key* from the *circle* according to desire and ask, for example, what kind of related *keys* it has and how a piece of *music* could modulate into other adjacent *keys*. If one chooses *c minor*, one finds on the right and left hand side the next most closely related *keys* to *c minor*; namely, on the right hand side we have *B*♭ *major* and *g minor etc.*, on the left d♯ *major*,
262/263 *f minor*, g♯ *major etc.* |

§8

And so these are the next related *keys* to *c minor*, or the true *ambitus* of the *key*. The further one now proceeds from *c* d♯ *minor* to the left or right,[3] the less these *keys* are related to *C minor*. This is almost in the same way that *in law* one teaches of *lines of descent*: *direct lines of descent* and *collateral lines*.

§9

For I can accurately claim that, for example, the *key g minor* is one *degree* more closely related to *c* d♯ than *f major*,[4] because f major lies a *distance* of one further. *G major* is indeed very remote or almost not related at all to *c minor*, because so many *intermediate keys* can be found in the *circle*. However, it is, *comparatively* speaking, 1 *degree* more closely related than *e minor*, or 2 *degrees* closer than *d major*, just as the order shows; and so on throughout all the *keys*.

[2] In the original circle, right and left are reversed in conflict with the wording of the entire chapter; for this reason we have also included a corrected version in Appendix B on p. 253 which corresponds to Heinichen's descriptions in this chapter.

[3] C minor

[4] *c* d♯ is C minor.

§10

Concerning the nature of *c minor*, such a *key* is more *enharmonic* than *g minor*, because it is 2 *degrees* closer to the *enharmonic extreme*, namely *B*♭ *minor*. g♯ *minor* is more *chromatic* than *g major*, and *d major* more than *e minor*, because the first lie closer than the last to the one *chromatic extreme* of the *circle*, namely *B major*, and so on.

§11

We may, however, soon be drawn into *speculation* which seems superfluous; for this reason this has to be sufficient here — so that we are not accused of nitpicking which we shall indeed like to accuse others of; it is certain, however, that as unfruitful as this mentioned *speculation* seems to be at first appearance — it can also be just as profitable in contrast to one who puts in the effort in *practical music* and, in particular, in the working out of *theatrical* pieces, and those who want to consider the matter further. We shall therefore like to include just one more single profitable explanation of this *circle*.

§12

Above in *Chapter I*, a *table* was included which shows the *ambitus* or adjacent *keys* for each primary *key*. However, if one wants to know the *foundations* of this *table* and why each primary | *key* can modulate into the indicated *key* and not into the others — to this end one searches for the origin of the relationships in the often mentioned *circle*. For this reason the following dual *General* Rule should be noted. 263/264

§13

Every *major key* (at the 3*rd*) in the same mentioned *circle* has its 3 standard modulations on the right hand side, namely the 3*rd*, 5*th* and 6*th*; on the left hand side, however, the two non-standard, namely the 2*nd* and the 4*th*. In contrast, each *minor key* (at the *third*) has three standard modulations on the left hand side, namely the 3*rd*, 4*th* and flat 6*th*;[5] on the right hand side, however, the remaining two, namely the *minor* 7*th* and 5*th*.

§14

For example: One wants to know how far *g major* could modulate or which are its most closely related adjacent *keys*. Look for g *major* in the *circle* and you will find on the right hand side e *minor*, d *major* and *B minor*, which are the three standard modulations, namely the 6*th*, 5*th* and 3*rd*; on the left hand side are *A minor* and c *major*, which are the two non-standard *modulations*, namely the 2*nd* and 4*th*. And so on with all *major keys*.

[5]Heinichen contradicts himself here. In the table on Heinichen's p. 212, he considers the 5*th* and 3*rd* — and not the 4*th* or flat 6*th* — to be the standard modulations in minor. In that table, there are three non-standard modulations: the minor 7*th*, the 4*th* and the flat 6*th*.

§15

In the same way, with the *minor keys*, if one wants to know, for example, how far the key c *minor* can modulate, or what kind of related adjacent *keys* it has. To this end you look in the *circle* for c *minor* and you will find on your left hand side d♯ *major*, f *minor* and g♯ *major* as the 3*rd*, 4*th* and 6*th*; on the right hand side, however, *B*♭ *major* and g *minor* as the *minor* 7*th* and 5*th* — the same of which applies in all *minor keys*.

§16

Now that we have understood the nature and manner of this *circle* — and as much as is necessary for our *purpose* think to have adequately described it — now we just want to show *generally* and for further consideration to what ends the mentioned *scheme* can show itself to be of profit and good service.

§17

Namely, just as its profitable true understanding *contributes* very much to the *perfection* of a connoisseur of *music* in general; for this reason in particular this *musical circle* is useful

264
265 Ll

I. in *basso continuo*. |

§18

For it has already been said above that he who wants to thoroughly learn *basso continuo* without *figures* especially has to know the *ambitus* and boundaries of each *key*, so that he can more easily discern *modulations* and as a result can more easily *apply* the *figures* which belong without error. Review here what was said in *Ch.* 1 §49 *to* §54.

§19

For the same reason this *circle* serves

II. in the *accompaniment* of *recitative* or, much more, and put concisely: to *accompany* an entire *opera*.

§20

For just as the *keys* in *recitative modulate* more than in all other *types of music* as an unbound — although not, therefore, less artistic — *style* and at the same time in every moment they shift like no other, for this reason it is easy to consider, in contrast, that an unsure *accompanist* will have little *ability to improvise* who has not internalized the *keyboard* to the point that he can, with the *composer*, sometimes appear in this key and sometimes in a totally *contrary one* without offense. However, just as unlikely as it is that this can happen without an understanding of the *keyboard* and its various *keys*, one can reach such *perfection* just as profitably through a precise understanding and correct utilization of this *circle*.

§21

It also especially proves to be of service

III. in *preluding* on all *instruments*.

§22

In a *prelude*, a beginner only modulates into the adjacent *keys* of this *circle* after he has previously discerned a primary *key* starting with that which he would like to *prelude* in; and in such a way he is ensured that he will not stray out of *key* or make a mistake — seeing as some also do not seldom experience a mishap in sacred *preludes*. | 265 Ll / 266

§23

He who is already somewhat more versed in *music* can undertake playing through all *keys*, throughout the entire *keyboard* by means of this *circle* backwards and forwards without offending the ear; and he does not have to fear that he will not be able to find his way out of the mass.

§24

For if he simply first finds in this *circle* the *terminum a quo*, I mean the *key* which he wants to begin to *prelude* in, and then looks for the *terminum ad quem*, or the *key* he would like to modulate to — in this way the *intermediate keys* he must pass through are directly in front of his eyes. And so it is impossible that one can err. Although it is to be noted once and for all that, in passing through the *keys*, one does not necessarily have to go from *key* to *key* as they succeed one another in the *circle*, but rather one can, without offending the ear, always skip over one *key* and rarely — or at least very carefully — over two.

§25

For example, I want to get to *A major* from *A minor*; I could indeed wander through the *intermediate keys g major*, *e minor*, *d major* and *B minor* as they follow one another in the *circle* according to their order. However, I could also save some effort and go immediately from *A minor* into *e minor*, from there into *B minor* and then march into *A*♯;[6] or I can also first go into *g major* from *A minor*, and from there immediately into d *major* and from there into *A*♯ purely through fifths.

§26

How much virtue this can represent on one's *instrument* — especially to someone who loves artistic *fantasies* of popular *expressions* of beautiful *durezza* and *dissonances* — this can be considered by others.

[6] A major

§27

We will proceed and say that this *circle* can be of very great use to a beginner

IV. in *composition.*

§28

To say a lot about this, however, would be more superfluous than necessary.
266 | For everything which was said above about the observation of the modulating
267 Ll 2 *keys* on *recitative* and on *preluding* can be *applied* here with little effort. And he who is *capable* of observing *accurately* in his *accompaniment* how a *composer* proceeds with his *composition* can easily try it himself. In particular, *preluding extemporaneously* (which we have just considered) and *composition* are almost the same here.

§29

After all, we have up till now dealt not with *composition* but with *basso continuo*; and so we should like to close after mentioning this one thing: that in the understanding of this *circle*, the ancient *church modes* which are almost never used anyway should also be completely discarded, as these are siblings anyway according to the old *logic* of *Darapti*, *Datisi*, *Bocardo* and the remaining accomplices.[7]

§30

By the way: If a curious student can gain more use from this *chapter*, one must let him indulge in the profit.

The 5*th* Chapter

On useful *practical training*, or how one should now continue self-study and seek *perfection* in *basso continuo.*

§1

In the first part of this book, the last *chapter* was used particularly to provide the opportunity to bring the previously described rules into correct *practice.* And in this part such an effort will not be in vain, especially with such difficult *materials* for a curious student.

§2

267 Ll 2 We therefore want to provide some non-binding *advice* of how the | teachings
268 contained in this part can be better brought into *practice.* If one, however, sees

[7] *Darapti*, *Datisi* and *Bocardo* are mnemonic names which have been used since ancient times in the theory of syllogism.

reading this *chapter* as unnecessary on account of his own diligence — it still remains for those who would consider what kind of counsel they can gain from it.

§3

However, in considering exactly how the previous can be *practiced* well, a beginner must above all endeavor to fully make known to himself for every *key* the natural places of the *figures* according to the *scheme* given in *Ch.* 1 §40 42 [sic],[1] and in such a way can learn to research the *nature* of a good-sounding *harmony.* In order to support this all the better, we should like to pre-compose something for the curious students and provide two primary *examples*, the first of which starts in *c major*, the second, however, in *A minor*, as will follow below.

§4

The first requires the *Special* Rules which are to be *observed* for all *major keys*, according to the *scheme* in *Ch.* 1 §41. And because we will *transpose* it into all *major keys*, one must necessarily impress the mentioned *scheme* for *major* into one's mind.

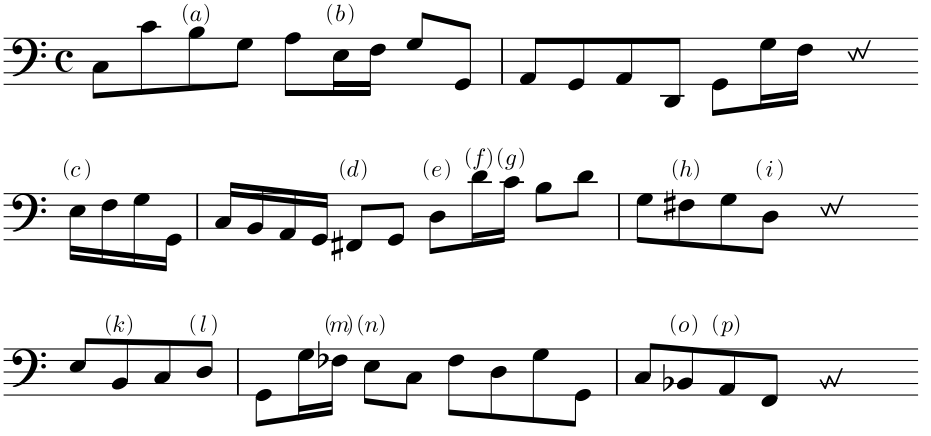
§5

The second in *A minor*, in contrast, only requires the rules which are to be *observed* according to the *scheme* found in *Ch.* 1 *in the same* paragraph for all *minor keys.* And because this is also *transposed* as previously into all *minor keys,* one hopes for the same advantage as for the previous.

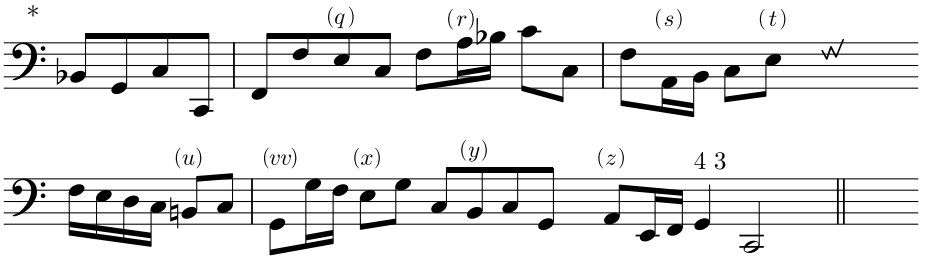
§6

The first example is thus the following, which one can *practice* diligently according to the *annotations* given below. |

268
269 Ll 3



[1] §41 42 are presumably meant.

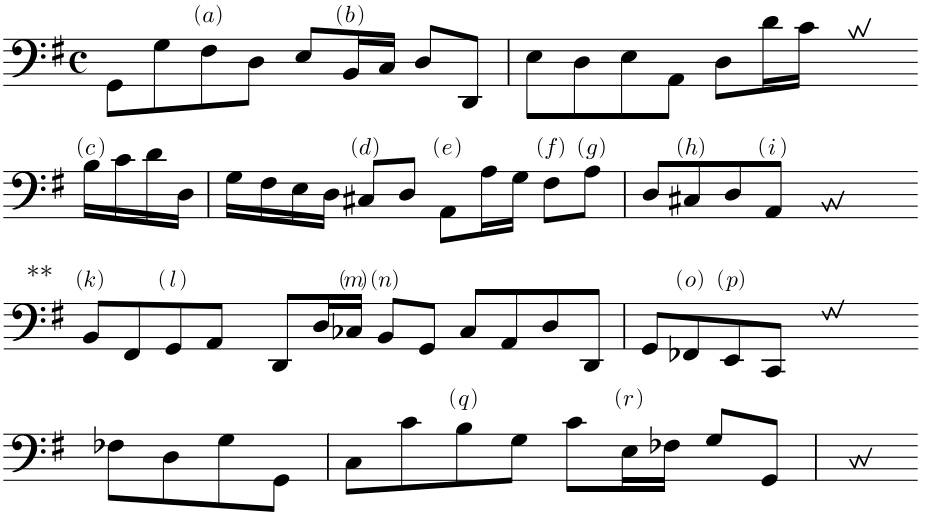


The piece is composed in *c major*; as a result, the *notes* under (*a*) (*b*) (*c*) have the 6*th* above by nature: *Special Rule* 2 §36 *Ch.* 1 *of this part.* At (*d*), the *key modulates* by means of the f♯ into *g major* according to the known rule; and so (*e*) (*g*) (*i*) (*l*) have the ♯ or *major third* above: *Special Rule* 1 §35 *Ch.* 1 *of this part.* In contrast, (*d*) (*f*) (*h*) (*k*) | have the 6 above. According to the above *Special Rule* 2, at (*m*) the f♯ is abandoned, and so *c major* is taken up again; as a result, (*n*) has the 6 above, according to the same mentioned *Special Rule* 2. At (*o*), the *c* is shown to be abandoned by means of the newly occurring *b*♭ and it *modulates* into f; as a result, (*p*) (*q*) (*r*) (*s*) (*t*) have the 6*th* above according to the often mentioned *Special Rule* 2. At (*u*), *c major* is taken up again through the use of the previous *semitone b*; as a result, (*vv*) has *b* and not *b*♭. In contrast, (*x*) (*y*) (*z*) have the 6 again, according to the often mentioned *Special Rule.*

269 Ll 3
270

§7

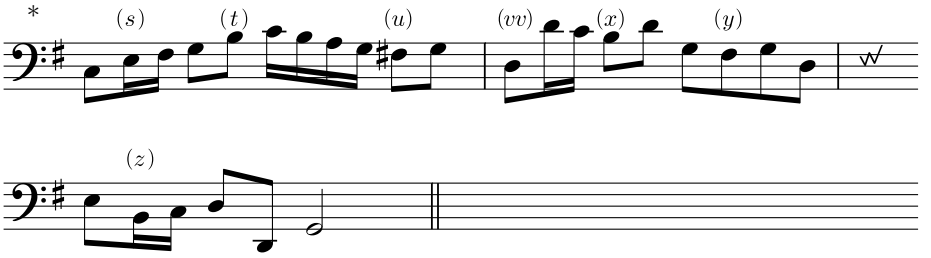
Once this *example* has been *practiced* with diligence, one *transposes* it into *g major*, as the *figures* remain the same and nothing but the *key* is changed; in such a way, the *practice* will come all the easier.



270
271

*3rd measure: *B*♭ not *B*

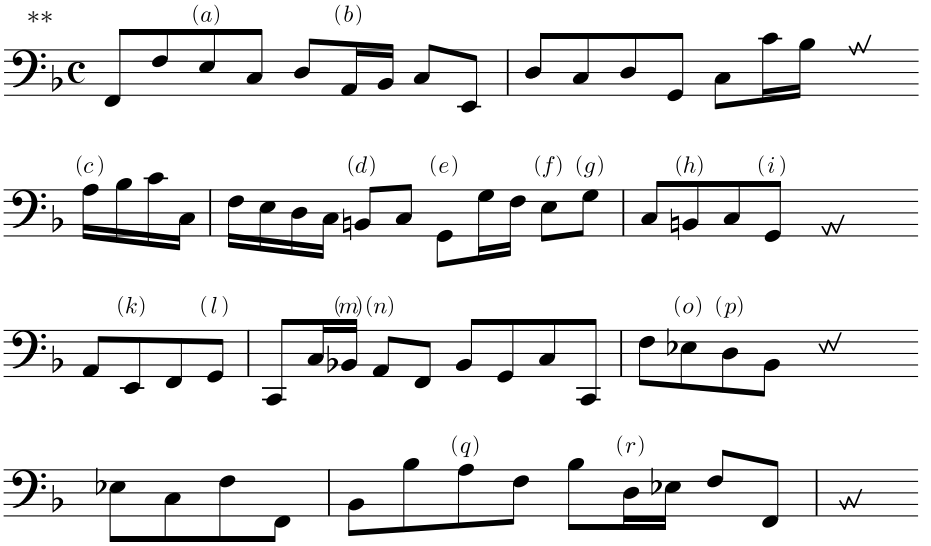
**1st to 2nd measure: barline missing



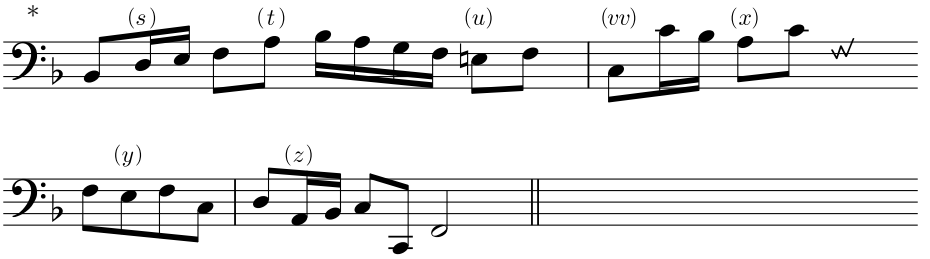
The *notes* under (*a*) (*b*) (*c*) have the 6*th* above by nature: *Special Rule* 2 §36 *Ch.* 1 *of this part.* At (*d*), the *key modulates* into *d major* by means of c♯, according to the known rule; and so (*e*) (*g*) (*i*) (*l*) have the ♯ or *major third* above: *Special Rule* 1 §35 *Ch.* 1 *of this part.* In contrast, (*d*) (*f*) (*h*) (*k*) have the 6 above according to the above *Special Rule* 6. At (*m*), the c♯ is again abandoned and so *g major* is taken up again; as a result, (*n*) has the 6 above, according to the same mentioned *Special Rule* 2. At (*o*), *g major* is shown to be abandoned through the newly occurring f, and it *modulates* into *c major*; as a result, (*p*) (*q*) (*r*) (*s*) (*t*) will have the 6 above, according to the often mentioned *Special Rule* 2. At (*u*), *g major* is taken up again through the use of the previous *semitone* f♯; as a result, (*vv*) again has f♯ and not f. In contrast, (*x*) (*y*) (*z*) have the 6th again, according to the often mentioned *Special Rule* 2.

§8

Now one *transposes* this *example* into *F major*, as the *figures* remain the same as in the previous. | 271/272



*1st measure: 1st f♯ should be f
**1st measure: *C* not *E*

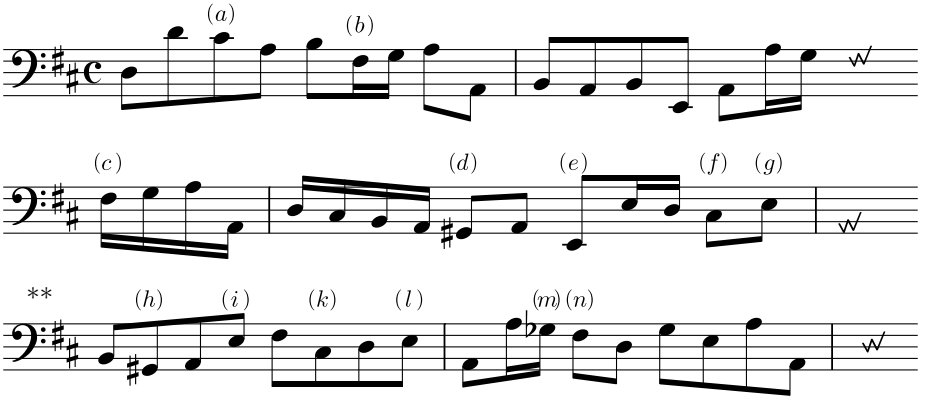


272
273 Mm

The *notes* under (*a*) (*b*) (*c*) have the 6 above by nature: *Special Rule* 2 §36 *Ch.* 1 *of this part.* At (*d*), the *key modulates* into *c major* by means of *b*, according to the known rule; and so (*e*) (*g*) (*i*) (*l*) have the ♯ or *major third* above: *Special Rule* 1 §35 *Ch.* 1 *of this part.* In contrast, (*d*) (*f*) (*h*) (*k*) have the 6 above according to the above *Special Rule* 6. At (*m*), the *b* is again abandoned, and so *F major* is taken up again; as a result, (*n*) has the 6 above, according to the same mentioned *Special Rule* 2. At (*o*), *F major* is shown to be abandoned through the newly occurring d♯, and it *modulates* into *B*♭; as a result, (*p*) (*q*) (*r*) (*s*) (*t*) have the 6 above, according to the often mentioned *Special Rule* 2. At (*u*), *f major* is taken up again through the use of the previous *semitone e*; as a result, (*vv*) again has *e* and not d♯. In contrast, (*x*) (*y*) (*z*) have the 6*th* again, according to the often mentioned *Special Rule* 2.

