

**Hochschule für Musik und Tanz Köln -  
Hochschulbibliothek**

**10 zweistimmige Doppel-Fugen**

**Kunkel, Franz Joseph**

**Leipzig, c 1873**

---

[urn:nbn:de:hbz:kn38-5968](https://nbn-resolving.org/urn:nbn:de:hbz:kn38-5968)



10

Zweistimmige Doppel-Fugen für Pianoforte  
Two-voiced Double-Fugues

componirt und  
Herrn Dr. Hans von Bülow

hochachtungsvoll gewidmet  
von

F. J. KUNKELE

Großherzogl. Hess. Seminar u. Gymnasial Musiklehrer a. D.

Op. 26.

Eigenthum der Verleger.

Pr. 3 Mk. 50 Pf.

LEIPZIG,  
Felixstrasse 2.

J. SCHUBERTH & Co

NEW YORK,  
820 Broadway.

1873.

Haupt-Depot in New York: Carl Heuser.

Entered according to Act of Congress in the year 1873 by J. Schubert & Co.  
in the office of the Librarian of Congress at Washington.

Verlag von F. W. Barthrecht Leipzig



Bücherei  
staatl. Hochschule für Musik

R 2813 0

M 6740

Der Bibliothek der  
Königl. Conservatoriums  
von Kassel  
Kasseler  $\frac{1}{m} \frac{30}{11} 73.$  L. J. Kuntze

Herrn Dr. Ludwig Jilka, Director  
des Conservatoriums in Köln.

Mit dieser Bescheinigung erlaube ich mir zugleich, Ihnen  
ein Exemplar meines so eben erschienenen für die Bibliothek  
Ihrer Institution gefertigten zu lassen, welche Bedienung ich  
wohl in Ihrer Gütigkeit zu erwidern.  
Ihnen ist zu bitten, die Sache freundlichst entgegen zu nehmen  
zu wollen u. dieselbe auch den Kollegen des Conservatori-  
ums zum Studium gütigst zu empfehlen, wodurch diese  
dies, im 70. Lebensjahre komponirte Kunstwerk nicht  
wohl in unsern Musikalischen Kreisen fürder  
dauern, sondern ich mit der vollkommnen Zufriedenheit  
fürs Wohlwollen ergehen lassen  
Kasseler  $\frac{1}{m} \frac{30}{11} 73.$  Herrn Kuntze 26. L. J. Kuntze

P.S. - Wegen der geringen Anzahl = Stück welche ich von  
meiner Arbeit angesetzt habe, wird die Mühseligkeit zu  
lassen, indem ich fürchten möchte, daß die Besorgung sehr  
verzögert werden möge; ich bitte daher um höchst gütige  
Entschuldigung.

Im Auftrage Heinrichs und Lotts oder alter Mann  
wie zur verbindlichen Zeit zu befehlen. overt  
Jilka

+ Mapp

Hochschule für Musik Köln



KN38S000087128

M 6740

Der Bibliothek der  
Königl. Conservatoriums  
von Weimar

Frankfurt  $\frac{a}{m}$   $\frac{30}{11}$  73.

F. J. L...

Zum F. L. Kuntze in Frankfurt a/M  
h. h.

Sehr geehrte Herr  
D. Carl Nissen haben Sie mir die  
Ihre jüngere Conservatoriums in Frankfurt a/M  
10. August 1874

Mit Freude und Interesse, daß Sie die  
Königl. Conservatoriums in Weimar  
mit dem 1. September 1874  
aufgeben und nach Frankfurt a/M  
übergehen werden. Ich bin sehr  
traurig, daß Sie die  
Königl. Conservatoriums in Weimar  
aufgeben werden.

Mit besten Wünschen für die  
Zukunft und für die  
Königl. Conservatoriums in Weimar.

Der Musikant der Conservatoriums in Weimar

Weimar  
1. September 1874

h. h.

(177) Kuntze  
h. h.