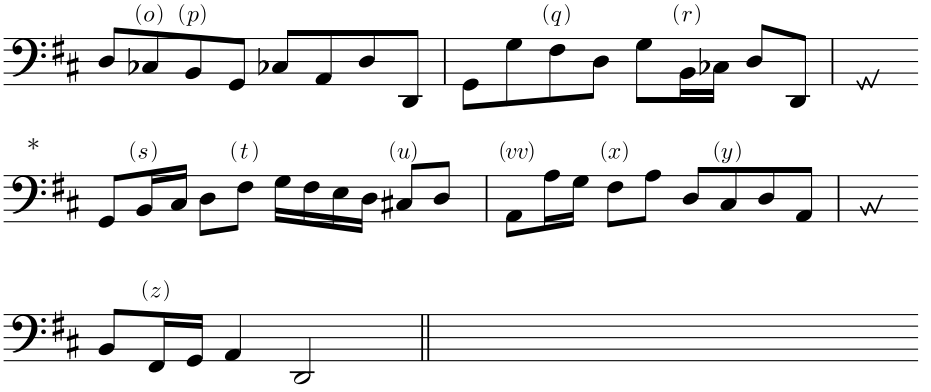
§9

And in this manner all the standard *figures* remain the same in all the *major keys*; for this reason we do not want to fill up the pages with the *remarks* which have remained the same, and rather only provide the *transpositions* of the remaining *major keys.* From now on one will observe and *practice* the *figures* himself. And so one practices the above *example* in *D major* as well:



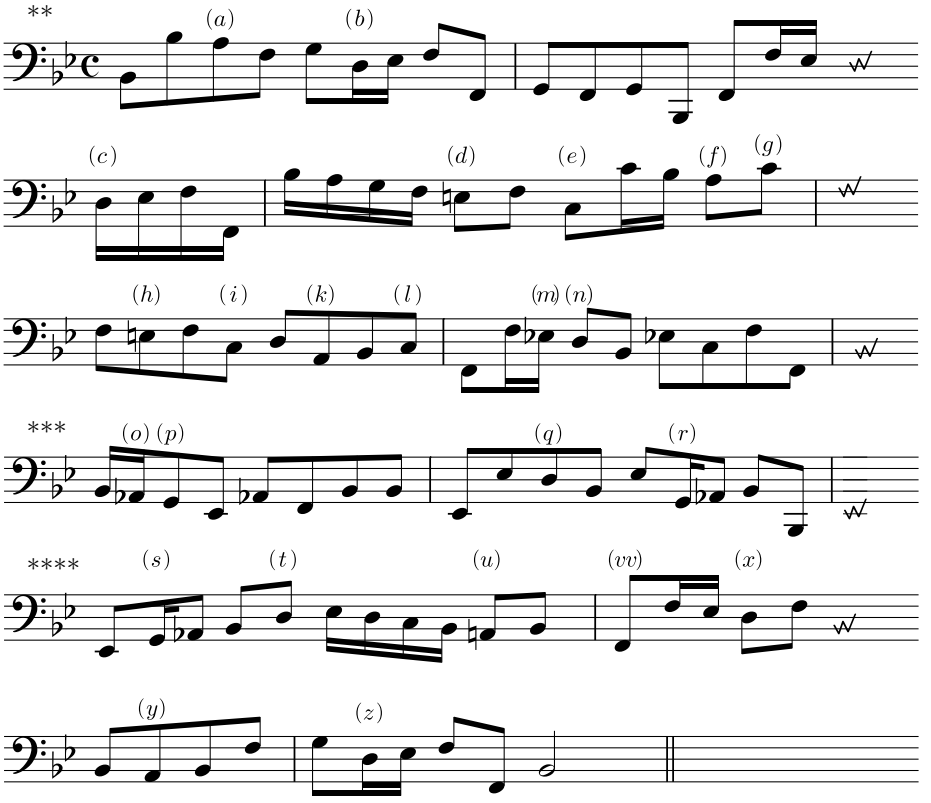
273 Mm
274

*1st measure: 1st e should be d♯
**1st measure: *A* not *B*



§10

Transposed further into *B♭ major*, it looks as such:

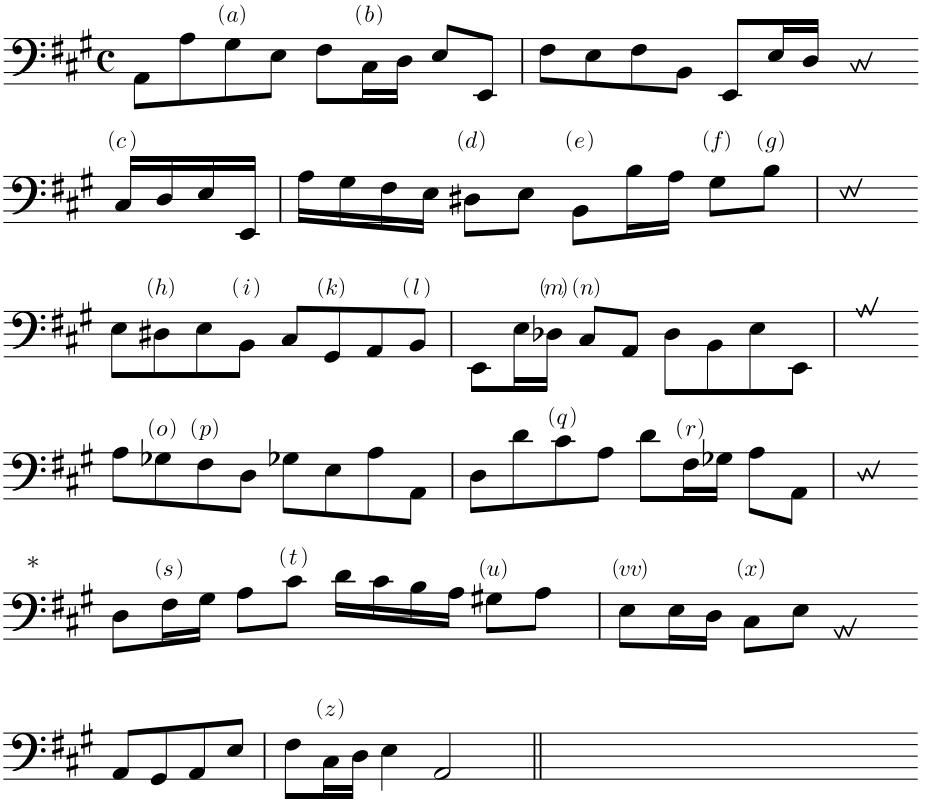


274
275 Mm 2

*1st measure: 1st c♯ should be c
**2nd measure: *C* not *Contra-B♭*
***1st measure: eighths not sixteenths; 2nd measure: *G♯* should be sixteenth
****1st measure: *G♯* should be sixteenth

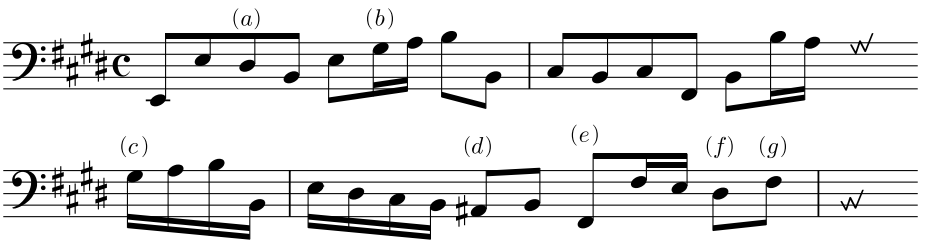
§11

The *figures* remain the same in this as in all the previous. And so, once one has *practiced* this, one proceeds and also makes known to himself the standard *figures* in *A major*, thus:

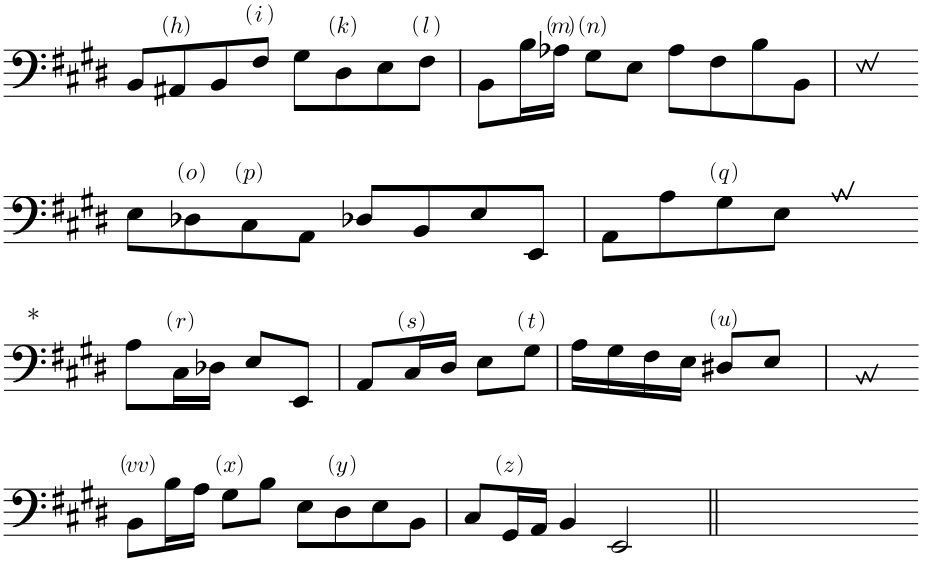


§12

Finally, one attempts it also in the somewhat more difficult *key* of *e major*, since the place of the natural *figures* remains the same as before, whether or not it does indeed require more effort to *accurately* bring the said key into *practice*.



*1st measure: 1st g♯ should be g



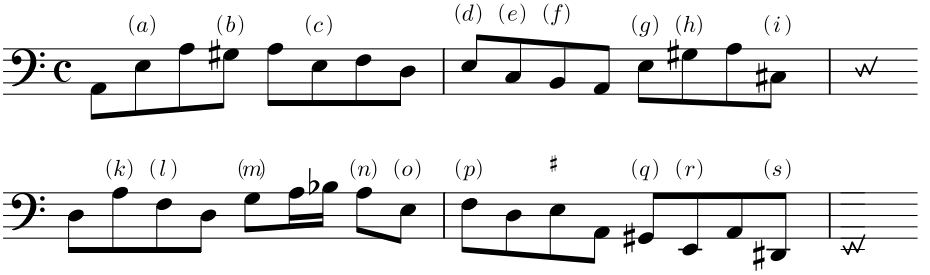
§13

One could *transpose* it into d♯ *major* as well; he who wants to *practice* it writes a ♭ for the b, e and a [in the above example] instead of the ♯, and then the *transposition* is complete. |

277 Mm 3
378 [sic]

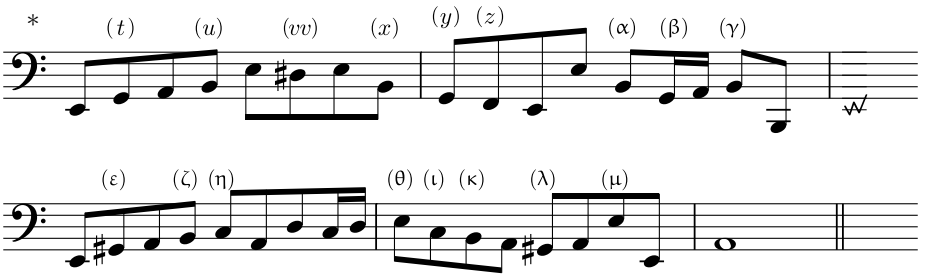
§14

And so these were the rules or *schemes*, as they are *correctly* given for the *major keys*. Now we have to *practice* the given rules which are to be taken into account for all *minor keys*, according to the *scheme* in *Ch.* 1 §40 [sic] and §42.[2] And so the following *example* could serve this purpose:



*2nd measure: extraneous barline in middle of measure; d♯ should be d

[2] Again, Heinichen is probably referring to §41.

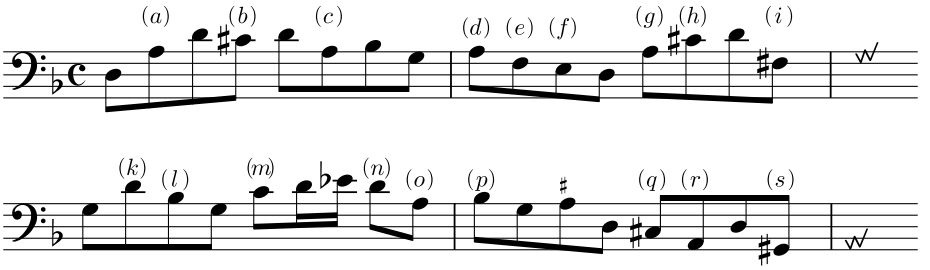


378 [sic]
279

This is composed in *A minor*, and so (*a*) (*c*) (*d*) (*g*) have ♯ or *major third* above: *Special Rule* 1 §35 *Ch.* 1 *of this part.* In contrast, (*b*) (*e*) (*h*) have the 6*th*: *Special Rule* 2 §36 *Ch.* 1 *of this part.* (*f*) has the 𝄫: *Special Rule* 3 §37 *Ch.* 1. At (*i*), the previous *key modulates* into d *minor* through the c♯; and so (*k*) (*n*) have the *major third* above: *Special Rule* 1 §35 *Ch.* 1. In contrast, (*i*) (*l*) (*p*) have the 6: *Special Rule* 2, *as said.* (*m*) has the *minor third*, or a ♭, above: *Special Rule* 4 §38 *Ch.* 1. (*o*) has 𝄫: *Special Rule* 3 §37 *Ch.* 1. In the 4th *measure* of this *example*, a ♯ has been purposely written above the third *note* e, just as if the g♯ was indicated in the vocal part as the ♯ to e. This ♯ shows that d *minor* has been abandoned again and that it goes back into a *minor.* As a result, (*q*) [has] the 6 above, according to the often *mentioned Special Rule* 2. [(*r*), however, has the ♯ above according to the often mentioned *Special Rule* 1.] At (*s*), the *semitone* d♯ shows that the *key* again *modulates* straight into e *minor* from a; as a result, (*t*) (*vv*) (*y*) and (β) have the 6 above: *Special Rule* 2 §36 *Ch.* 1. (*u*) (*x*) (α) (γ), however, have the ♯ above: *Special Rule* 1 §35 *Ch.* 1. The (*z*) has the 𝄫 above: *Special Rule* 3 §37 *Ch.* 1. At (ε), the new *semitone* g♯ shows that the previous *key* again *modulates* into a; as a result, (ζ) and (κ) have the 𝄫 above: *Special Rule* 3, *as mentioned above.* (ε) (η) (ι) (λ) have the 6: *Special Rule* 2, *as mentioned above.* The (θ) and (μ) have ♯ above: *Special Rule* 1, *as mentioned above.*

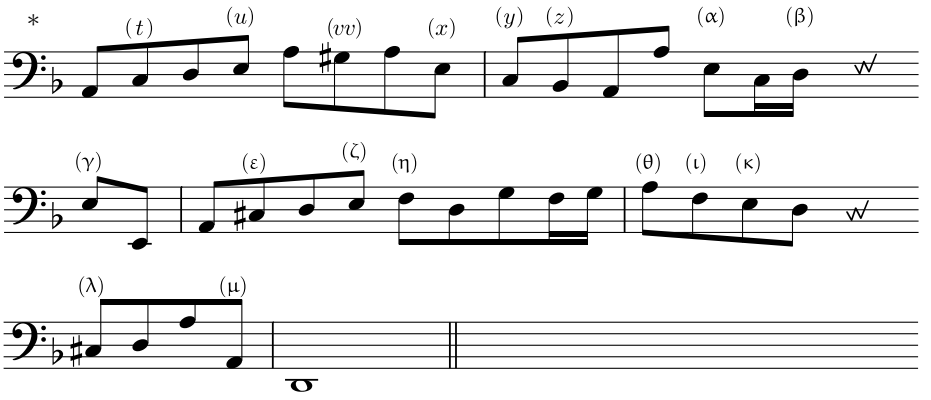
§15

Once this *example* has been *exercised* with diligence, one then *transposes* it into d *minor* and considers the fact that the previous *figures* remain the same and that nothing but the *key* is changed; for this reason the following *remarks* remain the same:



279
280

*2nd measure: *F*♯ not *F*



The *notes* (*a*) (*c*) (*d*) (*g*) have ♯ or *major third* above: *Special Rule* 1 §35 *Ch.* 1 *of this part.* In contrast, (*b*) (*e*) (*h*) have the 6*th*: *Special Rule* 2 §36 *Ch.* 1 *of this part.* (*f*) has the 6 [sic]:[3] *Special Rule* 3 §37 *Ch.* 1. At (*i*), the previous *key modulates* into g *minor* through the f♯; and so (*k*) [and (*n*)] have the *major third* above: *Special Rule* 1 §35 *Ch.* 1. In contrast, (*i*) (*l*) (*p*) have the 6: *Special Rule* 2, *as said.* (*m*), in contrast, has the *minor third*, or a ♭, above: *Special Rule* 4 §38 *Ch.* 1. (*o*) has the 𝄫: *Special Rule* 3 §37 *Ch.* 1. In the 4th *measure* of this *example*, a ♯ has been purposely written above the third *note* a, just as if the c♯ was indicated | in the vocal part as the ♯ to a. This ♯ shows that g *minor* has been abandoned again and that it goes back into d *minor.* As a result, (*q*) has the 6 above, according to the often *mentioned Special Rule* 2. (*r*), however, has the ♯ above, according to the often *mentioned Special Rule* 1. At (*s*), the *semitone* g♯ shows that the *key* again *modulates* straight into a *minor* from d *minor*; as a result, (*t*) (*vv*) (*y*) and (β) have the 6 above: *Special Rule* 2 §36 *Ch.* 1. (*u*) (*x*) (α) (γ), however, have the ♯ above: *Special Rule* 1 §35 *Ch.* 1. The (ζ) [sic] has the 𝄫 above: *Special Rule* 3 §35 [sic] *Ch.* 1.[4] At (ε), the new *semitone* c♯ shows that the previous *key* again *modulates* into *d*; as a result, (ζ) and (κ) have the 𝄫 above: *Special Rule* 3, *as mentioned above.* (ε) (η) (ι) (λ) have the 6: *Special Rule* 2, *as mentioned above.* The (θ) and (μ) have ♯ above: *Special Rule* 1, *as mentioned above.*

280
281 Nn

§16

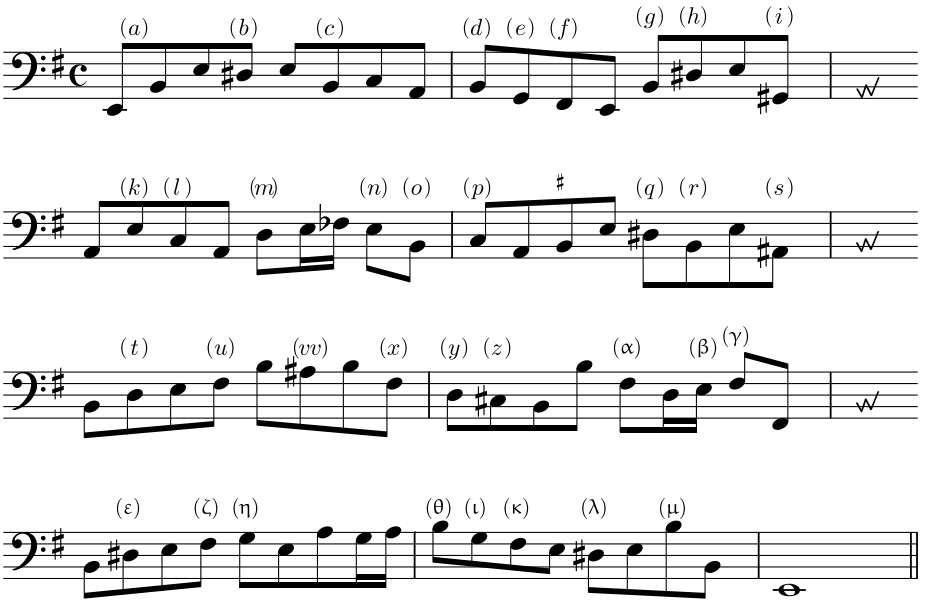
Now one also *transpose* this into *E minor* and, because the *figures* continually remain the same in all the *transposed examples*, the *remarks* which are given remain the same — for this reason we should just like to *transpose* the *example*; one can, by the way, inform oneself if necessary according to the previous *remarks*, *mutatis mutandis*:[5]

*2nd measure: *B* not *B*♭

[3] 6 should be 𝄫.

[4] (*z*) and §37 are meant.

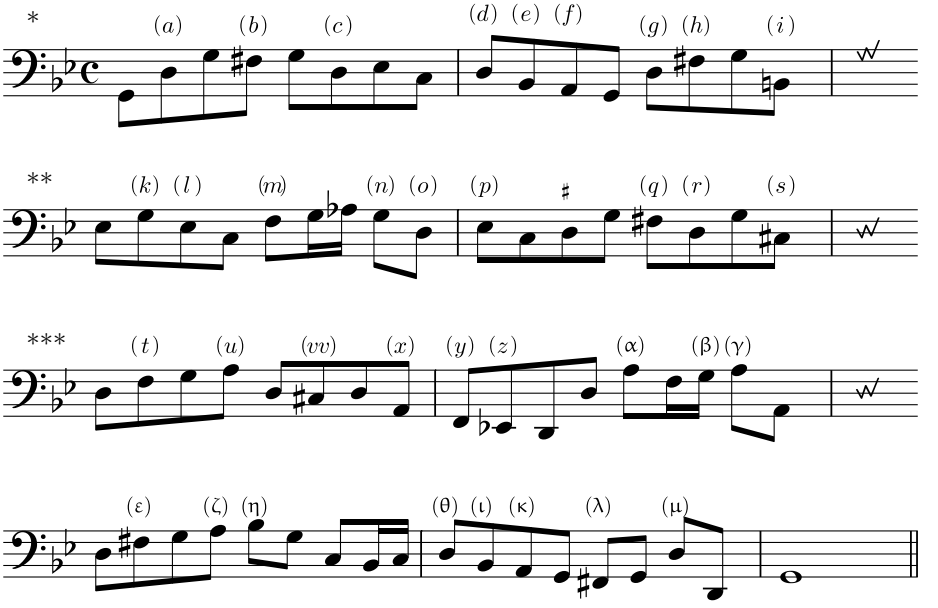
[5] "*mutatis mutandis*" [with those things having been changed which need to be changed]



281 Nn
282

§17

After this *exercise* comes the *transposition* into g *minor*, thus:



282
283 Nn 2

*2nd measure: custos should be at d♯, not g
**1st measure: 1st note should be c, not d♯
***2nd measure: *E* not *D*♯

§18

If we now wanted to also include the *transpositions* for the remaining *minor keys*, this is indeed an effort that a curious student can manage himself. To this end he may *transpose* this *example* further into *B minor* — after this into c *minor* and f *minor*, and finally perhaps also into *F♯ minor*.

§19

After this *exercise* one can, if necessary, present to a curious student the *example* given in *Ch.* 1 §48 *of this part* and *transpose* this into several *keys* as well. For in those examples, contrary to the custom of the preceding *examples*, the *major* and *minor keys* are mixed up; and one must therefore utilize one's *sense of judgment* all the *more accurately*, which indeed cannot occur without profit.

§20

And this comprises perhaps the greatest part and most profitable *practical training* in the rules described in this part. In addition to this, however, it is a useful effort when one, in such a way, learns to *discern modulations more accurately* daily through one's own *speculation* by means of the *table* in *Ch.* 1 §53,[6] or the *circle* in the previous *chapter*, or through frequent *experimentation* on the *keyboard* or another *instrument*. The prescription of a dedicated *exercise* is not without profit with such *material*.

§21

In addition to this, a curious student of this art can thirdly consider his *skill* and whether he knows *surely* or, much more, whether it is necessary for him to take the *cantata* in *Chapter* 3 with *remarks* and to note the *fi- | gures* on a *separate* quire according to the instruction of the *remarks* given above, which he can afterwards go through in order and always *impress* into his mind well the *reason* why this or that *figure* has to be there.

283 Nn 2
284

§22

It is also not forbidden that anyone *transpose* for his own profit the said *cantata* into several other *keys*, and through these means create for himself anew clear *examples* of how the *figures* never *change* but rather only the *key*.

§23

Finally and lastly, however, a curious student must — as long as he finds himself *incapable* of *accompanying* a *cantata* or playing *basso continuo extemporaneously* — take several *cantatas* and cumulate the *figures* according to the given three *principles*; namely by means of the vocal part, the given *General* Rules and thirdly by means of the *Special* Rules, always write them above, and in such a way ascend higher into *perfection* through his own diligence daily.

[6] §54 is meant.

§24

And in such a way a *teacher* can also *advance* all the more prosperously with his *student.* If this non-binding advice and everything else which was written in the previous pages is diligently taken and *practiced* well, the curious student's spent effort and work will doubtlessly, with great advantage, reach a desired

END.

284

Appendix A

A Eulogy and Selected Historical Biographies of Johann David Heinichen by German Authors

Most of the writings which follow originally used more than one typeface; these typefaces were used primarily to highlight important terms, to signify the foreign origin of words and to aid in reference. They have been grouped into the following typeface categories and reflected in the translations as follows:

Fraktur = standard type
Fraktur spaced = s t a n d a r d t y p e s p a c e d
Fraktur bold = **standard type bold**
Schwabacher = sans serif
antiqua = *standard type italic*
antiqua spaced = *s t a n d a r d t y p e i t a l i c s p a c e d*
antiqua italic = ***standard type italic bold***
antiqua bold = ***sans serif italic bold***

In addition to various fonts, some of these writings make use of different font sizes. The relative size of these fonts has been reflected in this text as well.

Letter from Johann Mattheson's *Critica Musica*, Volume Two, pp. 212-213 (Hamburg: Verlag von Thomas von Wierings Erben, 1725)

212

XX.

Now comes the turn among our referees — in alphabetical order — of the highly famous Royal Polish and Saxon Electoral Kapellmeister, Mr. Heinichen, who expressed himself to my advantage in the following way:

(*No.* 7)

Monsieur

"That He has pleased to place my name among those virtuosi to whom the *dedication* of His most recently published treatise went, Das beschützte Orchestre: for this I express due thanks. Concerning the main material of this book, I can refuse full *approbation* of my highly honored Monsieur all the less considering my position, made all the clearer by my earlier published small treatise on music — that I am no special friend of either the ancient dungeon-like *church modes* or of the superfluous and time-wasting *ut*, *re*, *mi*, *fa*, or of any other dusty bizarre fixed musical ideas. I fondly admit that I have often gone into deep contemplation about why in our time there still have to be people who seek to revive the long fallen *antique ruins* and to regress in music. However, according to my judgment, solely these are probably the most important causes

212
213 Dd 3

of this: first, such musical *antique dealers* have spent their entire youth — or much more, their entire lives with such | bizarre fixed ideas, and want by no means to have learned this for nothing. Indeed because considering the matter further would be too sluggish now anyway, they proceed in this matter *agreeably* like those blessed mothers who only favor those kids the most whose birth was the most bitter for them. *Second*, it is all Greek to such people stuck in *prejudices* when one nowadays says that many more subtle and skillful rules, in addition to considerable *practice*, belong to a *touching* music for the ear than to a heart-pressing music for the eye,[1] which has been thoroughly martyred on the innocent paper according to all the *venerable counterpoint* of the *cantors* in the very smallest city. Beginning in my youth I found myself among those counterpoint dealers; and so I speak of everything based on multifarious experience. And only we Germans are such fools that we, in many distasteful things, would rather remain with the old slackness, and in an amusing fashion make the *goal* of music more the eyes on the paper than the ears. I have found many good thoughts about this and other similar *matters* in my highly honored Monsieur's treatise, which are fully in accord with my *taste*. And I wish, considering my position, that He should save His paper and His fine talent for *true* elaboration of such useful topics rather than disturb any further *Arezzo* buried in the ground in his tomb. For that matter, I shall remain

Monsieur

His most humble & most obedient

213 Dd 3 Dresden, 7 *Dec.* 1717. *J. D. Heinichen.*"

Letter from Heinichen's death bed to Johann Mattheson with Eulogy from Mattheson's *Grosse General-Baß-Schule*, p. 102 (Hamburg: Johann Christoph Kißner, 1731)

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i) Just as I was writing this, the following rueful letter by the currently no less famous Royal Polish and Saxon Electoral Kapellmeister, Mr. Joh. Dav. Heinichen, was received by me:

Highly Noble, Highly Learned,
and especially, Most Highly Honored Kapellmeister,

His Nobleness will have seen from my last correspondence that the merchant from Hamburg dishonored his contract and did not pay me the mentioned money at the past Leipzig Trade Fair. Seeing that God has now laid me on my bed for several weeks with a serious and hectic illness, in which the doctors give little hope of recovery — I, however, on account of my conscience, wanted principally to bequeath to my juvenile child material things after my death — for this reason, His Nobleness would do me a very special favor if He could urge the above-mentioned merchant to send to me the money to be received

[1] German idiom: "lauter Böhmische Dörffer" [literally: purely Bohemian villages; translated: it is all Greek]

by His Nobleness, the sooner the better. If this should be the last token of friendship which His Nobleness bestows upon me in this world, then I wish Him in exchange a long life, enduring happiness and a *glorious continuation* of his achieved musical *reputation*. However, if God were to unexpectedly eliminate this precarious illness, I would with all alacrity strive to be thankful for the so abundantly proven love and friendship on every occasion, for which I remain thankful anyway.

His Nobleness

Dresden, 2 ***July*** 1729 My Highly Honored Kapellmeister's

Most devoted servant,

Johann David Heinichen *m.p.*[2]

Shortly thereafter we received the bitter news of the death of this good man on 16 *Jul.* 1729, which is truly a great loss for the musical world! Especially considering our present materials, which concern the modes, solmization, the mi fa and other old sticky sourdough whose purging he courageously put great effort into. Even if there were one hundred more artists of his stature who had such found opinions as he, I would nonetheless doubt whether a single one could be found among them who had the great opportunity, the appropriate esteem, the right gifts and abilities with all the required insistence to oppose these things. Honor be to his memory!

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Biography of Johann David Heinichen from Johann Gottried Walther's *Musicalisches Lexicon*, pp. 306-307 (Leipzig: Wolfgang Deer, 1732)

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Heinichen (Johann David) the son of a priest, was born 17 April 1683, in Krössuln, a town 2 hours from Weißenfels, close to Teuchern.[3] He studied in Leipzig and set off on a journey to Italy around the year 1710. In 1715, he initially [came into the service of] his Royal Highness, the electoral prince of Saxony, and became Royal Polish and Saxon Electoral Kapellmeister after the death of Johann Christoph Schmidt. In this *capacity*, he published ***Basso continuo*** in ***composition*** in 1728, or new and comprehensive instruction not only on how a music-lover can learn completely, in an especially advantageous way *and on a higher level*, through the *principles* of *composition*, *basso continuo* in the sacred, chamber and *theatrical styles*, but also on how he can make important *progress* in the *art of composition* itself simultaneously; published along with an introduction, or Musicalisches *Raisonnement*, on music in general and plenty of exclusive materials from today's *practice*. This work consists of 2 parts, each of which consists of 6 chapters, with the following content: *ch.* 1 is on the musical *intervals* and their classification; ***ch.*** 2 on standard *chords*, and how they can be taught practically to the *beginner*; ***ch.*** 3 on the *figures* in *basso continuo* and how to *realize* them in an orderly and thorough fashion; ***ch.*** 4 on quick

[2] "*mpp.*" [*m.p.*] (manu propria)

[3] "Crössuln ... Weissenfelß" [Krössuln ... Weißenfels]

notes and various meters; ***ch.*** 5 on the *application* of chords, *figures* and quick notes in all remaining keys; ***ch.*** 6 on embellished *basso continuo* and the further *practice* of a *beginner*. The first chapter of the second part discusses the *resolution* of *dissonances* in *theatrical* works; the 2nd chap. on *basso continuo* without *figures* and how they are to be invented in chamber and theatrical works; the 3rd chap. on the *accompaniment* of *recitative* in particular; the 4th on the *application* of the given rules, which is shown in a full *cantata* clearly and practically along with some *practical observations*; the 5th: on a musical circle, from which one can thoroughly recognize the natural order, relationships and modulations of all *musical modes*, and which can be of great use not only at the keyboard but also in *composition*; the 6th chap. presents an important *practical* | *exercise*, and some *advice* is given on how one should make further advancements and seek *perfection* in *basso continuo*. Altogether it contains 122 quires in *quarto*, and is available from the *author* in Dresden.[4] The beginning of this now more perfected work was made in Instructions on ***B. C.***, printed in Hamburg in 1711 in *quarto*, which contains only 37 quires. The author died 16 July 1729, at 1 o'clock in the afternoon in Dresden, leaving behind a single little daughter 7 years of age, whom he had with Erdmuth Johanna Libischin, the only daughter of a merchant in Weißenfels,[5] whom he married 29 December 1721.

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Biography of Heinichen from Johann Adam Hiller's *Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler, neuerer Zeit*, pp. 128-146 (Leipzig: Verlag der Dykischen Buchhandlung, 1784)

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Heinichen (Johann David)

Royal Polish and Saxon Electoral Kapellmeister.

Born on the 17th of April in the year 1683 in Krössuln, a village located two hours from Weißenfels.[6] His father was the priest of the village.

Around the end of the last century, Heinichen came to the Thomasschule in Leipzig, where many of the most famous German composers laid the groundwork for their great musical science, which was to achieve greater perfection later. The cantor of the school at that time was Johann Schelle. Heinichen must have either brought a very good background in music to the school, or have taken great advantage of the instruction of the cantor, as already before the year 1700, he was able to give his fellow student Graupner, who later became Kapellmeister in Hesse-Darmstadt, instruction in composition. However, when the former

[4] "Dreßden" [Dresden]
[5] "Weissenfels" [Weißenfels]
[6] "Crössuln ... Weissenfels" [Krössuln ... Weißenfels]

organist at the Thomanerkirche, Johann Kuhnau, became Schelle's successor in the cantorate in the year 1700, both Heinichen and Graupner | took advantage 128/129 I
of his continued instruction in both keyboard playing and composition.

Keyboard playing it seems, in all probability, was never very dear to Heinichen's heart. All the more diligence was directed, in contrast, to composition, and especially to counterpoint. At that time, counterpoint was prized by young people, with disregard for many other and more important beauties in music, as the most glorious and the best thing in composition — but not as a necessary means to reach greater musical perfection, not as only a part of the beauty in composition. It is, however, not to be assumed that a man of such great sense of reason and significant education as Kuhnau was at his time would have been among these exaggerated admirers of counterpoint, whether or not he understood it from the ground up, it does not matter. Heinichen wrote on p. 935 of his Basso continuo in composition about himself "that he, when he was still a student of counterpoint, out of pure desire for counterpoint, could hardly eat, drink and sleep; that he sought after the harmonious secrets of music for so long at that time, until he found the master key to all canons, by means of which he, in a first attempt, is said to have composed | a quite long sonata 129 I/130
for six violins, which was played from only two main voices, so that each voice, three violins, according to certain symbols, started one after another, so that the whole sonata was simultaneously played through in canon in a continually developing subject and countersubject in a six-fold fashion."

After Heinichen had left the Thomasschule, he dedicated himself to law at the University of Leipzig; and indeed with such great success that he became a lawyer in Weißenfels after his departure from Leipzig and practiced there for a few years.

Around this time, the music of the Leipzig operas, both in terms of composition as well as in terms of performance, was in a very pristine state. The three good sisters Döbrecht *),[7] both in terms of singing and acting, stood out very much in the performances. Their brother was a good bass vocalist, and he was in charge of | these Singspiele. After Telemann's departure from Leipzig, 130/131 I 2
the music director there at the Neue Kirche at that time, Melchior Hoffmann,[8] a very agreeable and touching composer, composed many operas for the Leipzig Theater. In addition, in the off-season at the opera, the *Collegia Musica*, under the direction of Hoffmann and other good men, was also in very good shape. It is therefore no wonder that Heinichen's natural affinity to music was reinforced even more in Leipzig, and his musical taste greatly improved.

*) The youngest of these three sisters, who was later married to the famous gambist Hesse, sang in the year 1719 in the Italian operas with great applause in Dresden, in the company of Lotti, Durastanti and Tesi.

After Heinichen had spent several years in Weißenfels as a lawyer, a misunderstanding occurred between the opera direction and Melchior Hoffmann.

[7] "die drey braven Schwestern, Demoiselles Döbrecht" [The three good sister's Döbrecht]
[8] aka Georg Melchior Hofmann or Hoffman

And because this misunderstanding could not be resolved in due time, Döbrecht convinced our Heinichen to come back to Leipzig, and to take over the composition of several operas. It came to fruition, and indeed with great success. At the same time, Heinichen took over the direction of the one *Collegium Musicum*, which met in the former Lehmann coffee shop on the market.

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He made effort in these operas to appeal to the melody-rich taste of Hoffmann and other predecessors of his at the Leipzig Theater | . For such a taste does not really seem to be so natural for him, if one assesses his somewhat dark and stubborn temperament and some of his very old compositions. At that time, he liked to compose with many obbligato and industrious instrumental voices — a much too industrious way of composing which, at a mature age, he himself occasionally acknowledged the all-too-little use of.

In addition to this practical musical engagement, which he brought anew to Leipzig for a period, he completed a work with the title: Newly invented and comprehensive instruction on the full acquisition of basso continuo, in which other profitable musical virtues, and useful compositional rules refined through diligence are also explained with examples. This work was published and printed by Benjamin Schiller in 1711.

Around the year 1711, a certain councilor Buchta from Zeitz, who went to Italy, offered our Händel [sic] a journey with him to Venice, free of charge.

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Heinichen took the great oppurtunity with pleasure and spent some | time in Venice. His musical achievements did not remain unknown there. At the Carnival of the year 1713, he was commissioned to set two operas to music at the *St. Angelo* Theater. One was called *Calfurnia* and the other *Le passioni per troppo amore*. The three famous Italian composers, *Polarolo* [sic],*Pollarolo Lotti* and *Gasparini* worked at the other Venetian theaters at that Carnival. All three were much too honest men to have played perfidious and deceptive pranks to diminish the well-earned fame of this good foreigner who also did not profess their beliefs, as otherwise happens among uncivilized composers; the *impresario* or manager of the *St. Angelo* Theater went about in an even more vicious way, in that he wanted to set one of these operas aside after two performances and to bring a different one from a native composer to the stage. But the public preserved Heinichen's honor and demanded that his opera continue to be performed; which then happened — and indeed so often that

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hardly any opera at a Carnival in Venice has been performed so many times. |

The manager, secretly bitter of this experience, tried to give Heinichen trouble for, of all things, the agreed payment of 200 Venetian ducats for this opera, to the point that it came to a civil process. Heinichen, luckily, had made friends with the waiter or cooper in the inn *allo Scudo di Francia*, where he had been staying. This waiter was named Kühnlein and was born in Nürnberg. He provided Heinichen during his visit not only with active assistance, but also advanced the costs for this process and took over carrying forth the process. Meanwhile, Heinichen made his way to Rome.

There fate would grant him no good fortune. He either lacked the ability to push his way forward in society and to make immediate acquaintance with everyone or did not want to apply this ability. Therefore, he lived in Rome quite

unknown and tucked away. Most of his social interaction was with a certain abbot who was held to be a prophesier and soothsayer. He once predicted to our Heinichen that, on a certain day, which he named at once, some special fortune awaited him. | That could occur very naturally and without witchcraft, 134/135 I 4 according to the abbot. Because, however, no one contacted Heinichen that whole day to bring him a message of unexpected luck, he became angry at the abbot whom he had indeed trusted to some extent before and went out in the evening fully annoyed. But when he came back home quite late, he saw written on the door to his room that someone wanted to talk to him at a specific location. He could not guess who the message was from; he nonetheless made his way to the specified location and found out that Prince Leopold of Anhalt-Köthen, who was traveling through Italy at the time, wanted to accept him as his composer and take him with him to continue on his journey. Perhaps the abbot himself either recommended Heinichen to the prince — or did so through another person; and then it was easy to play the soothsayer to him.

This prince Leopold was a great connoisseur and patron of music; he played the violin himself not badly and sang a good bass. He is, after all, the person in whose service Johann Sebastian Bach later worked for several years as Kapellmeister. Heinichen took the prince's offer even more gladly as it gave him the opportunity | to travel through the remaining provinces of Italy. It 135 I 4/136 seems that he did not, however, remain in the service of the gentleman for long; for he did not return to Germany with him, but rather came back to Venice again after a while. There he found out that he had won the above-mentioned process, and that the theater manager not only had to pay the required fee, but also had to take on all costs and damages caused by delay. All of this is supposed to have amounted to 1600 Venetian ducats.

Soon thereafter, Heinichen had the opportunity to become acquainted with a good singer by the name of *Angioletta*, who was educated in the Venetian Conservatorio *degli Incurabili*,[9] who was, however, at that time married to a rich merchant. She took liking to Heinichen's cantatas, some of which were composed with harpsichord concertato, which she played very well herself. The husband of this singer had to pay the required costs to the royal electoral prince, Augustus *II* the Strong, who was living in Venice at that time, later King of Poland and Elector of Saxony. Occasionally, the prince came to his house, and *Signora Angioletta* often had opportunity to sing and play in front of him. She sang not only many of Heinichen's mentioned cantatas, which | the prince very 136/137 I 5 much liked, and which made it known to the prince that the composer was a born Saxon — but her husband also gave the prince a large celebration on his birthday in his home, for which Heinichen was to compose a serenade in all secrecy which was to be performed on that day in front of the house, which was located on the Grand Canal, not far from *the Rialto* Bridge, on the water. The public gathered for this performance in great numbers on the bridge and along the canal. Just as the first aria began, the clocks of the city began to strike. The public, which was prevented from listening as a result, began to show its

[9] "Hospital *agli incurabili*" [Conservatorio *degli Incurabili*]

discontent with the situation and created such a loud noise, that one could no longer perceive anything at all from the music. Signora Angioletta immediately requested that the public be quiet and continue listening. Everything became calm again; but the public asked to hear the first aria one more time, at the end of which a great roar of applause then followed from the public — just as the entire serenade was greeted with not marginal applause. The electoral prince also liked the music so much that he immediately offered Heinichen work
137 I 5 / 138 in his service, an offer he accepted. This probably occurred | in the year 1717. Heinichen then went to Dresden in the year 1718 with the title of Electoral Kapellmeister.

At the wedding of the royal electoral prince, among other things, two serenedes of Heinichen's composition were performed by the elite community of Italian singers who were in Dresden at that time. That there was a good German singer among them, Madame Hesse, was already mentioned above.[10] In the following year of 1720, a totally newly composed opera of Heinichen was to be performed by this same community and grace the stage in Dresden. However, the castrato Senesino took the opportunity to begin an argument with the Kapellmeister about an aria set for Berselli in a rehearsal, and to behave in a very indecent manner in public in front of him. This incident was reported to the king of Poland in Wschowa. There was indeed some reconciliation between Heinichen and Senesino through the gentlemen of the court; but the king found it to be a good idea to dismiss all Italian singers. Heinichen remained in Dresden meanwhile as Royal Kapellmeister; nonetheless, he had no further opportunity to write theatrical works. He wrote sacred music exclusively for the Catholic
138 / 139 Court Ca- | pelle, where he had such great opportunities, that his colleague in the office of Kapellmeister, Johann Christoph Schmidt — who indeed had thorough knowledge of counterpoint but who otherwise had a somewhat dull and unfruitful mind — composed little or nothing from that point on.

Heinichen's church music was indeed not the most fiery; it is, however, also not dull. In no case is it missing something in terms of melodiousness and powerful harmony. In every piece of significant length there were several fugues which were constructed diligently and indeed very clearly and lucidly at the same time. Heinichen's fugues represent exactly the right balance between too much and too little industry.

He had the habit, when he wrote a new mass or psalm and had it performed in the church, to write contentiously about the resulting reviews which came to his ears. Pages, court councilors, chamber noblemen etc. all stood next to each other with their reviews, which most of the time amounted to one thing — general expressions of praise. Heinichen could have scarcely found something instructive in this; one wonders justifiably about the fact that he made such effort to write something like that down.

139 / 140 Around this time he also completely revised his previously published | work from 1711, mentioned above, and gave it the title: Basso continuo in composition. It was printed at his own expense in 1728 in Dresden, and is at least three times

[10] See Hiller's footnote on his p. 130.

larger than the first book.

Considering what thorough knowledge of music our Heinichen possessed, which he brought to light so successfully in his practical work, it is regrettable that he did not live to be older than 46. He died 16 July 1729 of tuberculosis; as a result, he did not have the opportunity to experience the realization of the events which the king was carrying through to restore the opera theater, in which he had four young male singers and three female singers instructed in Italy. Working for this shortly thereafter newly created exquisite theater was reserved for Heinichen's successor, Mr. Johann Adolph Hasse *).

Heinichen had married the daughter of a merchant from Weißenfels in 1721; from this marriage, however, he only left behind a single daughter. | 140/141

*) Hasse wrote his first opera, *Cleofide*, in Dresden two years after Heinichen's death, in the year 1731. His spouse, the famous Faustina sang the role of *Cleofide* in it.

Some mention was made above of Heinichen's composition and their characteristics when he was in Leipzig. It is clear from his own admission and from inspection of the works he left behind that his way of thinking and composing changed very much in the time following that period. The style of composition which he practiced in his mature years was thoroughly lighter and more flowing than in his early works. His arias were, for the most part, very short, but had agreeable and pleasant melodies. Melchior Hoffmann's operas perhaps provided his first great opportunity. It could be that, in comparison with some other composers, he did not have the most fruitful mind for a sense of melody. All the more well-known to him for this reason were the permissible devices which a composer can utilize to nurture and support his power of invention in a skillful way. He provides a few in the extensive Foreword to his Basso continuo in composition in a very laborious way. It is only regrettable that this work is not somewhat more exact and well-ordered and that it has its exceptions here and there. But who thought and wrote about music at that time in an exact and | well-ordered way? Heinichen, who had much more to do 141/142 besides writing textbooks, should therefore be all the more esteemed, even if the application of his rules for invention, which contain a lot of good, is not proper and usable in all places — at least, that there is a lot of power of discrimination required for the person who requires such tools so that the actual and true expression is not lost to the new invention on some occasions.

Heinichen understood harmony and its laws completely, and was a man who did not just make use of old rules, but rather who thought about them carefully, and who made himself a master through continuous practice. He understood no less the art of counterpoint with all of its artifices and affectations from the ground up; he, however, also understood the limited use and the boundaries of this tinkering with notes to the greatest degree. It only seems, according to his own admissions, that he put too much value on contrapuntal art and that he had put too much effort into it in his youth. It seems, I would say, that he tried a bit more than is just to demote it and to | discount the significance 142/143

of its advantages in his book; for, that there is counterpoint which is pleasing to the ear — this is proven by his own fugues. However, it is indeed also true that both before and during his time, some composers made much more of these harmonious arts than was actually called for: perhaps for this reason, Heinichen wanted to put himself in opposition to this misuse even more emphatically and eagerly. Holding the middle ground is difficult anywhere. It is therefore easy to imagine that some great composers were not very satisfied with him, because he let various derisive comments opposed to the art of counterpoint and the authors of such flow not only into his private conversations, but also into his mentioned book. It was unfortunate that some of the great contrapuntists of that time were richer in musical invention than Heinichen himself, and that for many of them, all of their counterpoint and canons by far do not make up the most important part of their musical achievements — although it also cannot be denied that there were at that time some others who could not produce anything bearable other than a stiff fugue.

143/144 On his death bed, Heinichen resolved, if he were to be- | come healthy again, to compose a mass in the style of those of Pränestino, Gasparini, Lotti, and primarily of Fux, in which all genera of counterpoint and canons were supposed to occur. He wanted to have this mass printed and simultaneously make known the key to all contrapuntal and canonic arts in a special book. It is a loss for music that his death prevented him from realizing this resolution.

In addition to this, he knew very precisely the laws of the true sacred and theatrical styles. Not only his practical works, which are now very rare, but also his mentioned textbook prove this sufficiently.

This book, although it does not contain all teachings on basso continuo and utilizes some of these teachings in a way which is not always the most fruitful, is indeed not only the first printed work which handles basso continuo so thoroughly and extensively; but it also has so many interspersed teachings of certain principles of composition according to various intentions of the author here and there, that one could find no other book before it with so many useful and such extensive teachings on music — and | this from a person, who was a practicing master of everything he taught in his book. One sees in it that not only the great basso continuo teacher, but also the great composer is writing, to whom his material seems to be insufficient, so that he takes every opportunity to digress into higher teachings on music. One can see everywhere, however, that the effectiveness of music is his primary goal. That he did not manage this in a more orderly fashion, but rather in incoherent parts — this also has to be partially attributed to the time in which he lived, which in terms of good and well-ordered writings on music was less than fruitful, and partially to the lacking leisure of the author. The taste of the time in which Heinichen wrote is also to be attributed to the adventurous mixture of various languages jumbled together. At that time, one believed to have written truly beautifully when Latin, French, Italian words interposed between the German ones in almost every line.

144/145 K

Meanwhile, a lot of use has certainly been made of his book, at least in Germany; it deserves to be read nowadays as well. In addition, Heinichen's practical works | have without a doubt energized and instructed some of the

145 K/146

outstanding composers of more recent times, who were educated in part in Dresden, although they received no formal instruction from him. 146

Biography from Ernst Ludwig Gerber's *Neues historisch-biographisches Lexikon der Tonkünstler*, Volume Two: E-I, col. 613-622 (Leipzig: Ambrosius Kühnel, 1812)

613 Heinichen (Johann David) Royal Polish and Saxon Electoral Kapellmeister in Dresden, born in Krössuln,[11] a village not far from Weißenfels, 17 April 1683, where his father was a priest, came to Leipzig near the end of the 17th century to the Thomasschule, where Johann Schelle was Cantor at the time, under whose instruction — or perhaps also under Kuhnau's, who was at that time the organist at the St. Thomas Church — he made such progress in music that, in the year 1700, he was already able to give instruction in it to Christoph Graupner, his then fellow student. However, when the famous Kuhnau came to take over Schelle's position at the Thomasschule in the same year, both of them took advantage of his thorough instruction, both in keyboard playing as well as especially in composition — the latter of which he especially devoted the most effort to. The art of counterpoint kept him especially busy, at that time the *non plus ultra* of composers, almost exclusively and so much "that he," as he himself writes on p. 935 of his Basso continuo in composition "when he was still a student of counterpoint, out of pure desire for counterpoint, could hardly eat, drink and sleep; that he sought after the harmoni-
613 U 2 | ous secrets of music for so long
614 U 2 at that time, until he found the master key to all canons, by means of which he, in a first attempt, is said to have composed a quite long sonata for six violins, which was only played from two main voices, so that each voice, three violins, according to certain symbols, started one after another, so that the whole sonata was simultaneously played in canon through a continually developing subject and countersubject in a six-fold fashion." And that was the time when the Leipzig Opera had come into full bloom, through the collaboration of the famous Melchior Hofmann as composer, the three good sisters Döbrecht, the future *Mesdames* Ludwig, Simonetti and Hesse as singers, and their brother, a fine bass vocalist and good main character, as overseer; and in addition, it was the time when, in the off season at the opera, the Collegia Musica, under the direction of Hofmann and other good artists, was in full luster. Meanwhile, Heinichen had left the Thomasschule and dedicated himself to studies at the Academy of Jurists with such great success that he became a lawyer in Weißenfels after his departure from Leipzig and continued practicing for several years. That he, however, did not neglect the muses in exchange for *corpus juris* and, at the same time, had taken the opportunities in which he could build on his thorough knowledge and improve his taste revealed itself

[11] "Crößuln" [Krössuln]

soon. For as a misunderstanding occurred in Leipzig between the opera direction and the composer Hofmann, he did not without pleasure let the singer Döbrecht talk him into perfidy against Themis;[12] he then went back to Leipzig and not only wrote several operas with not marginal approbation for the theater there, but also took over the direction of the one Collegium Musicum, which at that time was held in the Lehmann coffee shop on the market. Not satisfied with this practical work alone, he also elaborated on his first instruction in basso continuo in addition in his free time, which also was printed by Benj. Schiller in Hamburg in 1711. Around the same time, | a certain councilor Buchta, from Zeitz, asked him whether he would like to accompany him to Italy free of charge. Heinichen followed him with great pleasure, but stayed first in Venice to attempt success there. More and more one recognized his achievements there as well, so that in 1713 he received a commission from the impresario of the St. Angelo Theater for the composition of two operas for the Carnival of that year; an honor that he could boast as only the second German artist since Händel. Because Franz Polarolo, Anton Lotti and Franz Gasparini were working as composers at the other theaters in the city — for this reason it was not easy to struggle for the approbation of the public. Fortunately, however, all of these men were too great to resort to a dishonorable cabal against the foreign rival. All the more deceptively was the way his impresario went about, who canceled Heinichen's last opera after its third performance,[13] in order to bring a work of an Italian to the stage in its place. But the public asked vehemently for Heinichen's composition again, which was then performed again as much as any other opera in Venice had been performed. In disregard for this, the manager refused to pay the promised sum of 200 ducats, so that Heinichen saw it as necessary to bring the case to a civil process. This unpleasant incident made his stay in Venice so bitter that he decided to go to Rome. The cooper Kühnlein in his inn, an honest Nürnbergian, made this undertaking easy for him, in that he promised not only to carry through the process, but also to advance all incurred costs. Heinichen did indeed arrive in Rome, but fortune seemed to grant him less luck here. For unknown reasons, he also withdrew himself from society, and in the end he only had social interaction with a certain abbot, who was in general considered to be a prophesier and soothsayer. This abbot once named to him a specific day on which a special | fortune awaited him. But after Heinichen had waited for this good fortune the whole day in his room without any luck, he left his apartment full of displeasure about the abbot in the evening. It was already late when he arrived at home, and found written on the door to his room that a person wanted to speak to him at a certain location. He made his way to this location at once, where he was presented with the question, whether he would like to accompany Prince Leopold von Köthen as

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[12] The bass vocalist Döbrecht is meant. In Greek mythology, Themis is the personification of justice, the godess of good counsel and wisdom, and interpreter of the gods' will.