H. v. Kuntze in Frankfurt a/M



KN38\$0000087128

### Vorwort.

Über die polyphonen musikalischen Kunstformen hört man, und sogar mitunter selbst von Fachmusikern, nicht selten die sonderbarsten Urtheile—oder vielmehr Vorurtheile—aussprechen. Namentlich halten manche unserer jüngeren Tonkünstler dieselben für veraltete, einer längst überlebten Zeitperiode angehörende Formen; und wenn daher bei ihnen von Contrapunkt, Canon und Fuge gesprochen wird, so entsteht in ihrer Phantasie auch unwillkürlich die Vorstellung von einem urgrossväterlichen Rock, von der Allongeperücke und dem Haarzopf.

Eine genauere Umschau in den musikalischen Compositionen würde jedoch belehren, dass nicht nur Händel und Bach mittelst jener Kunstformen uns unsterbliche Tonwerke hinterliessen, sondern dass auch alle nachfolgende hervorragende Tonmeister in ihren Compositionen, wenn auch nicht in gleichem Masse und Umfange, wie in den Werken des bis jetzt noch unerreichten Johann Sebastian's, so doch mehr oder weniger die polyphonen Formen mit grossem Erfolge verwendeten, womit sie sich dann aber auch zugleich ein Zeugniß ausgestellt haben, dass sie ihre Kunstschule nach allen Seiten hin und im wahren Wortsinne vollständig absolvirt hatten.

Mit diesen Hindeutungen auf die Polyphonie soll jedoch keineswegs die homophone Schreibweise unterschätzt und benäkelt, oder gar der Meinung Vorschub gegeben werden, als beabsichtige man, anzuzufempfehlen, die zuletzt bezeichnete Schreibweise durch die zuerst genannte ganz und gar verdrängen und eine unnässige, um nicht zu sagen unsinnige Polyphonie, wie dieselbe im 16. und 17. Jahrhundert mitunter bis zu 48 Stimmen ausgeführt wurde, erstreben zu wollen. Im Gegentheil, ich stimme der von Kiesewetter ausgesprochenen Verurtheilung jener alles vernünftige Mass überschreitenden Mehrstimmigkeit vollkommen bei, wenn derselbe sagt: „Die Musik hat daran, dass diese Art Landsturm aus der Mode gekommen, allerdings Nichts verloren.“

Dagegen sollte man aber auch nicht einseitig sich dem andern Extrem überlassen und nur Tonstücke homophoner Schreibweise componiren wollen, wie die meisten der neueren musikalischen Erzeugnisse beweisen.

Frägt man sich nun, wie vielstimmig sollen denn die Tonstücke sein, um vom Gehör unterscheidend aufgefasst werden zu können, so lässt sich in Anbetracht ungleicher Ausbildung und Übung des musikalischen Gehörs eine bestimmte Zahl nicht feststellen, sondern man kann höchstens nur im Allgemeinen annehmen, dass, je weniger selbstständige Stimmen mit einander in einem Tonstücke verbunden sind, desto leichter der Melodiefaden einer jeden Stimme verfolgt werden kann. Denn wer aufrichtig sein will, wird zugestehen, dass er bei Anhörung eines mehrstimmigen Tonsatzes vorzugsweise je der am auffallendsten hervortretenden Stimme seine besondere Aufmerksamkeit zuwendet, wie man z. B. in einer mehrstimmigen Fuge das Auftreten des Hauptthema's in den verschiedenen Stimmen besonders beachtet, die Gesamtheit der meisten andern Stimmen dagegen nur als Begleitung, als Beiwerk, als harmonische Masse p.p. auffasst. Und es kann daher auch der von mancher Seite bekämpften oder gar bespöttelten Behauptung Rousseau's, dass nämlich das menschliche Gehör nur einen zweistimmigen Tonsatz auffassen könne und jeder andere aus noch mehreren Stimmen bestehender Satz schlecht sei, eine gewisse relative Wahrheit nicht absolut abgesprochen werden.