[13] Compare to Hiller's p. 133, where Heinichen's opera is canceled after two performances.

composer on his trip through Italy. This prince was a great connoisseur and patron of music, sang bass quite well and played the violin not badly. It was indeed he, in whose service Joh. Sebast. Bach worked as Kapellmeister for a few years. All the more gladly, Heinichen took the offer of the prince, as this gave him the additional opportunity to travel through the remaining provinces of Italy and to get to know them. The biographer assumes, not without reason, that the abbot arranged the hiring without Heinichen's knowledge with the prince, so that it was all that much easier to prophesy this luck. Meanwhile, Heinichen only stayed with this prince as long as he was in Italy, and returned to Venice after his departure. There he found out that his friend Kühnlein in the meanwhile had successfully carried through the civil process against the theater manager, so that not only did he have to pay Heinichen's owed fee, but also the full costs resulting from the processes, which in total were supposed to have amounted to 1600 Venetian ducats. Soon thereafter he found himself welcome in the house of a rich merchant living there, whose spouse, Signora Angioletta, who had been formerly educated at the *Conservatorio agli Incurabili*, was famous as a singer and was a good keyboardist, and she took special liking to Heinichen's cantatas, some of which he had set with keyboard concertato. Because this merchant had to pay the electoral prince of Saxony, later King August *II* [sic],[14] the necessa- | ry fees — for this reason it came to be, meanwhile, that the prince came to his house, where *Mad.* Angioletta often had the opportunity to sing and play in front of him. This Angioletta established Heinichen's success, in that she sang some of Heinichen's cantatas with all the enchantment of her art, and as the king showed his approbation for this work, she made it clear that the composer was a born Saxon. Even more, on this prince's birthday, when her husband arranged a great celebration for him in his house, she had Heinichen compose a great serenade in all secrecy, which was to be played at their expense on this day in front of their house, on the Grand Canal in Venice. During the first aria, the clocks of the city began to strike. The public, which had gathered in great numbers on the bridge opposite, the Rialto Bridge, and along the canal, began to make its discontent noticeable through a very loud roar so that, unfortunately, nothing more could be heard of the music. At the polite request of Angioletta to calm down and continue listening, the first aria was requested again, after which a general roar of jubilation and applause followed from the public, which made its pleasure noticeable throughout the entire serenade. And the degree to which this pleased the prince can be determined by the fact that he immediately had Heinichen enlisted in his service. This probably happened in the year 1717, when Heinichen came into the service of the Saxon Court with the title of Royal Electoral Kapellmeister and came to Dresden as such in 1718. In the year 1719, he debuted there at the royal electoral wedding with

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[14] King August III (1696-1763)

two new serenades composed for this celebration, which were performed by the exquisite community of good singers who were present in Dresden at that time. The following year, a totally new opera of his was to be performed, when the castrato Senesino began an argument with the Kapellmeister in a rehearsal over the aria set for Berselli and behaved in such an indecent way
617/618 in public, | that Heinichen found it necessary to report the matter to the king in Wschowa. A few of the superiors at the court indeed tried to bring the contesting parties to reconciliation with each other; however, the king found it a good idea to chastise all Italian singers and dismiss them of their service for their presumption. After the theater closed, nothing remained for Heinichen (who nonetheless still held the position of Royal Kapellmeister, which he had received in the meantime) besides the composition of masses for the Catholic church. And this was all the more necessary as his colleague, the Kapellmeister Joh. Christoph Schmidt — who indeed had thorough knowledge of counterpoint but who otherwise had a somewhat dull and unfruitful mind — wrote little or nothing from that point on. Around the same time, he also undertook the complete revision of published rules on basso continuo from 1711, probably at least three times larger, a work he had printed in 1728 at his own expense. After finishing that work, in which he at times demotes the value of the art of counterpoint, he seems to have regretted this practiced sin against his otherwise-beloved art of counterpoint. For this reason he resolved, as he was suffering from tuberculosis, if he were to become healthy again, to compose a mass in the style of those of Pränestino, Gasparini, Lotti, and Fux, in which all genera of counterpoint and canons were supposed to occur. He then wanted to have this mass printed, and at the same time to describe and make known the key to all contrapuntal and canonic arts in a special work. At the same time, the king had four young male singers and three young female singers educated in Italy to reconstitute the opera. However, fate did not want him to write for either the newly created theater or for his mass, as much as the latter had been best for art; for 16 July 1729, he died of tuberculosis. Heinichen was more of a thinking artist than an inventive mind. He nonetheless knew how to compensate
618/619 for this lack of ideas | and whims through his thorough knowledge of harmony and counterpoint through various devices. It has already been mentioned how enthusiastically he was absorbed by counterpoint in his youth. He nonetheless tried, while he was writing for the Leipzig Opera Theater, to totally deny this natural disposition and tried to approach the taste of Melchior Hofmann's light manner as much as possible. However, in order to satisfy his urge for canonic work, he occasionally composed some pieces in which he let very many obbligato instruments work through one another — as much stacked on top of one another as he could. In addition, and especially in Italy, he may have convinced himself of the purposelessness and ineffectiveness of this process, as he himself admits (p. 29, and in other places of Basso continuo in composition). At a more mature age he also strictly followed his better conviction, as is revealed in his

sacred music, which through its full harmony and, even in its fugues, is to be recommended in terms of its clarity, lucidity and good melodiousness. It seems likely that his better judgment again found agreement with his earlier passion for counterpoint during his final illness, which can be concluded from his plan to write a contrived mass. In terms of his achievements as a writer, the opinions are completely unanimous. For many years, his "Basso continuo in composition" has been considered to be a classic work. And it indeed deserves this precedence because of the thorough, clear and extensive development of the material presented — not only because of the many new and sometimes practical virtues and revelations which this book made known for the first time. As a keyboardist, he never seemed to attract attention to himself; he was much too busy with the study of the rules of the art, and this came exactly at that age when he began practicing law, where the necessary skill is to be developed. Beyond this, Sebast. Bach as well had not yet drawn attention
619/620 to the art of keyboard playing and tempted others to im- | itate. See Hiller's writings. B. *I.* p. 213 and the following pages. Of his works, which have become very rare now, the following can be named:

I. For the church: several masses and psalms for the Dresden court Kapelle.

II. For the theater: 1) Helena und Paris. Opera, performed in Leipzig in 1709, and several others, which he wrote there at that time, whose names, however, are not known. Perhaps the following also belongs to that time, which was performed during his stay in Italy, namely: 2) Calpurnia, oder die römische Großmuth. Libretto by König. Leipzig, 1716. 3) *Calfurnia.*[15] Libretto by Braccioli. Venice, 1713. 4) *Le Passioni per troppo Amore.* Libretto by Noris. At the same location in the same year. 5) *serenade* for the birthday of the Saxon royal prince. Venice, 1717. 6) *II* serenades at the wedding of the prince. Dresden, 1719. 7) An unknown opera. At the same location, 1720; whose performance was prevented through Senesino's brutality.

III. For the chamber. The following 6 cantatas were still available in manuscript in the year 1761 in the Breitkopf store: 1) *cantata. Quando sciolto d'Amor io mi credea; for sopr.* 2 *vlns. viola and harpsichord.* 2) *cant. Dopo tante e tante pene; for soprano, vln. and harpsichord.* 3) *cant. Nice, se il tuo bel labro, for soprano, vln. and hpschd.* 4) *cant. So con un vezzo, for sopr.* 2 *vln. vla. and hpschd.* 5) *cant. Dori vezzosa, Dori bella. For alt. and vln. viola and hpschd.* 6) *cant. Gia la stagion novella, for sop.* 2 *vlns. and harpsichord.* In addition to these, from the inheritance of my father, I possess of his work: 7) *cant. La dove in grembo al colle, for sop. With hpschd. concertato.* Definitely one of the best works that was written in this style in Italy or Germany around 1716. It contains three recitatives and three arias, of which the first and last have harpischord concertato and which belong to the brilliant genus or to the bravour arias. The middle movement

[15] Compare to Seibel, according to whom *Calpurnia*, *Mario* and *Calfurnia* all are the same piece.

[16] "sanftes" [dolce]

620/621 is a dolce, very agreeable siciliano.[16] The recitatives | are written with a style of modulation which surpasses everything which I have ever seen from that era, and the intonation of which would give some of our modern singers not little to do. The two allegro arias are written for a full and well-trained voice, not only because of the range of the runs which occur up to the *C* with three strokes, but also because of the great, precious and daring nature of the occurring passages and fermatas. In the harpsichord passages, one does indeed notice the age it was written in a little bit; however, one finds the typical transpositions of the time, continued to the point of disgust, only on one occasion at most. By the way, wit and taste prevail in the manner in which he introduces the harpsichord passages and mixes them with the voice part. This is surely one of the favorite cantatas of Angioletta, who was mentioned above. 8) cantata for the 9th Easter celebration: Einsamkeit, o stilles Wesen, for 4 voices, 2 violins, viola and basso continuo. Was probably written in Leipzig before his journey to Italy. Contains purely plain melodies,[17] without any artifices, the small fugue at the end not excluded. 9) *II* violin soli in *E* minor and *G* major, probably written around the same time for the Leipzig Consort.[18] 10) keyboard fugue in *E* minor.

IV. Printed writings: 1) Newly invented and comprehensive instruction on how a music-lover can, in a certain advantageous way, achieve full acquisition of basso continuo, either through his own diligence, or quickly and prosperously through the instruction of others, to such an extent that he understands well and knows how to skillfully realize both sacred and theatrical works as well as the *accompaniment* of the *recitative style* in particular etc. Hamburg, 1711. Quarto 248 pages. 2) Basso continuo in composition, or new and comprehensive instruction not only on how a music-lover can learn completely, in an especially advantageous way *and on a higher level*, through the *principles* of composition, basso continuo in the sacred, chamber and theatrical *styles*, but also on how he can make important *progress* in the art of composition itself simultaneously | ; published along 621/622 with an introduction, or Musicalisches *Raisonnement*, on music in general and plenty of exclusive materials. Dresden, 1728. 5 alphabets,[19] 9 quires in quarto. 622

[17] "Gesänge" [melodies]
[18] "Leipziger Konzert" [Leipzig Consort]
[19] One alphabet is equal to a ream of 23 quires.

Biography from Johann Samuel Ersch and Johann Gottfried Gruber's *Allgemeine Encyclopädie der Wissenschaften und Künste*, Second Section: H-N, Fourth Part, p. 195 (Leipzig: Johann Friedrich Gleditsch, 1828)

195 25 ∗

HEINICHEN (*Joh. David*), born in 1683 in Krössuln,[20] a village near Weißenfels, died in 1729 as Royal Polish and Saxon Electoral Kapellmeister. Only after he had studied law in Leipzig and already worked in Weißenfels as a lawyer a few years did he dedicate himself exclusively to music. He first went to Leipzig as an opera composer, and from there to Italy. There, in Venice, he became known to the Saxon electoral prince, later known as King August *II* [sic],[21] whom he followed in 1718 to Dresden as Kapellmeister. The Italian opera which he directed was nonetheless disbanded after several years, in that the castrato Senesino behaved himself in such a brutal way in a rehearsal in front of Heinichen that the king found it to be a good idea to dismiss all Italian singers, after which then Heinichen only composed sacred music — namely masses. In his youth he had expressed a special affinity and preference for the art of double counterpoint. And although he did, in his later years, take on almost the opposite perspective, he did indeed return to that affinity for the art of imitation and resolved to write a mass in which all genera and forms of double counterpoint were supposed to occur. Only tuberculosis, which took his life prematurely in 1729, prevented him from realizing this resolution. The most important thing that he accomplished for his contemporaries, and which is also of interest to us, are his theoretical writings, namely "Basso continuo in composition, or new and comprehensive instruction not only on how a music-lover can learn completely, in an especially advantageous way *and on a higher level*, through the *principles* of composition, basso continuo in the sacred, chamber and theatrical *styles*, but also on how he can make important *progress* in the art of composition itself simultaneously; published along with an introduction, or Musicalisches Raisonnement, on music in general and plenty of exclusive materials. Dresden 1728." ([Heinrich Carl] ***Breidenstein.***)

195 25 ∗

Biography in Gustav Schilling's *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst*, Volume Three, pp. 542-543 (Stuttgart: Franz Heinrich Köhler, 1836)

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Heinichen, Joh. David, born in Krössuln near Weißenfels on 17 April 1683,[22] the son of a priest, studied at the Thomasschule in Leipzig under the cantors Schelle and Kuhnau. He was so disposed to counterpoint that he could hardly eat and sleep out of desire for it, until he composed a quite long sonata for six violins, "which was played from only two main voices, so that each voice, three violins, according to certain symbols, started one after another,

[20] "Crösuln" [Krössuln]
[21] King August III
[22] "Crößuln" [Krössuln]

so that the whole sonata was simultaneously played through in canon in a continually developing subject and countersubject in a six-fold fashion." As diligently as he studied law after that, music remained nonetheless very dear to him, especially because Leipzig received a great opera under Melch. Hoffmann. After he had lived in Weißenfels as a lawyer, he made his way back to Leipzig to write operas etc. At a good opportunity, he traveled to Italy, where he wrote an opera in Venice which was agreeable. In addition, he became the traveling companion of Prince Leopold of Köthen, an experienced music-lover. Having returned to Venice, the electoral prince of Saxony, later King August *II* [sic],[23] took liking to Heinichen's cantatas and made him Kapellmeister in Dresden in 1718. However, prematurely in the year 1719, the castrato Senesino behaved so indecently towards him while rehearsing a new opera of the Kapellmeister's that the king dismissed all Italian singers and H. was only responsible for sacred music. He wrote masses and completely revised his basso continuo instruction, which he had written earlier in Leipzig. This revised basso continuo instruction is his magnus opus that was prized not only in that time, but which still is used a lot and is indispensable for history enthusiasts interested in the study of harmony. The work was printed in quarto in 1728 in Dresden with the title "Basso continuo in composition, or new and comprehensive instruction not only on how a music-lover can learn completely, in an especially advantageous way *and on a higher level*, through the *principles* of composition, basso continuo in the sacred, chamber and theatrical *styles*, but also on how he can make important *progress* in the art of composition itself simultaneously; published along with an introduction, or Musicalisches *Raisonnement*, on music in general and plenty of exclusive materials from today's *practice*." It contains very many notated examples and 960 pages, excluding the corrections and index. As much as he warns against the too frequent use of contrapuntal knowledge in this book, he was equally incapable of holding himself back from his youthful love.
542 The work was hardly | finished when he came up with a plan for a mass in
543 which all genera of counterpoint were to be included. But death prevented him from realizing this and some other plans. He died of tuberculosis on 16 July 1729. His compositions, which have become rare, show much more a thinking artist rather than an inventive one. Their numbers are not small. Gerber lists them all; however, they are now only of interest to history enthusiasts.
543 G. W. Fink [Gottfried Wilhelm Fink]

[23] King August III

Biography from Albert Schiffner's *Für die Geschichte der königl. Capelle zu Dresden*, appearing in Robert Schumann's Neue Zeitschrift für Musik, Volume 13, No. 28, 3 October 1840, p. 111 (Leipzig: Robert Friese, 1840)

111 Johann David Heinichen or Hennig, born in 1683 in Krössuln near Weißenfels as the son of a priest,[24] is consistently mentioned in his time in the highest regard next to Fux, Händel and Bach. Even today, his Basso continuo is considered to be a magnus opus, and the so influential teaching of contrary motion owes thanks to him indeed — if not for its genesis — for its proper illumination. To Heinichen also befell the honor, in addition to Händel, of being the first among all Germans to have an Italian theater commission operas from him. He had studied under Schelle and Kuhnau at the Thomasschule in Leipzig, then practiced as a lawyer in Weißenfels, thereafter becoming Music Director of the opera and the existing consort in Leipzig. He then traveled Italy, where he encountered fortune hardly heard of since with his cantatas and canzoni and was taken in by August *II* [sic] (Electoral Prince at that time) as Kapellmeister in Venice[25] — however, not for the Saxonian, rather for the Polish Capelle, which always accompanied the king from Dresden to Warsaw and back. However, very soon — namely in 1718 — he took over Schmidt's position and performed his function from then on with such spiritedness that he dismissed all Italian singers as a stubborn people in 1720; among them were the very famous Senesino and Durestanti [sic],[26] both of whom Händel took to London in person, as well as Berselli and other major singers of the time. Heinichen now dedicated himself entirely to sacred music, and several of his mass settings and psalms are, in light of their beautiful voice leading, counterpoint and fugues, considered to be true classic masterpieces — they are, however, no longer performed. In particular, Graun instructed himself according to his cantatas as well as his own students Graupner, Schaffrath, Siebenkäs, Förster, Pisendel, through whom his intellectual progeny disseminated widely — to which famous names such as both Graun's, both Fasch's, Reichardt, Zelter, Franz Benda, Rodewald among others indeed belong. Heinichen himself died of tuberculosis in 1729. 111

Biography in Ferdinand Simon Gaßner's *Universal-Lexikon der Tonkunst*, p. 424 (Stuttgart: Franz Heinrich Köhler, 1849)

424 **Heinichen,** Joh. David, born in Krössuln near Weißenfels on 17 April 1683.[27] He died of tuberculosis on 16 July 1729. His compositions, which have become rare, show much more a thinking artist than an inventive one. Their numbers were not small. Gerber lists them all; however, they are now

[24] "Crössuln" [Krössuln]
[25] King August III
[26] Durastanti is meant.
[27] "Crößuln" [Krössuln]

only of interest to history enthusiasts. The most significant of his works — which is even still of interest — is his instruction in basso continuo, Dresden 1728 in *quarto*, 960 pages. 424

Biography of Heinichen including the following entry from Heinrich August Pierer's *Universal-Lexikon der Vergangenheit und Gegenwart*, Fourth Edition, Volume Eight, p. 181 (Altenburg: Heinrich August Pierer, 1857)

181

Heinichen, 1) Joh. David, born 1683 in Grössula [sic] near Weißenfels, dedicated himself to law and music, became a lawyer in Weißenfels, then went to Italy in 1711, where he composed two operas for the St. Angelo Theater in Venice and, in 1718, he became Kapellmeister in Dresden, where he died in 1729. He was a solid theorist, but less inventive in his compositions. **2)** pseudonym for J. A. Bergk.[28] **Heinichen,** city, the same as Hainichen. 181

Biography from Hermann Mendel's *Musikalisches Conversations-Lexikon*, Volume Five, p. 176 (Berlin: Verlag von Robert Oppenheim, 1875)

176

Heinichen, *Johann David, fantastic and learned German composer, born 17 April 1683, in Krössuln, near Weißenfels,*[29] *was the son of a priest and had to attend the Thomasschule in Leipzig to prepare himself for studies in law. There he pursued music eagerly under the cantors Schelle and Kuhnau and diligently attended the opera performances of Melchior Hoffmann. After completing his studies, he became a lawyer in Weißenfels, returned to Leipzig, however, after a few years and from there went to Italy in order to attempt success as an opera composer. Among the most significant works, "**Calpurnia**" and "**I pazzi per troppo amore**" were greeted with applause and attention in Italy. In Rome, he met with the prince of Anhalt-Köthen, with whom he traveled to Venice, where at that time the royal prince of Saxony, later King August II [sic],*[30] *was staying, who took such great liking to H.'s cantatas, that he called the composer to his service as Kapellmeister in Dresden in 1718 with this in memory. An argument over some musical instruction which H. had there with Senesino as early as 1719 prompted the dismissal of the Italian opera community by the king. H. remained at the summit of sacred music, for which he diligently composed masses and other works. At the same time he revised his magnum opus, a work which had already been written in Leipzig and which appeared in Hamburg in 1711 as "Newly invented and comprehensive instruction on the acquisition of basso continuo," and published it under the title: "Basso continuo in composition, or new and comprehensive instruction not only on how a music-lover can learn completely, in an especially advantageous way **and on a higher level**, through the principles of composition, basso continuo in the*

[28] Johann Adam Bergk was born in Hainichen and also used the pseudonym Julius Frey, according to Pierer's lexicon.

[29] "Crössuln ... Weissenfels" [Krössuln ... Weißenfels]

[30] King August III

sacred, chamber and theatrical styles, but also on how he can make important progress in the art of composition itself simultaneously; published along with an introduction, or Musicalisches Raisonnement, on music in general and plenty of exclusive materials from today's practice." (Dresden, 1728). In this extremely valuable textbook of almost 1000 pages, illustrated with very many notated examples, H. misses no opportunity to warn against the exaggerated application of contrupuntal knowledge in practical music; advice which he nonetheless did not follow himself, as the compositions of H., which have become very rare, by the way, consist for the most part of contrived ideas. Death hurried to greet him in Dresden 16 July 1729, as he was busy planning to compose a great mass in which all genera of counterpoint were to find their use. He died of tuberculosis. Among his works, one finds the operas "Flavio Crispo" and "Mario," as well as five serenades, 57 cantatas and Tafelmusiken, in the Royal Saxon Library in Dresden.[31] 176

Biography from Julius August Philipp Spitta in *Allgemeine deutsche Biographie*, First Volume, pp. 367-369 (Leipzig: Verlag von Duncker & Humblot, 1880)

367

Heinichen, Johann David H., the son of a priest in Krössuln near Weißenfels,[32] was born on 17 April 1683. He received his education at the Thomasschule in Leipzig, which had long been considered a scientific as well as a musical educational institution, being competently educated in both directions. In music, the cantors Schelle and Kuhnau were his teachers. After that he studied law in Leipzig. Although Heinichen's inclination and ability for music continually grew under the impressions of the Leipzig opera which was blooming at that time, H. temporarily remained faithful to the sciences and became a lawyer in Weißenfels after finishing his studies. After a few years, he was tempted back to Leipzig by a proposal from the theater director Döbrecht. He wrote a few operas there received with some approbation; this resulted in his full transition to the field of art. Around 1711 he made his way to Italy in the company of a councilman Buchta from Zeitz. In Venice, he successfully brought an opera to performance, nonetheless he got into a civil process over it with the impresario of the theater. Without waiting for the result, H. made his way to Rome, made the acquaintance of the music-loving Prince Leopold of Anhalt-Köthen there early in the year 1712, with whom he left Rome on 6 June in order to next accompany him to Florence. The prince returned to Köthen early in the year 1713; H. stayed in Venice, where meanwhile the civil process was decided in his favor, and wrote two operas for the Carneval 1713 for the *Teatro St. Angelo*. Angioletta Bianchi, the wife of a rich Venetian merchant, well-accomplished as a singer and keyboard player, represented at that time a focal point in the artistic life of Venice. She took liking to Heinichen's music, especially his chamber cantatas; through her he was made known to the electoral

[31] Compare to Seibel, according to whom *Mario* is *Calpurnia*.
[32] "Krößeln" [Krössuln]

prince of Saxony, who was staying in Venice from early in the year 1716 to fall 1717. From 1 August to the end of December 1716 the electoral prince took H. into his personal service and this resulted in his being named Royal Polish and Saxon Electoral Kapellmeister on 1 January 1717. As such, H. worked in Dresden for twelve years. He died on 16 July 1729 of tuberculosis. Only in the beginning of his work in Dresden did H. find opportunities to present himself as an opera composer. After that, he was preoccupied with sacred and chamber music exclusively. A quite extensive collection of his compositions is preserved in the music library of the king of Saxony. Two volumes of chamber cantatas show his most favorable side. One of those: "*La dove in grembo al colle*," which was supplied with brilliant obligato harpsichord accompaniment and also came to be highly famous in Germany, is probably from Heinichen's time in Venice and composed for Angioletta Bianchi. All in all, Heinichen's work is less genius and invention than it is characterized by a certain judicious competence. Nonetheless, he promoted the development of German music undoubtedly. In
367 his youth, dedicated to narrow pedantic technical exercises — just as was |
368 prevalent in almost all fields in Germany at that time — he later turned away from this and helped through example and teaching to introduce a more natural and freer character into German music, adhering to Italian masters. Although he highly respected, imitated and recommended imitating the theatrical style of the Italians, his own disposition nonetheless helped him avoid frivolousness and careless excesses. His opposition to the contrapuntists was usually considered to be of that type from German musicians who turned their tediously learned and narrow mindedly wielded method of composition into a cloak for lacking vibrant invention. In contrast to the dead pedantic correctness of a piece of music he stressed its immediate impression and would only validate the ear as the highest judge for these pieces. He strived towards a greater appreciation of the melodic element in music, deeper understanding of the text, correspondence between poetry and music and multifarious, moving expression. He nevertheless accomplished more important work as an author than as a composer. Based on a book published by him in 1711 "Newly invented and comprehensive instruction on the full acquisition of basso continuo" and significantly expanded, H. wrote near the end of his life a work "Basso continuo in composition" and published it himself in 1728. This is the most extensive textbook about the art of basso continuo we possess; H. was able to say "without vain glory" that besides his own book and Mattheson's Organisten-Probe (Hamburg 1719; second extended edition, Hamburg 1731), no one would require a third teacher. Here as well, he strove to press forward out of school pedantry to a vibrant source of the art. In general, his new method of teaching basso continuo is also based on striking down as much as possible all dead and superfluous rules, odds and ends, which "a foursquare farmer-boy can even comprehend and observe if need be" — to keep the appropriate, good-sounding and touching as the sole objective in one's mind. It is a practical work through and through; in its arrangement, some things could be criticized, but he who had worked through it, could certainly consider himself to be a saddle-fast basso continuo player. The thorough practical experience of the author led him in addition to mix in a number of fitting remarks which refer

less to the main subject matter than to the study of composition in general. The form of the presentation has to be seen from the same perspective. It seems long-winded to the point of exhaustion as a book meant to be read; it comes into its true light only when one imagines the content as being discussed orally by a teacher. Then the style becomes somewhat didactically vibrant, fresh and encouraging; everywhere one notices, in addition to the well-versed musician, also the sound thinker and the generally educated man who is clearly somewhat too generous with foreign words. According to his own words, H. wrote the book especially for self study. It found great approbation at its time, wide dissemination and has definitely been of great use. Strangely, H. did not have any significant students; perhaps he was less suitable for personal contact due to his dark and stubborn disposition that made direct instruction with him more difficult. Occasionally, he lets himself proceed somewhat further from his fervor against the art of counterpoint than was accordant to his own fundamental ideas. Expressly for that reason, however, certain great composers, to whom one might at first well think Sebastian Bach would have belonged, were supposed to have been dissatisfied with him. It is also not to be denied that some of his instruction was only to be used with caution if — very much against the author's will — an inartistic product is not to result; as early as the previous cen- | tury, 368/369
one accused him of not always applying some rules of basso continuo in the best manner. In any case, his book is one of the most outstanding publications in the musical literature of his time and also a valuable source for the knowledge of the character of the time. Spitta. 369

Biography from Hugo Riemann's *Musik-Lexikon*, Second Edition, pp. 380-381 (Leipzig: Verlag des Bibliographischen Instituts, 1884)

380 **Heinichen,** Johann David, born 17 April 1683 in Kössuln [sic] near Weißenfels, died 16 July 1729 in Dresden; received his musical and liberal arts education at the Thomasschule in Leipzig under Schelle and Kuhnau, but also studied law and worked as a lawyer for some time in Weißenfels; soon he gave up practicing law and returned to Leipzig, debuted there as an opera composer and published his instruction in basso continuo ("Newly invented and comprehensive instruction etc.", 1711; 2nd Edition as "Basso continuo in composition, or newly invented [sic] etc.", 1728). That work attracted attention, and a councilor Geitz [sic] offered to | take H. with 380/381
him to Italy free of charge, so that he could continue to study opera there.[33] He lived in Italy from 1713 to 1718, mostly staying in Venice, where he brought several operas to the stage. In 1718, he accepted the job offer of Court Kapellmeister from August the Strong of Saxony and Poland and lived from that time until his death in Dresden; but he only directed operas for a short time, because in 1720 he had a fallout with Senesino, as a result of which the king disbanded the whole group, so that H. only exercised the function

[33] Riemann corrected this in the fourth edition, published in 1894 (Leipzig: Max Hesse). According to Riemann, the councilor's name was Buchta and he came from Zeitz.

of a director of sacred music. Opera was only revived in 1730 (see Hasse 2). H. was a fantastic contrapuntist and wrote, in addition to operas, serenades and cantatas, also masses, a requiem, te deum, fugues, violin soli etc.[34] 381

Biography in Georg Eggeling's *Tonkünstler-Lexikon*, pp. 112-113 (Quedlinburg: Christian Friedrich Vieweg, 1899)

112
112
113 8
113 8

Heinichen, Johann David, born 17 April 1683 in Krössuln near Weißenfels, student of Kuhmann [sic] and Schelle in Leipzig. Died | 16 July 1729 in Dresden. Composed operas, masses, a requiem, serenades and published exquisite instruction in basso continuo.

Biography in Gustav Adolph Seibel's *Das Leben des Königlichen Polnischen und Kurfürstlichen Sächsichen Hofkapellmeister Johann David Heinichen*, pp. 1-29 (Leipzig: Breitkopf und Härtel, 1913)

1

Part I

Biography

I. Introduction.

When Schubart [1] says that the Saxons have for the longest time distinguished themselves through their knack for the art of music ... that they have distinguished themselves in music through many centuries in such a way that the Italians understood the term sassone to mean all of Germany, this time, when one looks at the stately list of resonant names that the Saxon School represents, he would probably find unanimous agreement, regardless of whether he contributed "strongly to the later aesthetic fantastic bizarre ideas in those things musical." [2] Only a few [3] of the most prominent representatives of this school are considered here, who "combine true German thoroughness with dolce, pleasing melody" [4] : Joh. Phil. Krieger, Chr. Pezold, Melchior Hoffmann, Telemann, Graupner, Pisendel, Joh. Fr. Fasch, Chr. Förster, the Graun brothers, Gottfr. Grunewald, Niederath, Joh. Ad. Hasse, Schürer, Naumann, Zelenka, Joh. Ad. Hiller among others. Schubart [5] names in addition among others Bach and Händel, and Fürstenau [6] names in addition Const. Josef Weber and Reissiger. The fact that Heinichen certainly is not due the last place in this list is made apparent by the study of the literature concerned here, whose unanimous ascertainments — apart from isolated cases of exuberance — let him arise to the intellectual mind on the one hand as a composer to be highly respected in music-historical research, and on the other

[34] In the fourth edition, Riemann changes the last sentence to add more detail, the last sentence is: "H. was a distinguished contrapuntist (the Royal Music Library in Dresden possesses the following of his compositions: 7 masses, 2 requiems, 6 serenades, 57 cantatas, 11 concerti, and 3 operas)."

hand as an aesthetician and a scholarly, intuitively creative theorist of radically reformational significance. Out of this arise without further ado the questions requiring special research; concerning the first question, the present account seeks to clear up the presentation of Heinichen's biography.

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1) Christian Fr. Schubart, Ideen zu einer Aesthetik der Tonkunst, Vienna 1806, p. 97.

2) Hugo Riemann, Musik-Lexikon, article on Schubart, Leipzig 1907.

3) See Mennicke, Hasse und die Brüder Graun als Symphoniker, Leipzig 1906, p. 67.

4) Schubart, loc. cit., p. 120.

5) Schubart, loc. cit., pp. 199 and 102.

6) Fürstenau, Mitteilungen über Musikaliensammlungen in: Mitteilungen des Königl. Sächs. Altertumsvereins, 23rd Issue, Dresden 1870, p. 53.

$\frac{1}{2}$

II. Pegau — Ancestors.

Johann David Heinichen [1] descends from a long-standing, widely ramified family in Pegau, whose ancestors in the parish records [2], which go back to the middle of the 16th century, can be accounted for from the year 1606 on. The male members for the most part have civil professions; particularly prevalent are tanners, haberdashers and soap-boilers. In the music-historical sense, only one more Heinichen, namely the cantor Michael Heinichen is of interest besides the Kapellmeister, whose entrance to the profession and year of passing is specified by Vollhardt [3]. This Michael was born in 1632 and was baptized on "3 May" [4]. At the age of 15 he came to Leipzig to the Thomasschule, where he was received [5] on 13 October 1648 for 6 years. Here he seems to have undertaken truly successful musical [6] studies; for already at the age of 23, in the year 1655, the council of his hometown hired him as Cantor. On 25 November of the following year, he was married to Sabina Bläser, and practiced his profession for 67 years: he died in 1722. His application for employment composed in the Latin and Greek languages, which was accepted on 11 March, is preserved by the Library of the Pegau Rectory. — The grandfather

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1) The following are the authentic spellings of the name. Variants: Heinchen, Haenichen, Haynichen, Hänichen, in the Dresden deed of employment even: Heünichen, Heyninghen in Eitner. — The name Heinichen is today, as it was at that time, widespread and unusually common. In such fashion, for example, on 2 February 1629 "the widow of the blessed master Heinichen, the Kunstpfeifer" was buried in Berlin (Max Seiffert, Sammelb. d. I.M.G., X, p. 320), and Jöcher's Gelehrtenlexikon lists a "Haenichen or Henichen, Daniel, from Zöblitz of Meißen," who was "Priest at Marienberg ... at Mitweyde, followed by Superintendent at Annaberg, and thereafter Court Priest for the Elector of Saxony" and died "in Prague 2 Oct. 1619 in his 54th year." — The address book of the city Leipzig of 1912 lists, in addition to a great number of variants, no less than 17 Heinichens, and even today in Pegau, a small city of 5000 and a few hundred more inhabitants, there are seven families of that name

which are almost all in the business of soap boiling and haberdashery. — Zergiebel (Chronik der Stadt Zeitz, Zeitz 1896, IV, p. 300 ff.) discusses the etymology of the name ("Hain, Fichtenheiniche") thoroughly.

2) The baptism-record book goes back to 1555, the death-record book to 1565, the marriage-record book 1653.

3) Vollhardt, Gesch. d. Cantoren und Organisten von den Städten im Königreich Sachsen, Berlin 1899, p. 252.

4) According to the parish records in Pegau. There is either an error here or in the matriculation of the Leipzig Thomasschule — for if he were to have become a student of the school in 1648 at the age of 15, then he must have been born in 1633.

5) Matriculation at the Thomasschule.

6) The cantor of that time, Tobias Michael, descended from a thoroughly musical family from Dresden, seems to have been a capable musician. He was a singer for nine years in his youth for the Electoral Kapelle in Dresden, studied thereafter in Wittenberg, where he emerged as "founder of a public consort," then came in 1619 as Kapellmeister to Sondershausen and from there as "Director of Choral Musicians" and "Cantor" to Leipzig in the year 1631. He performed his function — from 1640 under the assistance of Joh. Rosenmüller — until his death following in the year 1657. (See G. Stallbaum, Über den inneren Zusammenhang musikal. Bildung etc. . . . in addition to Nachrichten über die Kantoren der Thomasschule zu Leipzig, Leipzig 1842, p. 65 ff.)

$\frac{2}{3}$

of the later Dresden court Kapellmeister, the "citizen and tanner Hanß Heinichen Junior," was born on 6 September 1624. Five sons and two daughters stem from his marriage, celebrated in 1649 to Rosina Bleinichen: Christina (baptized 18 II 1650), David (bap. 12 III 1652), Johannes (bap. 24 V 1654), Gottfried (bap. 5 X 1655), Abraham (bap. 11 IV 1660), Rosina (bap. 1 V 1663) and Christianus (bap. 23 I 1666). In the baptism of the first son David, the father of the Kapellmeister, "Zacharias Franke, tanner, Andreas (last name illegible), soap-boiler, Mrs. Maria Hanß Schmid, the Rathszimmerer of Leipzig's wife" were godparents. He as well moved into the famous Schola Thomana when he was 13 years old [1]), perhaps at the instigation of the cantor in his hometown, and stayed there — from the age of 15 simultaneously matriculated [2]) at the university — eight years [3]), until his later appointment as Pastor in Krössuln [4]).

III. Krössuln — Hometown — Youthful Years (1683–1696).

The tiny [5]), ancient [6]) little village Krössuln [7]) near Teuchern is the place of birth of Johann David Heinichen. "It consists," as the chronicler [8]) reports, "including those which are ecclesiastical, of 35 buildings, and its lea in 35 lans . . . The inhabitants there find themselves in dire conditions, and serve the Post of Weißenfels with military service and other drudgeries.[35] *For the patrimonial courts there . . . the Chapter of Naumburg, for the high courts, however, the Electoral Office in Weißenfels . . . are responsible . . . The Superintendent of Weißenfels [9]) is in charge of the clerical inspection of the church,*[36]

[35] "Weissenfels" [Weißenfels]
[36] "Weissenfels" [Weißenfels]

parish and school there, and the Lord of the Manor in Teuchern of the jus patronatus." The strange fact that this small community, directly in front of the

1) Matriculation at the Thomasschule.

2) See Erler, Die jüngere Matrikel d. Universität Leipzig, Leipzig 1909, II, p. 158.

3) Matriculation at the Thomasschule.

4) Inscription in his gravestone in Krössuln (see below, p. 4).

5) Today there are 309 inhabitants. This according to personal communication of Priest Iskraut, Krössuln, whom I have to thank for many parish and school historical records.

6) Can be accounted for as early as the 12th century.

7) Today the official spelling; variants: Crössuln, Krößeln, Cröseln among others.

8) Georg Ernst Otto, Historisch topische Nachrichten von der ganzen Pflege Weißenfels etc. Weißenfels 1795 (p. 361 ff.). The following interesting cultural-historical note taken from this chronicle allows us to take a lively look at the time: "In the year 1650, the priest there" (in Krössuln), "M. Benjamin Denker, had the misfortune that his unfaithful wife had a relationship with the farmhand and murdered a child, then came into the custody of the Office in Weißenfels, and was beheaded 9 Dec. of that year. The headsman chopped into her neck until almost through, thereafter slicing her head completely off."

9) The parishes Krössuln and Teuchern belonged from 1539 on to the Inspection of Weißenfels. Heydenreich, Kirchen- u. Schulchronik, Weißenfels 1840, p. 54.

3/4

gates of the city Teuchern — in contrast to other, more distant and larger villages — was separated from Teuchern and possesses its own church, leads one to assume [1] that this church was endowed as an expiatory chapel in atonement for a committed murder by the murderer at the instigation of the clerical courts. The Kapellmeister's father was appointed to this small parish in 1673; his ordination followed on 11 November of the following year [2]. On 16 February he married the oldest daughter of his predecessor, the eighteen year-old Dorothea Seitz [3]. The following inscription in his funerary monument displayed in the church in Krössuln, contains practically all of the noteworthy details about Johann David's parents:

The present honorary monument
stands to fondly memorialize
the blessed verdant
memory of the righteous,
namely
Tit. . . . [4] Mr. David Heinichen
for: 45 years as a faithful merited Priest
here in Krössuln
who was brn. 10 Mar. in the year 1652 in Pegau:
appointed as Priest here in the year 1673
married to in the year 1674, at that time tit. Maid.:
Dorothea Seiz, born here 4 Oct. in the year 1656,

9 Jul. in the year 1706 dearly departed: here rests to his side. In this marriage he was blessed by God with 3 sons and 4 daughters as well as 8 grandchildren, of which 2 sons and 1 daughter, in addition to 4 grandchildren, dearly departed before him. After her, in the year 1707 [5]), he married again at that time tit. Maid. Annemaria, maiden name Braunsdorf [6]), bereaved widow and was joyously received by his Lord after an exemplarly led life 17 Jan. in the year 1719 as a pious and faithful servant, his age 67 years less 7 weeks. My soul shalt die the death of this righteous one.

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1) According to the friendly correspondence of the priest Iskraut. Clerical courts in the 12th and 13th century obliged the murderer, when he was well-off, to the construction of a chapel with an altar and the costs for the reading of requiem masses for the man who was beaten to death.

2) Dietmann, Die gesamte der ungeänderten Augsp. Confession zugethane Priesterschaft etc. Dresden and Leipzig 1752, "Dav. Haynichen, from Pegau, is ordained 11 Nov. 1674." (Ch. XIX, p. 1053)

3) In the parish records, which were begun by the patron of the church, Wilh. Ludwig Lohse, the appointment and marriage are conspicuously dated one year later, although these dates were entered three years after the death of the priest Heinichen by his successor in office, Priest Ruge; they are surely due to an error, as the data in the memorial inscription corresponds to Dietmann's and those of the Thomasschule in Leipzig.

4) Illegible: probably "Tit. deb." = titulo debito.

5) On 18 January.

6) Daughter of the late Elias Braunsdorf, Pastor of Rötha. According to the written correspondence to the priest Iskraut from a member of the family Braunsdorf living in England.

$\frac{4}{5}$

A small memorial plaque posted outside on the church designates the final resting place of the priest Heinichen [1]). As his successor, the parish records name in "1719 Gottfried Vollimhaus. He took over for the old H. and entered into holy matrimony in the following year before Shrove Tuesday with the maiden Johanna Sophia, Mr. David Heinichen's middlemost daughter." Johann David Heinichen was born on 17 April 1683 [2]). His first scholastic knowledge he would have probably acquired from his father and from the village sexton, who was supposed to "hold school and to run it diligently daily" [3]); for although "nothing was known about the founding of the school in Krössuln in the records" to the author of the handwritten school chronicle [4]), it is to be assumed that Krössuln already possessed a school at that time, since after 1580 no place was supposed to be without a school [5]). It is, however, also possible that his father sent him to the neighboring Teuchern, where Johann Crusius was Rector. According to his own words [6]) it is to be concluded that the young Johann David must have at an early age already pursued thorough musical studies [7]),

if he, before he became a student at the Thomasschule, already "had composed in his 13th year great church music in small places [8]), and directed it himself." The father, who indeed himself was a student at the Thomasschule of the "ex-

1) According to the friendly correspondence of Mr. F. Guttand, teacher in Krössuln.

2) Since the parish records only go back to the year 1721, I must depend on Hiller (see Foreword) regarding the birthday. The matriculation at the Thomasschule in Leipzig can be considered to be an authentic document regarding the year of birth. Another source not stemming from Hiller is Oettinger, Moniteur des dates, Leipzig 1873, VIII, p. 98. There 17 April is indicated as well. Only Fürstenau indicates 12 April in his Beiträge zur Gesch. d. Königl. Sächs. musikal. Capelle, Dresden 1849, p. 120; he nonetheless corrects himself in his Gesch. d. Musik u. des Theaters etc. Dresden 1861, II, p. 101.

3) Kursächsische Volksschulordnungen, Neudrucke, pädag. Schriften, Leipzig 1891, IV, p. 3.

4) According to the friendly correspondence of Mr. Guttand, teacher in Krössuln.

5) Kursächsische Volksschulordnungen, loc. cit., p. 11.

6) See Heinichen's Generalbaß 1728, p. 840 ff.

7) Also see Hiller's Lebensbeschreibungen, p. 128, Leipzig 1784. "Heinichen must have either brought a very good background in music to the school, or have taken great advantage of the instruction of the cantor (Schelle)".

8) By "small places" Teuchern is probably in any case meant as well. Unfortunately no more exact information can be gathered, as according to the friendly correspondence of the rector Meumann, there are almost no archives. The "protocol books of the chapter congregation" contain nothing regarding this.

ceptional composer and musician" [1]) Sebastian Knüpfer (Cantor from 1657-1676) [2]) for eight years and knew how much was demanded in the musical sense of a student [3]), was therefore certainly in the position to provide his son with a competent preparation.

IV. Leipzig — Student at the Thomasschule — Juristic Studies (1696–1705/06).

The "Alma Thomana" — as former students liked to call it [4]), was long considered equal to other schools of Germany as a scientific educational institution, nonetheless as an institution for musical refinement that found support there and which from there found dissemination — was second to none. For the students, of which a great number descended from families of priests and teachers [5]), musical talent was made to be an entrance requirement. It therefore actually happened completely naturally that the priest Heinichen, the former Thomaner, provided his son with entrance into the seminary.

The matriculations of the school list the name Heinichen four times:

1648. 13 October: Michael Heinichen. From Pegau has promised to stay here 6 years.[37]

[37] "Pegaw" [Pegau]

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My age 15 years old.

1649. 26 January: *Christoph Heinichen from Pegau has promised to stay here 1 year.*[38]

1665. 10 April: *David Heinichen from Pegau of Meißen, my age 13 years old, promises to stay here 8 years.*

1696. 30 March: *Johann David Heinichen from Krössuln near Weißenfels,*[39] *his age 13 years old. Promises to stay 5 years. One additional year.*

Of Heinichen's fellow students, only the following are listed here: Christian Umblaufft, later Cantor in Schneeberg; Johann Schieferdecker, later Superintendent in Weißenfels, where he played a

1) Walther, Musikalisches Lexikon, article on Knüpfer.

2) Stallbaum, Nachrichten über die Kantoren etc., loc. cit., p. 69.

3) B. Fr. Richter, Stadtpfeifer u. Alumnen der Thomasschule etc., Bachjahrbuch 1907, p. 49.

4) See A. Schiffner, Die Reihenfolge d. Cantoren a. d. Thomasschule zu Leipzig. Neue Zeitschrift f. Musik, Leipzig 1841, p. 91.

5) B. Fr. Richter, Thomasschule in Leipzig etc., Bachjahrbuch 1907, p. 49.

6/7

great musical role 1); additionally the court Kapellmeister of Darmstadt, Christoph Graupner; then Joh. Th. Römhild, who became Cathedral Kapellmeister in Merseburg, finally the later court Kapellmeister in Zerbst who was received for seven years, Joh. Friedr. Fasch. As fervently and, in comparison to other institutions, in what preferential manner music was fostered can be seen in the school regulations from the year 1634, which prescribed two hours three times a week and one additional hour for musical instruction 2). Heinichen's first teacher was Cantor at the Thomasschule and University Music Director Johann Schelle, under whom he is supposed to have laid "the foundations of his future greatness" 3). However, Schelle's instruction seemed not to have really pleased him, for as he was still in office 4), he was already going to the organist of the Thomasschule, Joh. Kuhnau. Nonetheless, he must have already been in possession of competent knowledge, because he — at that time he was 16 or 17 years old — was able to successfully instruct his fellow student Christoph Graupner in the study of composition 5). When Kuhnau was then chosen as the successor to Schelle, both Heinichen and Graupner continued their studies with him together. According to his general disposition, Heinichen nonetheless kept himself much busier with counterpoint, the non plus ultra 6) of composers at that time, than with exercises on the keyboard, for which, excluding one concerto 7) and one sonata 8), he wrote — so it seems — nothing further. The fact that he was among the most outstanding students is indicated on the one hand by the

[38] "Pegaw" [Pegau]

[39] "Krößeln" [Krössuln]

fact that he enjoyed Kuhnau's personal instruction — in which the cantors were only obliged to the outstanding students [9] — on the other hand, the praise that Kuhnau even bestowed later, when he was already Kapellmeister in Dresden, indicates that the teacher must have been very satisfied with his student. Clearly Heinichen and Graupner were the favorite students and considered family by Kuhnau, or else he would not have trusted them to a fair copy of his concepts and scores.

Under the dire conditions which prevailed among the students of the Thomasschule at that time (Spitta, Bach II, p. 22 ff.), Kuhnau may have been happy to have, concerning Heinichen, a serious young man whom he could de-

1) See Arno Werner, Städtische u. fürstl. Musikpflege in Weißenfels etc. Leipzig, 1911, p. 34.

2) J. Rautenstrauch, Luther u. die Pflege d. kirchl. Musik in Sachsen. Leipzig 1907, p. 343.

3) Stallbaum, loc. cit., p. 71.

4) R. Münnich, Kuhnau's Leben, Sammelb. d. I.M.G., III, p. 517.

5) Mattheson, Ehrenpforte, p. 411. (Graupner's autobiography), Hamburg 1740.

6) Gerber, Lexikon, article on Heinichen.

7) See my Thematic Catalog.

8) The same.

9) Münnich, Kuhnau's Leben, Sammelb. d. I.M.G., III, p. 517.

pend on. — This is the time in which Heinichen, "out of pure desire for counterpoint" hardly found time to "eat, drink and sleep," in that he speculated about the harmonious secrets of music for so long at that time, until he "found the master key to all canons, by means of which he, in a first attempt, composed a quite long sonata for six violins" [1]. Already at this young age the first theoretical capabilities begin to become apparent; he indeed claims to have independently invented the circle of fifths at this time. He clearly states his authorship; he indeed states that he did learn something of Kircher's circle from Kuhnau, however, he learned nothing further of the sort. Only because he believed that the circle of fifths had already been a long-known fact that one had obscured from him out of envy did he not have the courage to publicly declare himself as the inventor [2]. Here one must not think of this as boasting; such a meaning of these words would completely contrast Heinichen's portrayed character. — He did not forget the spirit of music as a result of his theoretical diggings: He also diligently attended the opera house, built by Nikolaus Strungk on Brühl, at which Keiser and Graupner also began their course in addition to him. Here it was particularly Melchior Hoffmann's operas [4] which began to have an influence on his later work and which worried his teacher Kuhnau so much [5]. — The already often said and well-known facts about the lively musical life which was prevalent in Leipzig at the time remain to be repeated about the opera, the musical associations among the students with Telemann at the top, about the musical performances in the university church etc. It is sufficient to say that Heinichen found adequate opportunities and incentives to continue to educate

*himself theoretically and practically. Nonetheless, he was not born into the musical profession; for it was not because it was at that time respected [6]) of the better musician that he had studied at the university for a few semesters that he was matriculated by the juristic faculty in the summer semester 1702 [7]) as Non-Jurist (**non iuratus**) and in the following winter semester as Jurist (**iuratus**) — rather in order to later practice the legal profession. How long he studied*

1) Heinichen, Generalbaß, p. 935 ff. See also my Thematic Catalog.

2) Heinichen, loc. cit., p. 840 ff.

3) Kretzschmar, Sachsen in der Musikgeschichte, p. 27 (Grenzboten 1895).

4) Mendel, Musikal. Conversationslexikon, vol. V Berlin 1875.

5) Münnich, Kuhnau's Leben, Sammelb. d. I.M.G., III, p. 513 ff.

6) Engelke, biography of Fasch, Sammelb. d. I.M.G., X, p. 267.

7) Erler, Die jüngere Matrikel d. Universität Leipzig, Leipzig 1909, II, p. 169. "Heinichen Joh. Dav., Cresla Misn. dp. i. S. 1702 M. 88, prom. 16 gr. i. W. 1702 M. 47". — "Cresla Misn. = Krössuln, de natione Misnensium". — "dp." = depositus; there were non iurati or depositi, iurati or promittentes. "M 88" = number, which goes to the matriculated in his nation (I.B.S. V). "16 gr." = 16 Groschen fees.

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cannot be determined with certainty, since at that time there were not any ex-matriculations. Of course, he had to follow the canonical path in order to be able to become a lawyer. To this end, in addition to the Triennium among other things, a juristic examination was required — namely, the Advokatenexamen [1]) introduced in the year 1692 and the composition of a dissertation, which was, however, not directly by itself connected to the Dr. iur. Attempted research into the written examinations of Heinichen in the files of the University Archive have remained inconclusive [2]). Additionally, there is neither a private [3]) record of the dissertation of former students in Leipzig nor any note regarding it in other [4]) sources taken into account. However, because Heinichen studied with great success [5]), it is to be assumed that he passed his exams in the winter semester 1705/6, thereby receiving his qualification to practice law. His practice then began near his hometown, in Weißenfels.