Ohne diese Materie hier weiter verfolgen zu wollen, sei nur noch speciell in Betreff der vorliegenden 10 Doppelfugen bemerkt, dass durch die Herausgabe derselben vorzugsweise unsere musikalischen Kunstjünger aufgemuntert werden sollen, sich im Studium der polyphonen Schreibweise zu beflüssigen, den Contrapunkt, den Canon und den Fugenaubau gründlich zu erlernen und bei ihren Compositionsversuchen, neben den homophonen Formen, die polyphonen nicht zu vernachlässigen. Denn nicht in der Fugenform ist eine vermeintliche Antiquität zu suchen, sondern es hängt von der tonischen Ausfüllung dieser Form ab, somit von den gewählten Tonfiguren, den Motiven und den Themen, ob das Tonstück einen antiken oder einen modernen Charakter erhalten soll. So wird man z. B. in den Nummern I, III und VII Themen finden, wie sie mehr einer früheren Zeit eigenthümlich waren, während die Themen der übrigen Nummern eher der gegenwärtigen Zeit entsprechen werden.

Eben so gestattet die Fugenform—vom ästhetischen Standpunkt betrachtet—auch den Ausdruck der mannichfaltigsten Gefühlsnuancirungen; denn in dieser Form lassen sich gleichfalls, wie in den übrigen musikalischen Kunstformen, alle mögliche Arten rhythmisch-tonischer Gebilde gestalten, wozu überdiess auch noch die verschiedensten Tempograden u. Taktarten in Anwendung kommen können.

Die oben bezeichneten Nummern I, III und VII können je nach Belieben auch als Orgel- oder Physharmonica-Tonstücke benutzt werden. Die übrigen Nummern sind vorzugsweise für Pianoforte berechnet, von denen mehrere Nummern auch als kleine Salontstücke werden passiren können.

Dass sämmtliche 10 Fugen nicht lediglich zum Studium des polyphonen Tonsatzes anregen sollen, sondern dass dieselben auch als technische Übungsstücke im Pianofortespiel zu benutzen sind, indem sie je durch die zwei selbstständig durchgeführten Stimmen ganz besonders geeignet erscheinen, die Unabhängigkeit der beiden Hände zu fördern, wird wohl keinem rationellen Musiklehrer entgehen.

Frankfurt <sup>am</sup> M im Herbst 1873.

### Preface.

One hears from musicians (professional & amateur) the strangest opinions regarding the polyphone style in music, and indeed not unfrequently a prejudice against the same is expressed. Many of our younger artists regard it as having become obsolete and belonging to an age long passed; consequently when fugue, counterpoint, canon and the like are brought into discussion, thoughts involuntarily arise in their minds of grandfathers wig and stick.

A clear insight into musical composition will however prove that not only Bach and Handel by means of the above created immortal works, but that all of their eminent followers have availed themselves of it with success; and if indeed not on the same grand scale which the genius of Bach enabled him to do, yet sufficient to show plainly that their scientific studies in music were varied, thorough, and complete in every particular.

By the comments on the polyphone style above made. I do not wish by any means to underrate or lessen the homophone, or to carry the former to such a preposterous pitch as in the 16<sup>th</sup> and 17<sup>th</sup> centuries, when endeavours were made to write in even as many as 48 parts: on the contrary, I fully agree with Kiesewetter who expressed himself condemning everything which is opposed to the rational, and says: „Music has certainly not sustained a loss through that class of elaborations.“

Then again one should not proceed to the other extreme of writing only in the homophone style, as is usual in most of the modern productions.

The question then arises, in how many parts may one write to admit of a clear conception and following of each part by the hearer? In reply to which, considering the many different degrees of maturity and education in the musical mind, nothing definite in this respect can be laid down: one can only draw a general conclusion, that, in a polyphone piece of music the melody of each part may be the more clearly followed in proportion to the smallness of the number of the same.—Who will not admit that in a piece consisting of many parts the greatest amount of attention is given to that part most distinctly heard? For example, in a fugue of several parts, the occurrence of the theme in the several voices will be observed, where as the others considered only as an accompaniment and accessory part. From this arose the much opposed and ridiculed affirmation from Rousseau; that the human sense of hearing is only capable of conceiving a two voiced movement, and that any one consisting of more than that number is bad: that a certain relative truth lies in this cannot be absolutely denied.

Without however entering farther into detail on the foregoing, I would here remark as regards the publication of these 10 Fugues, it is my earnest desire to inspire young artists with assiduity in cultivating the polyphone style of writing, and in studying profoundly the art of counterpoint, canon and fugue; in their efforts in composition must not neglect the application of the same by adhering only to the homophony. Furthermore a piece of fugal writing is not necessarily something antique it can just as well belong to the modern school: this entirely depends upon the choice of the themes, harmonies and figures employed. For example one will find in Nos I, III & VII themes peculiar to the early times, whilst those of the remaining numbers are more in keeping with the present style.

As fugal writing admits of very varied tempos and every sort of rhythm, so is it equally as capable (in an esthetic point of view) of expressing sentiments, as other species of musical composition.

The Nos I, III & VII above referred to, may be executed ad libitum on the organ or harmonium, whereas the others are better adapted for the pianoforte, several of which may be treated as little piéces de salon.

These 10 fugues are not solely intended to promote the polyphone style of writing, they may also prove practical as technical studies for the piano, since, (as will scarcely escape the notice of every connoisseur) throughout the whole, two distinct parts are sustained, which tend greatly to promote the independance of the hands.

Frankfort on the Maine  
Autumn 1873.

F. J. Kunkel.

R 2813  
M 6740



zweistimmige Doppelfugen.

(Two voiced Double fugues.)

Andante quasi Adagio.

F.J. Kunkel, Op. 26.

I.

de - cre - scen - do

Bücherei  
staatl. Hochschulinstitut  
M 6740

The musical score consists of six systems of staves. The first system shows the beginning of the piece with a treble and bass clef, a key signature of two flats, and a 3/4 time signature. The second system includes the lyrics "de - cre - scen - do" and performance markings such as *p* and *tr*. The third system features *mf* markings and *tr* ornaments. The fourth system includes the instruction "poco a poco cresc. e string." and *tr* markings. The fifth system has *f*, *a tempo.*, and *mf* markings, along with *tr* ornaments. The sixth system concludes the piece with a double bar line and a *di* marking.



Allegro. *ten.*

II. *pf*

ten.

ten.

de -

cre - scen - do mf

p cresc - scen - do ff

mf ff p pp poco a poco cresc. -

f p cresc. e

accel. f ff

*a tempo.* *ten.*

*Andantino.*

III. *p*

M 6740

First system of musical notation, consisting of a treble and bass staff. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The music features a melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation. The bass staff begins with a dynamic marking of *mf* (mezzo-forte). The music continues with similar melodic and accompanimental patterns.

Third system of musical notation. The bass staff includes a dynamic marking of *cresc.* (crescendo) towards the end of the system.

Fourth system of musical notation, continuing the piece with melodic and accompanimental lines.

Fifth system of musical notation. The bass staff features a dynamic marking of *p* (piano) and another *cresc.* (crescendo) marking.

Sixth system of musical notation, showing further development of the musical themes.

Seventh system of musical notation, concluding the page with a dynamic marking of *p poco a poco dim. e rull.* (piano, gradually diminishing and with a roll).

Allegro assai.

IV.

The musical score is written for piano in a 6/8 time signature with a key signature of one flat (B-flat). It consists of six systems, each with a treble and bass staff. The first system is marked with *pf* in both staves. The second system has *pf* in the bass staff. The third system has *p* in the treble staff and *cresc.* in the bass staff. The fourth system has *f* in the bass staff. The fifth system has *pf* in the treble staff and *cresc.* in the bass staff. The sixth system has *f* in the bass staff. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

First system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano), *pp* (pianissimo). Includes the marking *ten.* (tension) above the treble staff.

Second system of musical notation. Treble clef, bass clef. Includes the marking *ten.* (tension) above the treble staff.