V. Weißenfels — Second Sojourn in Leipzig — Naumburg-Zeitz — Brunswick? — Until Journey to Italy (1705/06–1710).

The reason why Heinichen chose his future place of residence to be Weißenfels can probably be discerned from the fact that on the one hand he would be located in the direct vicinity of his hometown Krössuln — which could namely be reached from Weißenfels in two hours — on the other hand he may have been attracted to the artistically minded court in Weißenfels. It is possible that he already became familiar with the musical situation in Weißenfels as a student; for the influence that Leipzig, after the founding of the opera in the year 1692, attained on the artistic life in Weißenfels was primarily due to students from Leipzig who came over to Weißenfels as singers or instrumentalists to Gastspiele, or in order to take a longer sojourn. Arno Werner [6]) reports on the musical life and activities

of the time in Weißenfels in his "Städtische und fürstliche Musikpflege in Weißenfels" 7) in an exhaustive, thorough and diligently worked out portrayal. — Under the artistically versed prince, the duke Johann Georg (1697-1712),

1) See Münnich, Kuhnau's Leben, loc. cit., p. 507.

2) Correspondence of the Juristic Faculty to the author.

3) According to the friendly correspondence of Dr. Schering.

4) Sicul, Neo-Annalium Lipsiensium, address books of the city Leipzig in the city library among others.

5) Hiller, loc. cit., Lebensbeschreibungen, p. 130.

6) My research in Weißenfels was supported in a fashion deserving of thanks by Prof. Werner in Bitterfeld, Councilor Junge and Senior Teacher Schröter in Weißenfels.

7) Leipzig 1911.

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splendid festivals were celebrated at the court in which one spared no costs. There were operas with manpower engaged externally, Singspiele, musical comedies, Morgenständchen, serenades: in short, music in all of its abundance. Concerning the musical circle, only a few well-known names are given: the court Kapellmeister Joh. Philipp Krieger, the vice Kapellmeister Gottfried Grünewald and the city organist Christian Schieferdecker. In addition, reputable musicians came from outside who sought and also found a relationship with the musical life of Weißenfels. — Finding any trace of Heinichen's work as a lawyer was, despite all research, not possible. Nothing can be determined from the materials in the archives either about the beginning of his official practice, through which his settling in Weißenfels could be determined exactly, or about any juristic acts whatsoever 1). There is also no evidence of the fashion in which — or whether at all — he was involved in the blooming musical life during his stay there. One can only conclude on account of his later successes as a composer of opera in Leipzig that he "did not neglect the muses in exchange for corpus juris" 2) and continued to refine and broaden his musical skills. It is also very likely that Heinichen, whose later position as Kapellmeister in Dresden was exclusively due to his artistry in composing cantatas, schooled himself there in the cantatas of Joh. Phil. Krieger, who was very prominent in that area. Heinichen was personally close to the Kapellmeister, Krieger — or else he, considering his character, would not have performed a cantata composed by Heinichen in 1711 on Michaelmas a few years later 3). In addition, he seems to have indeed had a certain reputation as a basso continuo teacher — at least Walther and Gerber 4) report that the later Kapellmeister in Merseburg and Rudolstadt, Christoph Förster, quite specifically continued his studies of basso continuo and in composition with Heinichen. — Worth noting is also the fact that, already at the beginning of his stay in Weißenfels, his mother died on 9 July 1706 at the age of 50 in nearby Krössuln. — In any case, in the two following years Heinichen met with Reinhard Keiser. He was coming from his birthplace Teuchern in the vicinity, staying on visits for weeks at a time with his former teacher, the city organist

already mentioned above, Schieferdecker [5]), in whose hospitable home both

1) The Magistrate of the city Weißenfels to the author. See my sources named above as well.

2) Gerber, Lexikon, article on Heinichen.

3) Werner, loc. cit., p. 145.

4) See their lexica, articles on Förster.

5) F. A. Voigt, Reinhard Keiser. Vierteljahrsschrift f. Musikwissenschaft, vol. VI, p. 178.

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*may have found artistic motivation. In 1711, when Keiser had again returned to Hamburg, Heinichen's opera "**Der Carneval von Venedig**" was performed there.*

*Soon it would become apparent that Heinichen was not born to be a lawyer. His love for music, connected with his proficiency, brought about in a short time his full transition to the art. The external cause of this were arguments which had already broken out in 1708 [1]) between the heirs of the theater director in Leipzig, Strungk, the owner of the theater building, and the Kapellmeister and composer Melchior Hoffmann. The opera singer Samuel Ernst Döbricht took the side of the heirs as the son-in-law of Strungk, and he took over the direction and convinced Heinichen to be unfaithful to jurisprudence and to compose a few operas for his theater. Heinichen did not resist the proposition; he came over from Weißenfels in 1709 [2]) and "not only wrote several operas with not marginal approbation for the theater there, but also took over the direction of the one **Collegium Musicum**, which at that time was held in the Lehmann coffee shop on the market." — From this information of Gerber's it is not at all possible to determine that Heinichen also took over the direction of the opera, as Engelke claims in his Fasch biography in which the above quote is given as a source concerning this. However, the Dresden author on music Albert Schiffner [3]) also writes that Heinichen, in addition to the direction of the "großes Concerto," was responsible for that of the opera as well. In reality, however, the later Dresden Court Concert Master Pisendel was substituting as Kapellmeister during Melchior Hoffmann's journey to England.*

*During the Easter Mass of 1709, Heinichen emerged with two operas, "**Mario**" and "**Der Carneval von Venedig**." The fact that he debuted with success as an opera composer is indeed attested by the fact that the "**Carneval**" was occasionally repeated on 5 Dec. for the anniversary celebrations of the university [4]), and additionally, that Heinichen composed for the opera in Naumburg "**Olimpia vendicata**," which came to be performed there during the Naumburg Trade Fair of the same year [5]).*[40] *— In addition to his activity as a composer, he nonetheless kept himself busy with his theoretical studies which he*

1) Opel, die ersten Jahrzehnte d. Oper zu Leipzig. Neues Archiv f. sächs. Gesch. und Altertumskunde, vol. 5, Dresden 1884, p. 119 ff.

[40] "Peter-Paul-Messe" [Naumburg Trade Fair]

2) Engelke, Faschbiographie, S. d. I.M.G., X, p. 272.

3) A. Schiffner. "Aufsätze über Musik" in manuscript in the Royal Public Library of Dresden. Signature: Msc. Dresd. e 196.

4) "Historische Beschreibung der weltberühmten Universität Leipzig" etc. "Leipzig 1710 bey Gleditsch," p. 115 (see Part II, No. 1).

5) See my Themat. Catalog "Operas."

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*had already begun as a student of Kuhnau, which he now completed and which he had published in Hamburg in 1711 with the title "Newly invented and comprehensive instruction ... on the acquisition of basso continuo 1)" etc. Heinichen's reputation and significance grew so significantly as a result of his three operas that the Duke Moritz Wilhelm recruited him to his court in Zeitz and commissioned him for a new opera in the following year, namely "**Der glückliche Liebeswechsel oder Paris und Helena**," which was also staged in Naumburg in the same year. But the 27-year-old court Kapellmeister did not consider resting on his laurels; in the same year, on 7 July, he submitted his request for dismissal that he not only presented to the Duke, but also to his wife, the Duchess Maria Amalia. The wording of the two letters is as follows 2):*

1.

"Most Highly Honored, Most Serene Prince and Lord, Lord Moritz Wilhelm, Posted Administrator of the Naumburg Diocese, Duke of Saxony, Jülich, Cleve and Berg, also Engern and Westphalia, Landgrave in Thuringia, Margrave of Meißen, also Oberlausitz and Niederlausitz, Princely Count of Henneberg, Count of the Mark and Ravensberg, Lord of Ravenstein etc.

My Most Gracious Prince and Lord.
Most Highly Honored Serene Duke,
Most Gracious Prince and Lord.

His Serene Highness deign to recall most graciously, the fashion in which I had the great blessing this year and last to serve His Serene Highness with my modest composition at the Naumburg opera; whereby I can imagine myself being even more blessed if His Serene Highness took a gracious liking to the diligence I applied there at all times. Seeing, however, that I am now disposed to continue to refine my music, and to this end over the summer and in the future etc. am willing to visit German courts and Kapellen — His Serene Highness might, however, principally second my planned travels through a most gracious letter of recommendation — for this reason my most humble and modest request, that His Serene Highness deign to recommend me externally most graciously as composer of those operas, and considering such a gracious provision, to make my trip prosperous. I, nonetheless, would imagine it to be the greatest blessing in the world, if I could provide most humble services either in absentia or upon my return to His Serene Highness

1) See my Themat. Catalog.

2) The first letter is printed by La Mara, Musikerbriefe I. [p.] 155, the second

found by myself in the Staatsarchiv in Dresden and printed here for the first time.

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with my modest composition or my studies; in such a way I shall be content to die

Most Highly Honored, Serene Duke,
Most Gracious Prince and Lord
His Serene Highness,

Zeitz, 9 Jul. 1710 *most humbly*

Johann David Heinichen
Composer"

2.

"Most Serene Princess and Lady, Lady Maria Amalia, Born of Royal Lineage in Prussia, and Electress to the Margravess of Brandenburg, Duchess of Magdeburg, Married Duchess of Saxony etc.
My Most Gracious Princess and Lady.
Most Serene Duchess,
Most Gracious Princess and Lady.[41]

Her Royal Highness deign most graciously to be informed of the fashion in which I am predisposed to visit German courts and Kapellen in order to continue to refine my music; to which end I am also most humbly obliged to request of Her Royal Highness's Most Serene Husband, a most gracious letter of recommendation. Seeing that I hold in special trust Her Royal Highness as such a high and praiseworthy lover of music, Her Royal Highness would not ungraciously look upon him who is willing to attempt something and to profit daily. For this reason my most modest humble request is issued to Her Royal Highness, that She deign through Her most gracious blessing to recommend me most graciously to Her Most Serene Husband. I, nonetheless, would imagine it to be the very greatest blessing in the world, if Her Royal Highness continued to take a most gracious liking to my humble composition, in such a way that I oblige myself to Her Royal Highness to the very most modest services, and remain

Most Serene Duchess
Most Gracious Princess and Lady
Her Royal Highness
most humbly

Zeitz, 9 Jul. 1710 *Johann David Heinichen"*

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[41] "» *Der Durchlauchtigsten Fürstin und Frauen, Frauen Marien Amalien, gebohrner aus Königl. Stamme in Preüßen, und Churfürstl. derer Marggräfin zu Brandenburg, Herzogin zu Magdeburg, vermählten Herzogin zu Sachßen*« etc.
Meiner Gnädigsten Fürstin und Frau.
Durchlauchtigste Herzogin,
Gnädigste Fürstin und Frau. . . . "

Heinichen therefore wanted to seek out German courts and their Kapellen to further his education. The Duke Moritz Wilhelm dismissed him and gave him the requested recommendation, namely to the Duke Anton Ulrich of Brunswick and Lüneburg. A copy of this previously unpublished letter of recommendation is located in the Hauptstaatsarchiv in Dresden [1]; it reads as follows:

"To
Duke Anthon Ulrich of
Brunswick and Lüneburg.[42]
p.p.[43]

Johann David Heinichen has composed for us several operas up to the present in such a way, that one could be satisfied with them, and he is now predisposed to visit several noble German courts and their Kapellen for the further exaltation of music. Just as he now specifically hopes to profit from His Highness's court and, in order to make an even greater impression, has sought recommendation most humbly; and so we have not put ourselves in opposition to him — much more we recommend him to His Graciousness and should like to remain disposed to His Highness to all of the most amicable services.

Moritzburg on the Elster
10 July 1710."

The dating of 10 July seems to indicate that Heinichen's request for dismissal to the duke — who was at the time staying at the Saxon castle Moritzburg, which was the stage for brilliant festivals under August II and August III — did not come unexpectedly. According to the content, Heinichen therefore intended to first go to Brunswick, where in the near future, on the occasion of the marriage of the arch prince August Wilhelm, special celebratory events were impending [2]. However, all attempted research in the libraries and archives [3] there have turned up a negative result. Heinichen chose the extremely convenient opportunity offering itself at that time — to be able to undertake the, at that time, obligatory journey to Italy — over the attending of German courts.

1) The writing which I found is printed here for the first time. Signature: Korrespondenzen des Herzogs Moritz Wilhelm etc., 1710-1712, loc. 8590, fol. 25.

2) Chrysander, Gesch. d. Braunschweig-Wolfenbüttel'schen Kapelle u. Oper. Jahrbuch f. musikal. Wissenschaft, vol. V, 1863, p. 261.

3) Here I have to thank Prof. Mack and Ernst Stier in Brunswick, as well as Dr. Bürger in Wolfenbüttel for their amicable help. Dr. Gustav Friedrich Schmidt in Munich as well, who occasionally presented research on his work concerning Schürmann for several months in the documents in the archives of Brunswick and Wolfenbüttel.

[42] "»*An*
H. Herzog Anthon Ulrich zu
Braunschweig und Lüneburg. . . . "

[43] perge, perge [etc.]

VI. Italy: Venice — Rome — Florence — Venice (1710–1717).

*To the question of why at that time a journey to Italy was indispensable for the musician, although it in itself resulted in effort, danger and incurred costs, Heinichen answers [1]) that it would not occur in order to go and retrieve the musical science or to fish out musical talent, rather singularly and simply in order to "regulate the gusto." "Gusto" is for him not only the very most useful, but also the very rarest gem, on par of the musical "**lapis philosophorum**" and the main key to musical secrets through which one can awaken and move the human emotions and win over the senses. That there were, however, also artists at the time who sought this gusto, this final musical refinement, not in Italy — indeed even boasted of not having been there — this is demonstrated by the following interesting lines of text [2]): "Of Concert Master Graun it is true that he was paying visits to Tartini for a half a year during his stay in Italy. He admits, however, honestly, that he upon his return later in Dresden was less popular than before, and in order to reach approbation again, had to return to the taste of the famous Pisendel, his former teacher ... In addition, Mr. Quanz [sic] tended often to say: "That he who goes to Italy to hear the music there must bring a fine sense of judgment with him, in order that he not be spoiled ... and Mr. Benda where he resides did not see nor hear Tartini. In contrast, he considers himself to be fortunate to have never been to Italy, and nonetheless more rightly so, seeing how much more praiseworthy it is to be a successful original than a copy." —*

When Heinichen had already been recommended to Brunswick by Duke Moritz [3]) he found a patron in Zeitz, a certain councilman Buchta, who offered the famous Kapellmeister to take him with him free of charge

1) Generalbaßschule, 1728, p. 23, footnote.

2) Gedanken über die welschen Tonkünstler ... an den Herrn Verfasser des kritischen Musicus an der Spree. Halberstadt 1751, p. 19.

3) The fact that, in some accounts, the beginning of this journey is indicated as being "around 1711" could probably be attributed to the authors inattentively copying; for in their accounts, after Heinichen's success as an opera composer in Leipzig, Naumburg and Zeitz is discussed, the writing of the smaller Basso Continuo Instruction is mentioned, which was said to have appeared in Hamburg in 1711, the journey to Italy is then indicated with the words "around this time." This is where "around 1711" came from. Walther, the oldest source, which Hiller also bases his work on (see my Foreword), indicates 1710. Assuming the year 1710 also explains why no trace of Heinichen can be found, neither in Brunswick, nor at the courts which he otherwise could have visited. — Unfortunately, the documents are completely missing information about the councilman Buchta. Those which address the court affairs in Zeitz have for the most part been destroyed. The parish records of the castle congregation, which the middle-school teacher K. Braun in Zeitz was friendly enough to look through, or those parish records of the other congregations used by Prof. Werner, do not contain the name Buchta at all.

to Venice [1]). Heinichen took this convenient opportunity with joy.

In Venice, his artistic achievements were soon appreciated so much that he was commissioned to write two operas for the theater Sant' Angelo. However, he got into a dispute with the impresario regarding their performance, which led to a legal process. Italian composers may well have conspired against the German musician out of competitive jealousy. Heinichen had taken up residence at an inn, ***Allo Scudo di Francia****, and gotten to know a German countryman there, the cooper of the inn, named Kühnlein. This man, who had been helpful to him in various ways during the beginning of his stay in Venice, promised to represent Heinichen in the legal process that was to ensue and to advance the necessary costs as well. Heinichen then went to Rome.*

"There fate would grant him," as Hiller (Lebensbeschreibungen p. 134 ff.) reports, "no good fortune. He either lacked the ability to push his way forward in society and to make immediate acquaintance with everyone or did not want to apply this ability. Therefore, he lived in Rome quite unknown and tucked away. Most of his social interaction was with a certain abbot. ... He once predicted to our Heinichen that, on a certain day, which he named at once, some special fortune awaited him. ... Because, however, no one contacted Heinichen that whole day to bring him a message of unexpected luck, he became angry at the abbot whom he had indeed trusted to some extent before and went out in the evening fully annoyed. But when he came back home quite late, he saw written on the door to his room that someone wanted to talk to him at a specific location. He could not guess who the message was from; he nonetheless made his way to the specified location and found out that Prince Leopold of Anhalt-Köthen, who was traveling through Italy at the time, wanted to accept him as his composer and take him with him to continue on his journey. Perhaps the abbot himself recommended Heinichen to the prince — or through another person; and then it was easy to play the soothsayer to him. — This Prince Leopold was a great

1) The most conflicting reports exist about the time following then, from the departure until early in the year 1712. It is, for example, not possible that Heinichen only had met the prince Leopold of Anhalt-Köthen in Rome after the performance of his opera in Venice in 1713, since the prince had already been in Rome in the previous year. The accounts handed down of Heinichen's time in Italy display in general a somewhat anecdotal character. My account, most probable according to the state of facts and the most naturally occurring account, temporarily cannot be proven for this time, since up till now I have only received two answers, both inconclusive, to all of my direct queries in Italy.

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connoisseur and patron of music; he played the violin himself not badly and sang a good bass. He is, after all, the person in whose service Joh. Seb. Bach later worked for several years as Kapellmeister. Heinichen took the prince's offer even more gladly, as it gave him the opportunity to travel through the remaining provinces of Italy. It seems that he did not, however, remain in the service of the gentleman for long; for he did not return to Germany with him, but rather came back to Venice again after a while. There he found out that he had won

the above-mentioned process, and that the theater manager not only had to pay the required fee, but also had to take on all costs and damages caused by delay. All of this is supposed to have amounted to 1600 Venetian ducats."

*The prince Leopold stayed in Venice from 28 January until 12 February 1712, before he traveled to Rome [1]). His stay in Rome lasted from 2 March until 6 June. From there, the prince made his way to Florence where he stayed from 17 June until 12 July. How long and where Heinichen accompanied the prince cannot be determined. It is certain that he did not return with the prince to Köthen early in the year 1713, but rather stayed in Venice. There, during the Carneval 1713 [2]), the operas "**Mario**" or "**Calfurnia**" and "**Le passioni per troppo amore**" were performed. In the small theater Sant' Angelo, one had to adjust oneself according to the circumstances. The performances took place as they could, not as they should, as the author of the libretto Matteo Noris notes in the foreword to "**Le passioni per troppo amore**" ("**We present to you in the small theater in S. Angelo, and we present it to you as we can, not as we ought to**").*[44] *— Heinichen is, after Händel, who had traveled Italy directly preceding him [3]), the second German composer who could boast of having penetrated the public arena as an opera composer in Italy. The degree of success this occurred with can be seen from the fact that Heinichen's operas were requested again from the public after having been taken off the schedule, and then were supposed to have been performed as often as hardly any other opera had been [4]). And in that, Heinichen had no less formidable competitors than Carlo Francesco Pollarolo, Antonio Lotti and Francesco Gasparini, who were composing for the twelve theaters [5]) in Venice. — During that time*

1) According to a travel invoice located in the Herzogliches Haus- und Staatsarchiv in Zerbst, which Spitta used as a source in the Bach biography (II 613). I am thankful to Privy Councilor Wäschke in Zerbst for supplemental information.

2) See my Thematic Catalog "Operas."

3) Chrysander, Händel, Leipzig 1858, I, p. 151.

4) See Hiller, loc. cit., Lebensbeschreibungen, p. 133.

5) Fürstenau, Geschichte der Musik . . . zu Dresden, loc. cit.

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the later Kapellmeister in Gotha, Gottfried Heinrich Stölzel visited, who had entered the University of Leipzig in 1707 [1]) and was familiar to Heinichen. Stölzel spent most of his time [2]) during his journey through Italy in Venice, in addition to Florence and Rome. Here he began to profit significantly from his contact with Heinichen, with whom he, among other things, visited the four Venetian conservatories [3]) and in this fashion made the acquaintance of the directors. These were the voice pedagogue Michel Angelo Gasparini, the violinist Antonio Vivaldi, the Kapellmeister Antonio Biffi and the already mentioned composer Francesco Pollarolo.

A focal point of the artistic life of Venice at the time was the house of a rich merchant, Bianchi, whose spouse Angioletta was a fantastic singer and

[44] The quote in parentheses was originally in Italian.

keyboardist; she had been a student of the conservatory ***Degl' incurabili****, the same at which Johann Adolph Hasse later became teacher and Kapellmeister. Heinichen found acceptance in this circle of artists. The lady of the house took a liking to his cantatas, of which many were composed in that time. The Saxon electoral prince Friedrich August, the son of August the Strong, stayed in Venice from early in the year 1716 until the fall of the following year on a journey through Italy. He socialized frequently with this illustrious circle of artists, in which the most famous singers and instrumentalists performed the works of the most well-known Italian composers. The spouse of Bianchi, the patron of Heinichen, frequently sang his cantatas to the electoral prince, which very much appealed to the artistically enthusiastic prince. For a birthday celebration for this electoral prince (17 October) arranged by the merchant, Heinichen composed a serenade which, as Hiller writes, "was to be performed on that day in front of the house (of the merchant), which was located on the Grand Canal . . . on the water. The public gathered for this performance in great numbers on the bridge and along the canal. Just as the first aria began, the clocks of the city began to strike. The public, which was prevented from listening as a result, began to show its discontent with the situation and created such a loud noise, that one could no longer perceive anything at all from the music.*

1) Hiller, Lebensbeschreibungen, p. 257.

2) Mattheson, Ehrenpforte, p. 344.

3) Regarding the circumstances at these institutions, see Burney, Tagebuch einer musikalischen Reise, Hamburg 1772, p. 101 ff. In addition, Musikal. Realzeitung, Speier 1788, pp. 108-112, 169 ff. Christoph Maier (Beschreibung von Venedig, Leipzig 1795, II, p. 344) writes: "These girls . . . have their so-called protettori, who richly supply them with everything that pertains to comfort and luxury. They gathered in the evening in the social halls of the conservatories, where one entertained oneself with music and other delectations which did not always have the character of innocence." "There were indeed cases where a few became pregnant or left with their lovers" (Realzeitung). — See also the article Konservatorium in Riemann's Lexikon.

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Signora Angioletta immediately requested that the public be quiet and continue listening. Everything became calm again; but the public asked to hear the first aria one more time, upon the completion of which a great roar of applause then followed in the public —[45] *just as the entire serenade was greeted with not marginal applause. The electoral prince also liked the music so much that he immediately offered Heinichen work in his service," which he accepted with the title of "Electoral Kapellmeister." How unlikely, however, the hiring of Heinichen directly after this birthday celebration is, is proven by the date of the application for employment, which reads as follows 1):*[46]

[45] Compare to Hiller's original: "bei deren Erledigung" [upon the completion of which] to original "bei deren Endigung" [at the end of which]; "beim Volke" [in the public] to original "vom Volke" [from the public].

[46] The original is in French.

Frédéric Auguste, Royal Prince of Poland and Elector of Saxony.[47] ***With the consent of His Majesty the King, my Father, I have committed to his service Jean David Heünichen as Kapellmeister, that is to say, to compose music for all that will be necessary, in accordance with the obligations of the Kapellmeister. His wages will be twelve-hundred crowns or 1800 florins of the Empire per year, and the salary will begin in the month of August 1716. He will enjoy in accordance with the present terms and conditions the protection and prerogatives which are enjoyed by other current servants of the King and it will be recognized as such by all those to whom they belong. In faith whereof, I signed this with my own hand and sealed it with my seal of arms.***

Completed in Venice, 28 August 1716.

Frédéric Auguste

According to this then, Heinichen was employed in the service of August the Strong from 1 August 1716 on. All other indications are combinations that have not been proven, which can be bolstered by the order of August the Strong which follows further below 2). — The electoral prince, who entertained his own chamber music in Venice, which the violinist Pisendel led from April until December 1716 3), took Heinichen meanwhile into his personal service.

VII. Court Kapellmeister in Dresden (1717–1729 †).

After the acquisition of the Polish royal crown by August the Strong, a glorious era of Saxon court and artistic life began for Dresden, as is known. — For the founding of an Italian opera, the electoral prince hired in Venice a large ensemble of Italian

1) Original in the Hauptstaatsarchiv in Dresden.

2) Fürstenau proceeds, for example, unbelievably naïvely. First he has the electoral prince born 7 Oct. 1697 instead of 17 Oct. 1696, then he uncritically adopts the above statements of Hiller: birthday celebration in ***Oct.*** *1716,* ***after*** *this celebration Heinichen's appointment on 28* ***August*** *1716. — II, p. 98, footnote ff.*

3) A copy in the Hauptstaatsarchiv in Dresden loc. 907 "Die Operisten, Musicos" etc.

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musicians, who departed from Venice to Dresden on 5 September 1717. The artists were all only obliged to one year, only Heinichen rose to the status of the court Kapelle and was given life tenure. In any case, he began his service in the beginning of the year 1717 — at least this assumption is supported by the fact that Heinichen is requested by Mattheson 1), to send in his autobiography in order to soon include it in the "Ehrenpforte." However, the first authentic information about his presence at the court is the following order by August II:

[47] "**Frédéric Auguste, Prince Royal de Pologne et Electoral de Saxe.** ..."