Third system of musical notation. Treble clef, bass clef. Dynamics: *pp* (pianissimo).

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano).

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *pf* (pianoforte).

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *cresc.* (crescendo), *f* (forte), *ff* (fortissimo). Includes the marking *ten.* (tension) above the treble staff.

Allegretto grazioso.

V.

*dol.*

The musical score for Violin V consists of seven systems, each with a treble and bass staff. The tempo is marked 'Allegretto grazioso'. The first system includes the dynamic marking 'dol.'. The fifth system includes 'p' and 'cresc.' markings. The sixth system includes 'p' markings. The seventh system includes 'b' and 'f' markings. The music is characterized by rhythmic patterns and melodic lines typical of a violin part in a chamber ensemble.

First system of musical notation, featuring a treble and bass clef. The music includes a piano (*p*) dynamic marking and a fermata over a note in the bass line.

Second system of musical notation, continuing the piece with various melodic and harmonic lines.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a *dol.* (dolando) marking and a fermata over a note in the bass line.

Fifth system of musical notation, continuing the melodic and harmonic progression.

Sixth system of musical notation, showing the continuation of the musical piece.

Seventh system of musical notation, which includes the vocal line with the lyrics "ore - scen - do" and dynamic markings *f* and *ff*.



Vivace.

VI.

The musical score is for a VI instrument, likely a flute or clarinet, in a 6/8 time signature and one sharp key signature (F#). The tempo is marked 'Vivace'. The score is divided into seven systems, each with a treble and bass staff. Dynamics are indicated by 'f' (forte), 'mf' (mezzo-forte), and 'p' (piano). The piece features a mix of eighth and sixteenth notes, often beamed together, and includes some rests and slurs. The number '5109' is printed at the bottom center of the page.

First system of musical notation, measures 1-4. Treble and bass staves. Dynamic markings: *mf*.

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamic markings: *f*.

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamic markings: *mf*, *fz*, *p*. A star symbol (\*) is present in measure 12.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamic markings: *fz*, *p*, *f*.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamic markings: *f*, *mf*.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Dynamic markings: *mf*, *f*.

Seventh system of musical notation, measures 25-28. Treble and bass staves. Dynamic markings: *fz*, *cresc. e stringendo*, *ff*.

\* ) Diese für die linke Hand doppelt notierte Stelle kann, je nach Belieben, entweder nach den auf-, oder nach den abwärts gestrichenen Noten ausgeführt werden.

Grave.

VII.

*sempre mezzo forte.*

The musical score consists of seven systems of piano and bass staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The piece is marked 'Grave' and 'sempre mezzo forte'. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics *p* (piano) and *mf* (mezzo-forte) are used throughout. The piece concludes with a final measure marked *mf*.

First system of musical notation, consisting of a treble and bass staff. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of musical notation. The treble staff begins with a piano (*p*) dynamic marking. The music continues with similar melodic and rhythmic patterns.

Third system of musical notation. The treble staff begins with a mezzo-forte (*mf*) dynamic marking. The music continues with similar melodic and rhythmic patterns.

Fourth system of musical notation. The treble staff begins with a piano (*p*) dynamic marking. The music continues with similar melodic and rhythmic patterns.

Fifth system of musical notation. The treble staff begins with a forte (*f*) dynamic marking. The music continues with similar melodic and rhythmic patterns.

Sixth system of musical notation. The treble staff begins with a mezzo-forte (*mf*) dynamic marking. The music continues with similar melodic and rhythmic patterns.

Seventh system of musical notation. The treble staff begins with a *dim e rall.* (diminuendo e rallentando) instruction. The music concludes with a final cadence.

*mf*  
a tempo, aber lebhafter.

bewegter.  
*mf.* *p*

*crescendo*  
*f* *ff*

VIII. Allegro con energico.  
*f*

*mf*

First system of musical notation, consisting of a treble and bass clef staff. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and rests.

Second system of musical notation, continuing the piece with similar rhythmic patterns and dynamics.

Third system of musical notation, featuring a *mf* dynamic marking in the bass staff.

Fourth system of musical notation, featuring a *f* dynamic marking in the bass staff.

Fifth system of musical notation, featuring a *p* dynamic marking in the bass staff.

Sixth system of musical notation, featuring a *mf* dynamic marking in the bass staff.

Seventh system of musical notation, featuring a *f* dynamic marking in the bass staff.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with various intervals and accidentals. The bass staff contains a more rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The system concludes with the instruction *poco a poco cres - cen - do*.

Second system of musical notation, continuing the piece. It features similar melodic and accompanimental lines. A dynamic marking of *p* (piano) is present in the bass staff.

Third system of musical notation. The melodic line continues with grace notes and slurs. A dynamic marking of *mf* (mezzo-forte) is present in the bass staff.

Fourth system of musical notation. The piece continues with a dynamic marking of *f* (forte) in the bass staff.

Fifth system of musical notation. The melodic line features a key signature change to two flats (Bb, Eb). A dynamic marking of *p* (piano) is present in the bass staff.

Sixth system of musical notation. The piece continues with a dynamic marking of *mf* (mezzo-forte) in the bass staff.

Seventh system of musical notation, the final system on the page. It features a dynamic marking of *pp* (pianissimo) in the bass staff.

First system of musical notation, piano and bass staves. The key signature has two flats. The piano part features a melodic line with slurs and accents. The bass part provides harmonic support. A 'cres' (crescendo) marking is present in the piano part.

Second system of musical notation, including vocal lines and piano accompaniment. The vocal line has lyrics 'cen' and 'do'. The piano part has a 'f' (forte) dynamic marking.

Third system of musical notation, piano and bass staves. The piano part has a 'mf' (mezzo-forte) dynamic marking.

Fourth system of musical notation, piano and bass staves.

Fifth system of musical notation, piano and bass staves. The piano part has lyrics 'cres - - cen - do' and dynamic markings 'f' and 'ff'.

Larghetto con sentimento.

Sixth system of musical notation, marked 'IX.' and 'p' (piano). The piano part has a 'mf' (mezzo-forte) dynamic marking.

Seventh system of musical notation, piano and bass staves. Both parts have 'p' (piano) dynamic markings.



The musical score consists of seven systems, each with a treble and bass staff. The key signature has one sharp (F#) and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings. The first system starts with a *mf* marking. The second system has a *f* marking. The third system has a *p* marking. The fourth system has a *p* marking. The fifth system has a *cresc.* marking. The sixth system has *mf* and *p* markings. The seventh system has a *mf* marking.

*cresc.* *mf*

*f*

*mf*

*p cresc.* *cen - - do* *p*

*mf* *p*

*cresc.* *cen - - do*

*p poco a poco rall. e dim.* *pp*

**X.** *Allegro leggerezza. (Walzer Tempo.)*  
*dolce*

*f*

*mf*

*p*

First system of musical notation, consisting of a treble and bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat). The music features a complex, flowing melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation, continuing the piece. It maintains the same key signature and features similar melodic and accompanimental textures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring the instruction *leggiero* in the bass staff, indicating a lighter, more delicate touch.

Fifth system of musical notation, including the instructions *poco a poco rall.* and *senza tempo*, indicating a gradual slowing down and a change to ad libitum tempo. Dynamic markings *pp* are present in both staves.

Sixth system of musical notation, featuring the instruction *p tempo primo.* in the bass staff, indicating a return to the original tempo and dynamics.

Seventh system of musical notation, concluding the piece with a final melodic flourish in the treble and a steady accompaniment in the bass.

The musical score consists of seven systems of two staves each. The first system is in G major. The second system begins with *marcato* and *rit.*, followed by *p a tempo* and *delicato.*. The third system features *mf* and *p*. The fourth system includes *dolce*. The fifth system is in B-flat major. The sixth system contains *f*, *cres*, *ben do ff*, and *ff*. The seventh system continues with *ff*, *fz*, and *fz*. The page number 5109 is centered at the bottom.