To the General-Accis Collegium:[48]
p.p.[49]

Considering Johann David Heunichen has been taken into the service of His Royal Highness as Kapellmeister and has been promised as a monthly salary 150 florin or, currently, 100 Thaler, which also has been paid to him for 5 months from August until the end of December of last year in Venice; in hindsight of this, it is our most gracious desire that You may make available and pay to him this invoiced monthly salary of 100 Thaler from the beginning of the current year on or until an ulterior order out of our General-Accis surplus budget against his receipt, by virtue of this permissibly prescribed, in addition that for this nothing is ever taken for the poorhouse.[50]

Dresden,[51] *28 July 1717.*

Graf von Flemming

Heinichen was substitute for the Kapellmeister Antonio Lotti at the Italian opera, but otherwise was, according to his own words, also of equal rank to his colleague, the Kapellmeister of the royal chapel and chamber music, Joh. Christoph Schimdt, who is supposed to have received the title in 1717 of "first or Oberkapellmeister." 2) In his Basso Continuo Instruction (1728, p. 960), he expresses himself regarding both of their respective ranks in the following fashion:

"One should not consider it to be a reproachable ambition if I, in closing this work, remind that in more than one published work the malpractice has occurred that one has, in naming both Kapellmeister Schmidt and Heinichen in Dresden, given the first the title of Oberkapellmeister. Seeing, however, that the latter has never been subordinate to an Oberkapellmeister

1) Mattheson, Das beschützte Orchestre, Hamburg 1717, Einleitung, "written in Hamburg on 21 February".

2) According to Fürstenau. I have not found an official confirmation. II, p. 15.

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— nor has the former (not to mention all the reasons) even claimed such — and therefore publicly declares it: in such a way one should like to disabuse good friends of their opinion."

The fact that there was, nonetheless, a rivalry between the two Kapellmeister — Quantz reports in the following words in his autobiography: "The Kapellmeister Schmidt indeed promised to teach me the art of counterpoint: however he hesitated from one time to the next — until eventually nothing became of it. I did not dare talk to the Kapellmeister Heinichen out of risk of offending the former, the more so as they were not the best of friends anyway" (Marpurg). — The Kapellmeister were in charge of directing the large concerts at the court, the music for the church, the theater and the royal dining, and also had the primary

[48] *"An das General-Accis Collegium: . . . "*
[49] per procurationem [by agency]
[50] Graf von Flemming is referring to Heinichen's exemption from a tax to support the local poorhouse.
[51] "Dreßden" [Dresden]

supervision of the education of the choir boys at the chapel. — Of the great number of famous artists who belonged to the court Kapelle at the time, only the following are listed here as a reminder: the violinists Fr. M. Veracini, Volumier and Pisendel, the flautist Buffardin and Hebenstreit, the inventor of the pantalon; in addition the famous lutist Sylvius Leopold Weiss and Joh. Joach. Quantz, the later flute instructor of Frederick the Great. In addition to these came composers such as Ch. Petzold, J. D. Zelenka and G. A. Ristori.

The visit of Joh. Seb. Bach occurred during the time of Heinichen's first year of activity in Dresden, when the well-known episode between Bach and the French keyboard and organ player Marchand took place. — Also noteworthy in addition is the fact that Pisendel, who had returned from Italy in September, began studies in composition and counterpoint under Heinichen. However, the all-too-great faculty for imagination of the Kapellmeister soon destroyed this profitable undertaking (Gerber, Lexikon, article on Pisendel). — On 7 December, Heinichen addressed a longer letter, which will be discussed later, to Mattheson in Hamburg which asked him about his "opinion of solmization and the modes." [1])

1718 — In the following year, the first symptoms of his inherited disease begin to show, tuberculosis, of which up until the year 1719 both his brothers, a sister and four offspring of his siblings died [2]). For the ill composer Heinichen, Zelenka takes over the church service, which he and Heinichen are alternately responsible for from now on [3]).

1719 — At the very beginning of the year 1719, Heinichen had

1) The letter is printed in Mattheson's Critica musica, II, p. 122.

2) Inscription of the gravestone in Krössuln (see above p. 4).

3) Fürstenau, loc. cit., II, p. 75 among others.

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*to mourn the death of his father, who died on 17 January in Krössuln. Heinichen may have more frequently been in his hometown and in such renewed old relationships in Teuchern and Weißenfels and at the same time may have met his later wife. — Around the end of the year, in September, there was a lot to be done for the court Kapelle on the occasion of the splendid four-week marital celebrations of the electoral prince. Operas and ballets interchanged with concerts, cantatas and serenades in an almost unbroken cycle. On the third, the newly built opera house was opened with the performance of the opera of Lotti's already staged earlier "**Giove in Argo**." On 10 September, Heinichen emerged with a cantata "**La Gara degli Dei**" (see my Thematic Catalog) which was performed around 5 o'clock in the evening [1]) in the garden of the Japanese Palace. A few days later, on the 18th, the Dianenfest took place, a water hunt by the Elbe Bridge [2]).*[52] *The court heard there a new cantata of Heinichen's, "**Diana sul' Elba**," that was performed by the members of the Italian opera and the Kapelle, which was led by Heinichen, on a noble ship built for that occasion that came across the Elbe from the opposite shore. With these two cantatas,*

[52] "Wasserjagd" [water hunt]

Heinichen had such great success that he immediately received a bonus of 300 Thaler annually, through the following order of August the Strong:

> *"To the General-Accis Collegium: That the Kapellmeister Heunichen shall be paid an annual bonus of 300 Thaler from 1 Sept. 1719 on, in addition to his current salary.*[53]
>
> *p.p.*[54]
>
> *We have graciously decided to increase our Kapellmeister Joh. D. Heunichen's current salary from 1200 Thaler by an annual bonus of 300 Thaler. We now graciously desire that You should like to make available to him from our General-Accis budget from the surplus monies in addition to the annual current 1200 Thaler, 300 Thaler more annually, and as such in summary from 1 September of this 1719th year on, an invoiced one thousand five hundred Thaler annually, 125 Thaler monthly in advanced against his receipt, paid by virtue of this reckoning permissibly prescribed, in addition for this bonus that nothing is ever taken for the poorhouse.*[55]
>
> *Dresden, 27 September 1719.*
>
> *A. R. Manteufel"*

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1) Fürstenau, Geschichte etc., II, p. 142.

2) Vehse, Gesch. d. Höfe d. Hauses Sachsen. Hamburg 1854. Part V, p. 41 ff.

22/23

*It is of further interest that Georg Friedrich Händel took part in these festivities on his search for manpower for the London Opera 1). — On the 30th the celebrations came to a close with a French play, and the court departed to the castle Moritzburg for a hunt lasting from 4 — 12 October. On the 7th, during the feast, a serenade of Heinichen's was performed. On the score is written in Heinichen's handwriting, "**Serenata di Moritzburg li 6 Ottob. 1719**." According to this then, the performance took place one day earlier than Fürstenau indicates.*

Around this time, Heinichen received a visit from two old acquaintances: Christoph Förster, his former student in Weißenfels, visited him and stayed for a longer period in Dresden 2), and a former colleague from his days as a student from Leipzig, Georg Philipp Telemann, says 3) that he was staying there during the performance of the serenades among other things. Among the performers of these serenades was Karl Heinrich Graun 4), at that time a student of the Kreuzschule, at which among other things Heinichen's smaller Instruction in Basso Continuo was in use as a textbook 5). The students of the Kreuzschule functioned as reinforcement in the choirs of the opera, and Heinichen specifically may have made a lasting impression on Graun 6).

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[53] *"An das General-Accis Collegium: Daß dem Kapellmeister Heunichen zu seinem bißherigen Tractement annoch eine Zulage jährl. von 300 Thlr. vom 1. Sept. 1719 an gezahlet werden soll. . . . "*

[54] per procurationem [by agency]

[55] Manteufel is referring to Heinichen's exemption from a tax.

*1720 — During the Carneval of the following year, a newly composed opera by Heinichen, "**Flavio Crispo**," was supposed to be performed. In a rehearsal carried out for this, which took place in the presence of the intendant of court music, Baron v. Mordaxt, "the singers Senesino and Berselli engaged in a clumsy escapade of virtuosi," as Quantz reports [7]). They argued with Heinichen over an aria, in which he was accused of making mistakes in declamation, and Senesino is supposed to have torn up the role of Berselli and thrown it in front of Heinichen's feet. Heinichen had this incident reported to the king in Wschowa in Poland through the Oberhofmarschall.*[56] *Meanwhile, the dispute was lightened by the Oberinspektor of Civil Buildings, Count of Wackerbarth, upon the orders of the crown prince. Both singers, who had nonetheless already negotiated with Händel regarding a contract with the London Opera [8]), had to apologize in the presence of some of the most highly regarded members of the orchestra. Notwithstanding, the king ordered the entire Italian opera community to be dismissed for their presumptuousness and their additional*

1) Chrysander, Händel, II, p. 16 ff.

2) Gerber, Lexikon, article on Förster.

3) Mattheson, autobiography in Ehrenpforte, p. 354.

4) Forkel, Musikalisch-kritische Bibliothek, III, p. 286 ff., Gotha 1779.

5) See Mennicke, loc. cit., p. 452.

6) A. Mayer-Reinach, C. H. Graun als Opernkomponist. Sammelb. d. I.M.G., I (1899-1900), p. 450.

7) Hiller, Lebensbeschreibungen, loc. cit., p. 216.

8) Marpurg, Beiträge etc., Berlin 1754. I, p. 210 ff.

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arrogance exhibited for show. And with this, the interim disbandment of the Italian opera was done.

*The score to "**Flavio Crispo**" is unfinished, which is probably due to the incident above. Heinichen now found no further opportunity to work for the opera, which was only to arise anew under his successor Hasse, for which reason his interest shifted primarily to sacred music, and in the time following a large number of his sacred compositions originated. He is supposed to have had the habit, after the performance of a new composition, to write the criticism down which arose and was known to him in his so-called "black register." One time, as the opinion of a musician came to his ears that all his compositions start with the third, he is supposed to have recorded in the black register: "This is actually true. One must attempt in the future to improve in this and not do this anymore." The intermediary [1]) of this story complains that the concertmaster Pisendel threw Heinichen's black register into the fire after Heinichen's death; for due to that probably many instructional anecdotes and self-admissions of use and benefit to others were lost, to which a composer normally very rarely comes.*

[56] Oberhofmarschall was similar to Lord Steward in the English language.

1721 — Around the end of the year 1721, Heinichen married in Weißenfels. The marriage-record book of the city reports [2]):

> *"Mr. Joh. David Heinichen, Royal Polish and Saxon Electoral Well-Commissioned Kapellmeister in Dresden, the late Pastor in Crössuln, the long-time well-earned Mr. David Heinchen's descended matrimonial son, an unmarried person and Maid. Erdmuthe Johanna, Mr. Johann Georg Eubisch [3]), noble merchant and tradesman in Leipzig's only matrimonial daughter. These persons were summoned upon baronial gracious order contingently 1 instead of 3 times and then also following this married in this church."*

The wedding took place on 29 December, as it is indicated in the entry into the marriage-record book. In the death-record book of the city Leipzig [4]), there is the following entry: "Johanna Erdmuthe Christina, Johann Georg Eubisch, private citizen and tradesman's wife, died at 30 years old, 25 January 1709." This is the only traceable information about the living circumstances of Heinichen's parents-in-law. Since there is not an Eubisch in the address books [5]) of the city Leipzig, which

1) Berlinische musikal. Zeitung, 1793, p. 201; Hiller among others.

2) Through the kind mediation of the priest Gerhardt in Weißenfels.

3) Walther (article on Heinichen) indicates "Libisch," which according to my conclusions is an error.

4) Through the kind efforts of Professor Ernst Kroker, Leipzig.

5) According to the friendly correspondence of the Zentralstelle für deutsche Personen- u. Familiengeschichte, Leipzig.

contains a thorough list of the salespeople and tradespeople, or in the register of names of the commercial corporations [1]), considering the status of the merchant prince he will have only been temporarily in Leipzig. Upon the baptism of a daughter of the court and field trumpeter Wilcke in Zeitz, Eubisch's wife was invited to be godmother. This family, with which Bach socialized, — his second wife was a sister of the godchild [2]), — later moved to Weißenfels [3]). The notable fact that the wedding took place in private and without the otherwise customary public three-fold notice of intended marriage, can probably be explained by Heinichen's stature [4]).

1722 — Mattheson had formulated seven questions in an argument with Bokemeyer about the importance of canonic art and presented them to the three Kapellmeister, Heinichen, Keiser and Telemann, to be answered. The letter of Heinichen to Mattheson which followed and that of Keiser's enable one to discern that Heinichen had already kept himself busy since 1722 with the revision of his work appearing in 1711; he completed it, however, six years later. — On 25 July of the same year, his former teacher, the cantor at the Thomasschule, Joh. Kuhnau, died. Heinichen's colleague from school, Christoph Graupner, applied for the vacant position among others, and Heinichen was able to afford his friend from his youth a service when he recommended him to the city council of Leipzig [5]). Nonetheless, Graupner, whose prince, the Landgrave Ernst Ludwig

of Hesse, did not release him, did not become Kuhnau's successor but rather Seb. Bach, as is known.

1723 — The following year saw the birth of Heinichen's only child. The weekly pamphlets [6]) of the Kreuzkirche in Dresden give the following information regarding this: "♂[7]) Mr. Johann David Heinichen, Royal and Saxon Electoral Kapellmeister — daughter Erdmuthe Friederica." (baptismal certificate, Tuesday 27 January) Based on the entry, it can be determined that Heinichen's daughter was born on the 25th and baptized on Tuesday the 27th.

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1) According to the friendly correspondence of the archive of the Chamber of Commerce in Leipzig.

2) Zerbster Jahrbuch 1907, p. 37.

3) According to the friendly correspondence of Professor Arno Werner.

4) The bitter overtones as in the marriage of Keiser are missing here, since Heinichen's first child was not born until 1723. See F. A. Voigt, Reinhard Keiser, Vierteljahrsschrift für Musikwissenschaft, vol. VI, p. 157.

5) Nagel, Das Leben Christoph Graupner's, Sammelb. d. I.M.G., III, p. 573 ff.

6) The nearly unknown weekly pamphlets of the Kreuzkirche, a fruitful source — the knowledge of which I am thankful to Prof. Richter, the archive director of the city library in Dresden — was delivered to the Kreuzkirche weekly by the sextons of the churches.

7) According to Grotefend, Handbuch d. historischen Chronologie, 1872, p. 35, the meaning of the succeeding signs are as follows: ☉= Sunday, ☾ = Monday, ♂= Tuesday, ☿= Wednesday, ♃= Thursday, ♀= Friday, ♄= Saturday.

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1724 — As it seems, Heinichen had gained a considerable reputation as a teacher, for in the following year another student is to be noted, Joh. Konrad Wagner, who later became Director of Sacred Music and Organist in Frankenhausen as successor to Kiesewetter [1]).

*1726 — Not until 1726, during a celebration of the court at the castle Pillnitz, did Heinichen find the opportunity to again emerge with a secular composition; it is the serenade "**Le nozze di Nettuno e di Teti**," which was performed there on 3 August. (see Thematic Catalog) — Additional evidence for the fact that Heinichen was highly respected as a teacher is provided by the fact that the royal Polish imperial count of Zinzendorf sent to him the young Joh. Siebenkäs from Nürnberg as a student. Siebenkäs had played on the keyboard for the count as a twelve-year-old child prodigy, who found himself on his way through Nürnberg, with such success that the count took him with him to Dresden for further education [2]).*

1727 — Whether Heinichen came into closer contact with Seb. Bach — definite evidence is missing supporting this. It is possible, for Bach's relationship to the Dresden artists was such that from 1727-31, Scheibe claims, Bach received news almost daily about the Dresden Kapelle [3]).

1728 — Notable in the following year is the visit of Frederick William I of Prussia; he stayed with the royal prince from 14 January until 12 February in

Dresden [4]). On this occasion, the Carneval festivities of that year took place with particular radiance. The king heard there for the first time Italian singers and operas [5]). Whether, or to what extent, Heinichen took part in these activities cannot be determined. — Around the end of the year, in September [6]), the already long [7]) awaited great Basso Continuo Instruction was published.

1729 — Heinichen was in active written correspondence with Mattheson, which had already begun in the year 1717 as Heinichen had just returned from Italy. Already at that time, Mattheson requested the autobiography of Heinichen [8]); Heinichen, however, did not submit to this request either then or later. In 1729, his inherited disease,

1) Kritische Briefe der Tonkunst, Berlin 1763, p. 462.

2) Gruber, Beyträge zur Litteratur d. Musik, Frankfurt and Leipzig 1790, p. 29.

3) Spitta, Bach II, p. 706 ff.

4) Vehse, Gesch. d. Höfe des Hauses Sachsen, V, Hamburg 1854, p. 27.

5) Fürstenau, Gesch. d. Theaters etc., II, p. 164.

6) Foreword in the great Basso Continuo Instruction.

7) Mattheson, Organistenprobe, Hamburg 1719 (p. 4, footnote c): "Of which" (regarding Heinichen's work of 1711) "one soon expects and requests a new edition."

8) Mattheson, Das beschützte Orchestre, Hamburg 1717, Introduction.

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tuberculosis, flared up again heavily; he was to lie down and never again arise. From his death bed, he addressed the following letter [1]), the last, to Mattheson:

"Highly Noble, Highly Learned,
and especially, Most Highly Honored Kapellmeister,[57]

His Nobleness will have seen from my last correspondence that the merchant from Hamburg dishonored his contract and did not pay me the mentioned money at the past Leipzig Trade Fair. Seeing that God has now laid me on my bed for several weeks with a serious and hectic illness, in which the doctors give little hope of recovery — I, however, on account of my conscience, wanted principally to bequeath to my juvenile child material things after my death — for this reason, His Nobleness would do me a very special favor if He could urge the above-mentioned merchant to send to me the money to be received by His Nobleness, the sooner the better. If this should be the last token of friendship which His Nobleness bestows upon me in this world, then I wish Him in exchange a long life,[58] *enduring happiness and a glorious continuation of his achieved musical reputation. However, if God were to unexpectedly eliminate this precarious illness, I would with all alacrity strive to be thankful for the so abundantly proven love and friendship on every occasion, for which I remain thankful anyway.*

His Nobleness
My Highly Honored Kapellmeister's

[57] "» *Hochedler, Hochgelahrter,*
insonders Hochgeehrtester Herr Capellmeister, . . . "

[58] Compare to Heinichen's original letter: "ihnen ein langes Leben" [Him . . . a long life] to original "ihnen langes Leben" [Him . . . a long life].

Most devoted servant,
Johann David Heinichen"

Dresden, 2 July 1729

According to this writing, it is to be concluded that Heinichen was also in business contact with Mattheson; perhaps we are dealing here with a commission for his Basso Continuo Instruction. — Even at his final station, Heinichen kept himself busy with contrapuntal arts: he wanted namely, should he become healthy again, to compose a mass in which all genres of counterpoint and of canon were supposed to occur; and in doing so, he wanted to imitate the style of writing of Fux, Gasparini, Lotti and "Praenestino" (Palestrina [sic]). He wanted to include with this mass, which was to be printed, the key to all contrapuntal art

1) Mattheson, Große Generalbaßschule, Hamburg 1731, p. 98.

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and to describe it [1]). However, it did not come to fruition; on 16 July at 1 o'clock in the afternoon [2]), death relieved the progressive-thinking warrior from his suffering. The weekly pamphlets of the Kreuzkirche in Dresden indicate from the following entry that the day of burial was Tuesday 19 July:

Weekly Pamphlet "of the year 1729, of the month of July"
Dom. V. p. Trinit. [3])
♂[4]) Mr. Johann David Heinichen, Royal Polish and Saxon Electoral Well-Merited Kapellmeister, Schößergasse, consumption, in the Council's Crypt behind St. Johann."

The old Johannisfriedhof, in which in particular royal officials were buried, has long since been built over. It was located in the area of today's Georgplatz and the connecting Johannesstraße. Unfortunately, neither a grave nor a gravestone are preserved [5]).

Heinichen's bereaved, his wife and his only child, his approximately seven-year-old little daughter, received an annual pension of 500 Gulden [6]) (= 1500 Mark). His numerous bequeathed compositions, of which today 268 larger and smaller works can be determined, were purchased by the court [7]).

Heinichen was highly respected by his contemporaries, even by the two main critics of that century, Mattheson and Scheibe, as one of the most highly educated German musicians [8]). His reputation is probably less to be sought in his more intellectual work, consisting of compositions revealing ingenious power of invention [9]) — in which he verifies himself as adherent to the emerging melodic movement at that time — and more to be sought in his work as a theorist [10]). As such

1) Hiller, Lebensbeschreibungen, p. 144.

2) Walter [sic], Lexikon (article on Heinichen), among others. Since Heinichen died after 12 o'clock noon, he was not buried until the fourth day after his death. In this case, Mattheson's indication of the date of death coincides with this. Mattheson had received the obituary a few days after Heinichen's death. See his Große Generalbaßschule,

Hamburg 1731, p. 98.

3) The week which begins on the 5th Sunday after Trinity Sunday.

4) ♂ = Tuesday. See footnote 7, p. 25.

5) According to the friendly correspondence of Dr. Hans Volkmann, Dresden.

6) See Nagel, Das Leben Graupner's, Sammelb. d. I.M.G., X, p. 610.

7) Unfortunately, no more exact information regarding Heinichen's bequest can be found; the "Akten-Repertorium des Amts Dresden über Nachlaß— und Vormundschaftssachen ao. 1524-1787" reports: "Before the year 1760, various documents and protocols were lost in the fires resulting from the bombardment of the city Dresden."

8) Fétis, Biographie universelle, article on Heinichen, Paris 1861-66.

9) Spitta, article on Heinichen in Die allgem. deutsche Biographie.

10) Studeny, Beiträge zur Gesch. d. Violinensonate im 18. Jahrh., p. 59, Munich 1911 among others.

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he shows himself to be a reformer who eagerly opposed outdated formal rigor [1], exaggerated contrapuntal tinkering with notes and dead wooden music in often drastically satirical [2] language. His classical [3] magnus opus, the great Basso Continuo Instruction, bestows a summary of the state of musical science as it stood in Germany and in Italy before Rameau's system [4], and it is certainly indispensable for those who should like to occupy themselves with the practice of basso continuo playing in the 18th century [5]. In terms of music-historical research, there therefore remain two more questions to be solved here, namely to clarify Heinichen's significance as a composer and as a theorist.

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1) Schering, Die Musikästhetik der deutschen Aufklärung, Zeitschrift d. I.M.G., vol. VIII 1907, p. 317.

2) On pp. 7, 8, 21, and others of his great Basso Continuo Instruction, Heinichen clearly professes himself to be a friend of counterpoint and not a foe, as Münnich (Kuhnau's Leben, Sammelb. d. I.M.G., III, p. 517) claims. His fury is aimed at "a few hundred moldy superfluous rules, which a foursquare farmer-boy can even learn to comprehend and observe if need be" as well as at the "exaggerated abuse of excessive counterpoint," when he says "that the greatest part of counterpoint in itself is indeed laborious (like the farmers when they load the manure onto the cart), but not artificial," and "that one can create out of any dumb boy par force a contrapuntist lacking flair, but not a composer of gusto."

3) Gerber, Lexikon, article on Heinichen.

4) Fétis, Biographie universelle: "This book is important in that it is a summary of the state of science existing in Germany and in Italy prior to Rameau's system." Article on Heinichen.

5) Riemann, Gesch. d. Musiktheorie, p. 417, footnote.

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Appendix B

Additional Error's in Heinichen's *Gründliche Anweisung*

Heinichen's book exhibits an unusually high number of errors when compared to other similar texts of the time, some of which surely still remain to be found. The errors in spelling and punctuation (indicated by **abc** and ⸗ respectively) which the authors noticed during translation are noted here, whereas notational and logical errors have been discussed in footnotes. In addition, corrected tables and a corrected version of the musical circle have been included at the end as well. Inconsistencies in the use of Fraktur and antique typefaces were not considered to be mistakes due to their ubiquitousness. The format is as follows: "*Heinichen's original*" → "*suggested correction*" [*authors' translation*]

Front Matter

title page: **abc** "Heinchen" → "Heinichen" [Heinchen]

Foreword

p. 2: ⸗ ln. 16: "in heutigen *Seculo* Kurz:" → "in heutigen *Seculo.* Kurz:" [in the present *century.* In short:]

p. 4: **abc** ln. 18: "mit freien Gemnthe" → "mit freien Gemüthe" [with a free mind]

p. 8: **abc** 2nd to last and last line: "daß man jederzeit trachten selle" → "daß man jederzeit trachten solle" [that one should always try to]

p. 11: ⸗ ln. 20: "Regeln; |ja je weniger" → "Regeln; ja je weniger" [rules. Indeed the fewer]

p. 12: **abc** ln. 16: "in der *Iuvention*" → "in der *Invention*" [concerning *invention*]

p. 13: ⸗ ln. 1-2: "unmöglich ... zu finden|ist" → "unmöglich ... zu finden ist" [cannot possibly be found] **abc** ln. 13: "*Locis Tapicis*"→ "*Locis Topicis*" [*loci topici*]

p. 18: ⸗ ln. 6-7 "unterschiedene Wasser-Fälle gantze *Bataillen*" → "unterschiedene Wasser-Fälle, gantze *Bataillen*" [various things in music ... waterfalls, complete *battles*]

p. 19: **abc** 2nd paragraph ln. 5-6 "wäre nicht nngereimt" → "wäre nicht ungereimt" [would not be illogical]

p. 21: **abc** ln. 3 "sauren Mühe und ausmachen" → "sauren Mühe ausmachen" [make up ... bitter effort]

p. 22: **abc** 2nd paragraph ln. 5-6 "unter denen *Music*-liebendən" → "unter denen *Music*-liebenden" [among *music* lovers]

First Part
The 1st Chapter

p. 27: abc §9 ln. 2-3 “er solle denn *Accord* . . . anschlagen” → “er solle den *Accord* . . . anschlagen” [he should play the *chord*] abc ln. 5 “die *Octa v* oben” → “die *Octav* oben” [the *octave* on top]

p. 28: ♪ chapter heading “von *Accorden*” → “von *Accorden*,” [On *standard chords*]

p. 29: abc chapter heading “un d wie selbigen beyzubringen.” → “und wie selbigen beyzubringen.” [and how to teach them.]

p. 32: ♪ chapter heading “von *Accorden*” → “von *Accorden*,” [On *standard chords*]

p. 34: abc §29 ln. 2 “einər von den” → “einer von den” [one of the] abc §30 ln. 8 “auff folgende Art vorgeschrieb⸗n” → “auff folgende Art vorgeschrieben” [written in the following way]

p. 35: abc §32 ln. 1 “Numehr *probi*ret man” → “Nunmehr *probi*ret man” [Next one attempts]

p. 36: abc §36 ln. 3 “auswendig elernet” → “auswendig erlernet” [learned by rote]

The 2nd Chapter

p. 38: ♪ §5 ln. 3-4 “in den obersten Stimmen . . . heraus kommen:” → “in den obersten Stimmen . . . heraus kommen):” [result in the soprano):]

p. 44: ♪ §18 ln. 1-2 “lässet sich also spielen.“ → “lässet sich also spielen:“ [can be played as such:]

p. 46: abc §25 ln. 5 “in der antersten” → “in der untersten” [in the tenor]

p. 52: abc §39 ln. 3-4 “zu den *Bass. D.* Die 7. das c” → “zu den *Bass. D.* die 7. das c” [the 7 to the *bass D* is c]

p. 54: abc chapter heading “des *Genetal-Basses*” → “des *General-Basses*” [of *basso continuo*]

p. 55: abc §48 ln. 2 “Ob er⸗ Mittel⸗ oder Unter⸗Stimme” → “Ober⸗ Mittel⸗ oder Unter⸗Stimme” [soprano, alto or tenor]

p. 56: abc §51 ln. 5-6 “In andern *Exempel* ist ist zu dem *Bass* die 9. Das g” → “In andern *Exempel* ist zu dem *Bass* die 9. das g” [In the second *example*, the 9 to the *bass* is g]

p. 64: abc chapter heading “des *Genetal-Basses*” → “des *General-Basses*” [of *basso continuo*]

The 3rd Chapter

p. 66: abc §2 ln. 2 “in *Trippel-Tacte*” → “in *Tripel-Tacte*” [in *triple meter*]

p. 70: abc §7 ln. 3 “die griffe” → “die Griffe” [the chords]

p. 73: abc §12 ln. 2: “$\frac{2}{3}$” → “$\frac{3}{2}$” [$\frac{2}{3}$]

p. 77: 𝄞 §17 ln. 7 “Jedoch muss man” → “(Jedoch muss man” [(Nonetheless it is to be]

p. 84: abc §20 ln. 1 “Die 4tel in $\frac{2}{3}$” → “Die 4tel in $\frac{3}{2}$” [The quarters in $\frac{2}{3}$]

The 4th Chapter

p. 104: abc §3 ln. 5 “jede angrände *Tone*” → “jede angräntzende *Tone*” [adjacent *keys*] abc §4 ln. 4 “ein ander selbst in die Gräntzeu gehenden Ton” → “ein ander selbst in die Gräntzen gehenden Ton” [adjacent keys] abc §4 ln. 8 “welchr c *dur* hat” → “welcher c *dur* hat” [has the same . . . as C major]

p. 126: abc §13 “Dieses *execci*ret” → “Dieses *exerci*ret” [One *practices*]

p. 133: abc page number: “131” → “133” [131]

p. 139: abc chapter heading “in übigen Tonen” → “in übrigen Tonen” [in the remaining keys]

p. 145: abc §19 ln. 1 “*Signis Chramaticis*” → “*Signis Chromaticis*” [*chromatic signs*]

The 5th Chapter

p. 162: abc §6 ln. 4-5 “so muß man auch hier . . . verbleiben” → “so muß man auch hier . . . verbleiben.” [for this reason one has to continue . . . here as well.]

p. 163: 𝄞 §14 ln. 4 “auff diese Art.” → “auff diese Art:” [in the following way:]

p. 172: abc paragraph number: “§. 2 2.” → “§. 22.” [§22]

p. 179: abc §35 ln. 6 “*Adagiosissimo*, *Affettuso*, *Larghetta*” → “*Adagiosissimo*, *Affettuoso*, *Larghetta*” [*adagiosissimo*, *affettuso*, *larghetta*]

p. 183: abc §39 ln. 1 “Daß bißweilen . . . geschriebene” → “Das bißweilen . . . geschriebene” [the occasionally indicated]

Second Part
The 1st Chapter

p. 186: abc §9 ln. 3-4 “die *Resolutiones* und *Dissonatien* an, welcher” → “die *Resolutiones* und *Dissonatien* an, welche” [the *resolutions* und *dissonances* which]

p. 187: abc §12 (b) ln. 1 “welches die 6tel ist.” → “welches die 6te ist.” [which is the 6th.]

p. 194 to p. 195: abc connecting word: “eine” → “eine ein”

p. 196: 𝄞 §33 ln. 2: parenthesis comes too soon — there is also a parenthesis at the end of the paragraph 𝄞 §35 ln. 4 “So lange man in 𝄽, moll” → “So lange

man in d moll" [whenever one is in d minor]

p. 204: ↖ chapter heading: "ohne *Signaturen*." → "ohne *Signaturen*," [without figures] **abc** §43 ln. 3 "daß man wohl achtung gebe" → "daß man wohl Achtung gebe" [that one must pay attention] **abc** §44 ln. 3 "wohl scherlich" → "wohl schwerlich" [quite difficult]

p. 206: **abc** ln. 7 "*modubirt*" → "*modulirt*" [*remains*]

p. 208: **abc** §48 ln. 5 "in das a. *changir*" → "in das a. *changire*" [*modulates* into a] **abc** ln. 10 "*manquirt*" → "*marquirt*" [*indicates*]

p. 209: ↖ §48 ln. 5 "Die *Note* (vv} daß abermahl" → "Die *Note* (vv), daß abermahl" [The note (vv) . . . again]

The 2nd Chapter

p. 214: **abc** §2 ln. 5 "andere gewöhnliche *legali*täten" → "andere gewöhnliche *Legali*täten" [other customary *legalities*]

p. 215: ↖ §7 ln. 3-4 "zu errahten seynd." → "zu errahten seynd?" [can be correctly guessed]

p. 216: **abc** §9 ln. 3 "e. g. c. bey (b)" → "e. g. c. Bey (b)" [e, g and c. At (b)] **abc** ln. 6 "h. d. g. Der *ordinaire Accord*" → "h. d. g. der *ordinaire Accord*" [the *standard chord* . . . b, d, g]

p. 217: **abc** §9 ln. 4 " $\frac{5}{4}$ " → " $\frac{4}{5}$ " [$\frac{5}{4}$] **abc** ln. 7 "angeheben/ und angeschlagen" → "angegeben/ und angeschlagen" [indicated and played] ↖ last line "*Accord* h. d. g. über der andern" → "*Accord* h. d. g. Über der andern" [*chord* b d g. Above the second]

p. 218: **abc** §9 ln. 4 "der *ordinair*en *Accord*" → "der *ordinair*e *Accord*" [the *standard chord*]

p. 222: **abc** §18 ln. 1-2 "giebt das *Recita-iv*" → "giebt das *Recita-tiv*" [the *recitative* indicates]

p. 223: **abc** §19 ln. 1 "auf vielerley Manier" → "auf viererley Manier" [in four different ways] **abc** §20 ln. 2 "wie (a) den dessen *Natur*" → "wie (a)/ denn dessen *Natur*" [as in (a), because its *nature*]

p. 224: **abc** §22 ln. 4 "weiln und der *Bass*" → "weiln der *Bass*" [Because the *bass*] **abc** §23 ln. 2-3 "die *ordinarie Resolution*" → "die *ordinaire Resolution*" [the *standard resolution*]

p. 225: **abc** §25 ln. 2-3 "Die übrigen *combinationes*" → "Die übrigen *Combinationes*" [the remaining *combinations*]

p. 226: ↖ paragraph number: "§. 29.|" → "§. 29." ["§29"]

The 3rd Chapter

p. 228: abc chapter title: "nutzbahr" → "nutzbar" [practically] — compare to spelling in table of contents

p. 230: abc §4 last line and following page: "Die *Note* unter (e) hat nach Anleitung des *Recitativs*." → "Die *Note* unter (e) hat den ordentlichen *Accord* nach Anleitung des *Recitativs*." [The *note* below (e) has [the standard *chord*] according to the *recitative*.]

p. 232: ↖ page number: "282" → "232" [282] abc §4 ln. 6 "noch gefallen." → "nach gefallen." [according to preference.] abc §4 2nd to last line: "Zu (5) Hat das *Rec.* die 4" → "Zu (*s*) Hat das *Rec.* die 4" [The *recitative* has the 4 at (s)] abc §4 last line "die bekandte *Resulution*" → "die bekandte *Resolution*" [the known *resolution*]

p. 234: abc §4 ln. 4 "dit Singe⸗Stimme" → "die Singe⸗Stimme" [the vocal part] abc §4 ln. 8 "c 1. *Sɔct huj.*" → "c 1. *Sect huj.*" [*Ch.* 1 *of this part.*]

p. 236: abc §4 ln. 12: "Noch eben dieser Regel" → "Nach eben dieser Regel" [According to the same rule]

p. 237: abc §4 last line: "(ll) Hat *Sect. Major.*" → "(ll) Hat *Sext. Major.*" [(ll) has the *major sixth*]

p. 240: abc §4 ln. 8 "(f) Hat *Tert. Maj.* über." → "(f) Hat *Tert. Maj.* über sich" [(f) has the *major third* above:]

p. 242: abc chapter heading: "Von *Application* gegebener Regeln." → "Von *Application* gegebener Regeln/" [On the *application* of the given rules,] abc §4 ln. 6 "wozu 6. von 3. gehörig." → "wozu 6. und 3. gehörig." [to which 6 and 3 belong.]

p. 246: abc §4 ln. 7 "(*tt*) denn die 𝔡 c♯ haben" → "(*tt*) denn die 𝔡 c♯" [(*tt*) then has the 𝔡 c♯]

p. 248: abc §4 ln. 7 "statt des bißher gewohnten (*h*)." → "statt des bißher gewohnten *h*." [instead of the (*h*) which has occurred up till this point.]

p. 252: abc §4 ln. 3 "das vorige fis. zu (θ)" → "das vorige fis. Zu (ι)" [the previous f♯. At (θ)]

p. 254: ↖ §4 ln. 3 "angegeben Bey" → "angegeben. Bey" [indicated. At]

p. 255: ↖ abc §4 ln. 3 "nehmen (*gg*) hat" → "nehmen. (*gg*) Hat" [take ... . (*gg*) has] abc §4 ln. 6 "welche auch seibst" → "welche auch selbst" [which ... also ... itself]

p. 256: abc §4 ln. 1 to p. 257 "Bey (*c*) wird die 6. angegeben/ welche ohne dis *Reg.* 2. *Spec.*" → "Bey (*c*) wird die 6. angegeben/ welche ohne dis *Reg.* 2. *Spec* zeiget." [At (*c*) the 6 is indicated, which [is indicated] anyway [by] *Special Rule* 2.]

p. 259: abc §4 ln. 1 "(ρ) als eine 7. liegen bleibet" → "(*s*) als eine 7. liegen bleibet" [becoming the 7 at (ρ)] abc §4 ln. 3 "*huj. Sect.* aus gleicher *Raison*" → "*huj. Sect.* Aus gleicher *Raison*" [*of this section.* For the same *reason*] ↖ §4 ln. 4 "die *Tert.* |*Min.*| (*u*)" → "die *Tert. Min.* (*u*)" [the *minor third.* (*u*)]

p. 260: abc §§ ln. 3 "und ein *Cantata*" → "und eine *Cantata*" [and one . . . *cantata*]

p. 261: abc "*h dur*" → "*h moll*" [*B major*] [*B minor*] abc "dis *mol*" → "dis *moll*" [D♯ *minor*] abc "*b mol*" "*b moll*" [*Bb minor*] (see also corrected circle, p. 253).

The 4th Chapter

p. 262: abc §6 ln. 3 "In der Mittel" → "In der Mitte" [In the middle] abc §6 ln. 5 "*Gerus Chomaticum*" → "*Genus Chromaticum*" [*chromatic genus*] ↖ abc §6 ln. 8-9 "als den kaum annoch gebräuchlich. *Ton.* daß" → "als den kaum annoch gebräuchlichen *Ton*, daß" [a *key* which is still hardly in use — in such a way that] ↖ §7 ln. 5 "*g moll |&c.*" → "*g moll &c.*" [*g minor etc.*]

p. 263: abc §8 ln. 1 "Dieses seynd also die die" → "Dieses seynd also die" [And so these are the] abc §8 ln. 2 "Je weiter man unn" → "Je weiter man nun" [The further one now] abc §9 ln. 2 "um eine *distantz* weiter" → "um eine *Distantz* weiter" [a *distance* of one further] abc §10 ln. 3 "mehr *Chramatisch*" → "mehr *Chromatisch*" [more *chromatic*] abc §10 ln. 4-5 "den einen *ExtremoChromatio*" → "den einen *Extremo Chromatico*" [to the one *chromatic extreme*] abc §11 ln. 8 "nur nach eine eintzige" → "nur noch eine eintzige" [just one more single] abc §12 ln. 2 "jedweden Haupt *Tors*" → "jedweden Haupt-*Tons*" [for each primary *key*]

p. 264: abc §15 ln. 1-2 "wenn man Z.E. wissen, wie weit" → "wenn man Z.E. wissen will, wie weit" [if one wants to know, for example, how far]

p. 265: ↖ §21 ln. 1 "Selbiger erweiset nun auch sonderlich seine Dienste." → "Selbiger erweiset nun auch sonderlich seine Dienste" [It also especially proves to be of service]

p. 266: abc §23 ln. 3 "ohne Verlegung des Gehörs" → "ohne Verletzung des Gehörs" [without offending the ear] abc §25 ln. 2 "*H mol*" → "*H moll*" [*B minor*] ↖ §26 ln. 3: "*Dissonantien* : auf seinen *Instrument*" "*Dissonantien* auf seinen *Instrument*" [on one's *instrument* . . . *dissonances*] ↖ §28 ln. 1 "Hievon|aber" → "Hievon aber" [about this, however]

The 5th Chapter

p. 268: abc §3 ln. 8 "das andere aller aus" → "das andere aber aus" [the second, however, in] abc §5 ln. 4 "*transportir*et wird" → "*transponir*et wird" [is . . . *transposed*]

p. 269: ↖ abc §6 ln. 2-3 "*Section hujus* bey dem (*d*)" → "*Section hujus.* Bey dem (*d*)" [*of this part.* At (*d*)] abc §6 ln. 5 "*Sect. hujus* hingegen" → "*Sect. hujus.* Hingegen" [*of this part.* In contrast]

p. 270: abc §6 ln. 7 “nicht *b.* hingegen” → “nicht *b.* Hingegen” [not *b♭*. In contrast] abc §6 last line “*Regular-Special*” → “*Regula-Special*” [*Special Rule*]

p. 271: abc §7 ln. 1 “Die *Noten* unter (*a*) (*b*) (*c*) hat” → “Die *Noten* unter (*a*) (*b*) (*c*) haben” [The *notes* under (*a*) (*b*) (*c*) have] ⧹ abc §7 ln. 2 “*Sect. hujus* bey den (*d*)” → “*Sect. hujus.* Bey den (*d*)” [*of this section.* At (*d*)] abc §7 ln. 3 “nach der bekandten Vegel” → “nach der bekandten Regel” [according to the known rule] ⧹ abc §7 ln. 4 “*Sect. hujus* hingegen” → “*Sect. hujus.* Hingegen” [*of this section.* In contrast] abc §7 ln. 12 “und nicht f. hingegen” → “und nicht f. Hingegen” [and not f. In contrast]

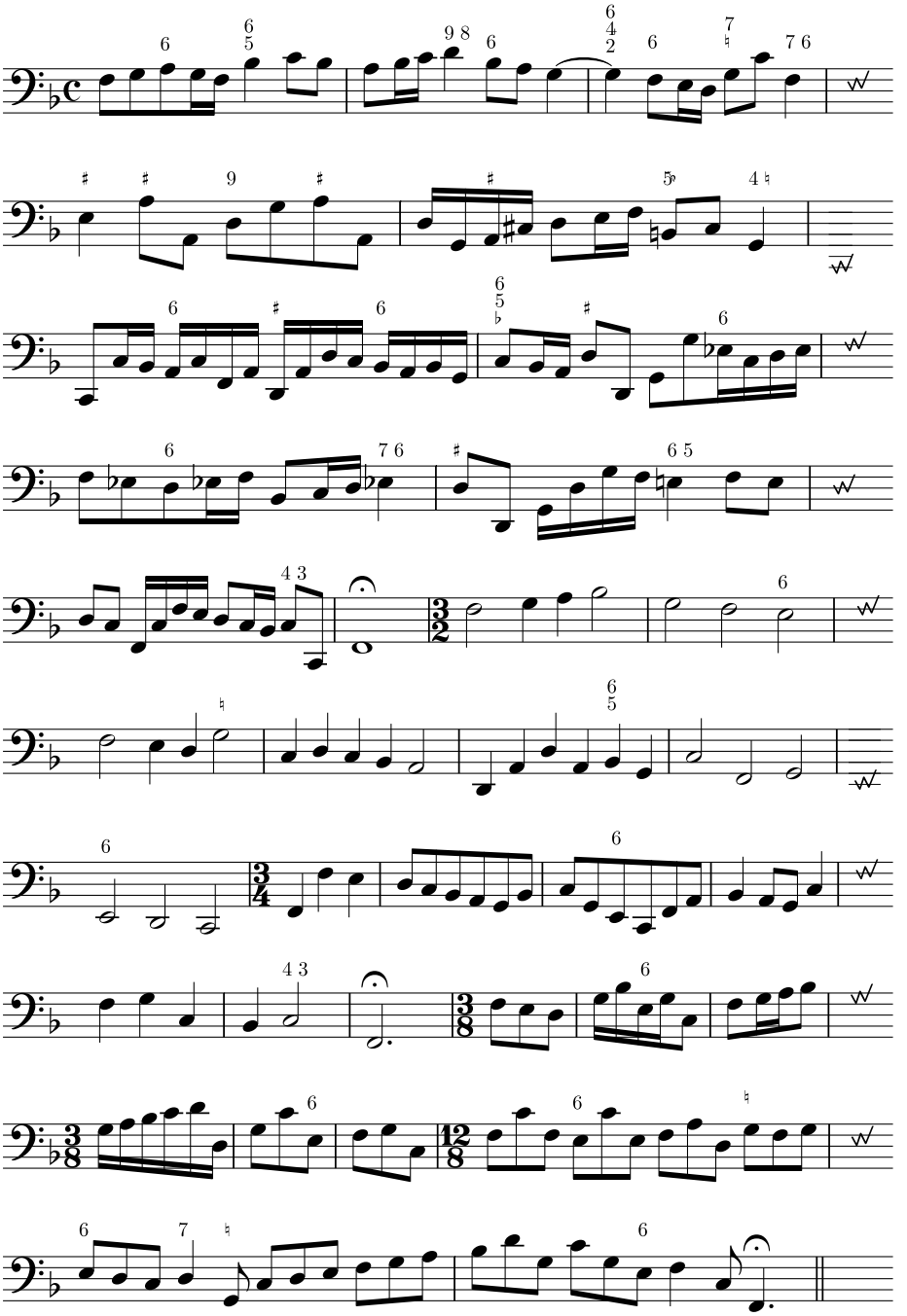
p. 273: abc §8 ln. 1 “Die *Noten* unter (*a*) (*b*) (*c*) hat” → “Die *Noten* unter (*a*) (*b*) (*c*) haben” [The *notes* under (*a*) (*b*) (*c*) have] ⧹ abc §8 ln. 4 “*sect. hujus* hingegen” → “*sect. hujus.* Hingegen” [*of this section.* In contrast] abc §8 ln. 8 “des *F dur*” → “das *F dur*” [*F major*]

p. 278: abc page number: “378” → “278” [378] abc §14 ln. 4 “§. 40. nnd 42.” → “§. 40. und 42.” [§40 and §42.] — only §42 is most likely meant

p. 279: abc §14 ln. 12-13 “folgbar (*q*) die 6.” → “folgbar hat (*q*) die 6.” [As a result (*q*) [has] the 6] abc §14 ln. 17 “§. 35. *c.* 1. das (*z*)” → “§. 35. *c.* 1. Das (*z*)” [§35 *Ch.* 1. The (*z*)]

p. 281: ⧹ §15 ln. 10 “changirt,’ folgbar” → “changirt; folgbar” [modulates . . . ; as a result]

Missing F major example: First Part, The 4th Chapter
p. 112:



Corrected Tables: Second Part, The 1st Chapter

p. 211:

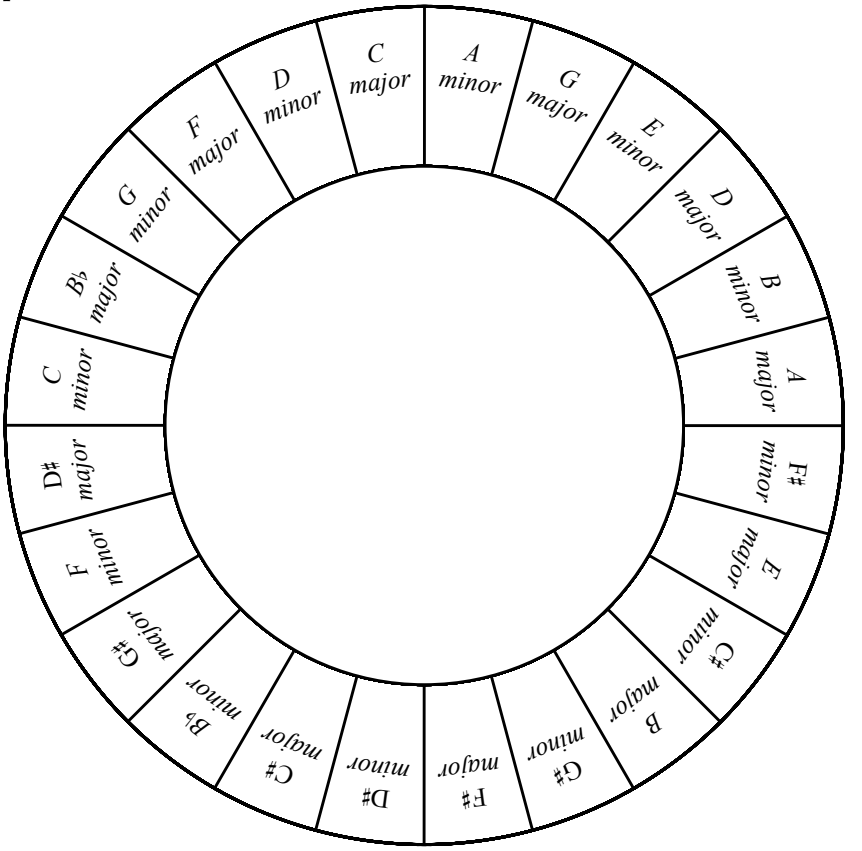
		The *major keys* modulate				
		typically into the			unusually into the	
		5*th*	3*rd*	6*th*	2*nd*	4*th*
C	into	*G major*	*E minor*	*A minor*	*D minor*	*F major*
D	into	*A major*	*F♯ minor*	*B minor*	*E minor*	*G major*
D♯	into	*B♭ major*	*G minor*	*C minor*	*F minor*	*G♯ major*
E	into	*B major*	*G♯ minor*	*C♯ minor*	*F♯ minor*	*A major*
F	into	*C major*	*A minor*	*D minor*	*G minor*	*B♭ major*
G	into	*D major*	*B minor*	*E minor*	*A minor*	*C major*
A	into	*E major*	*C♯ minor*	*F♯ minor*	*B minor*	*D major*
B	into	*F♯ major*	*D♯ minor*	*G♯ minor*	*C♯ minor*	*E major*
B♭	into	*F major*	*D minor*	*G minor*	*C minor*	*D♯ major*

p. 212:

		The *minor keys* modulate				
		typically into the		unusually into the		
		3*rd*	5*th*	*min.* 7*th*	4*th*	♭6*th*
C	into	*D♯ major*	*G minor*	*B♭ major*	*F minor*	*G♯ major*
D	into	*F major*	*A minor*	*C major*	*G minor*	*B♭ major*
E	into	*G major*	*B minor*	*D major*	*A minor*	*C major*
F	into	*G♯ major*	*C minor*	*D♯ major*	*B♭ minor*	*C♯ major*
F♯	into	*A major*	*C♯ minor*	*E major*	*B minor*	*D major*
G	into	*B♭ major*	*D minor*	*F major*	*C minor*	*D♯ major*
A	into	*C major*	*E minor*	*G major*	*D minor*	*F major*
B	into	*D major*	*F♯ minor*	*A major*	*E minor*	*G major*

Corrected Musical Circle: Second Part, The 4th Chapter

p. 261:



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