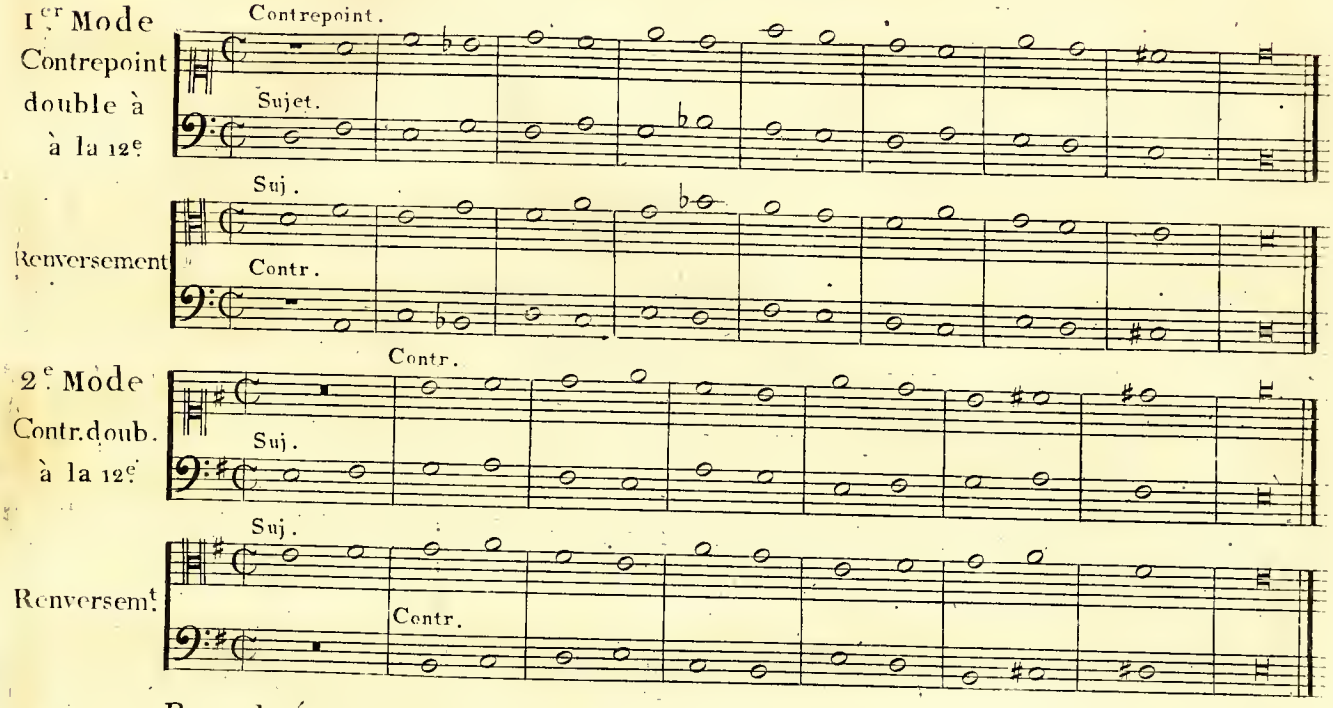
MODELES DE SALA POUR LE TROISIÈME LIVRE.

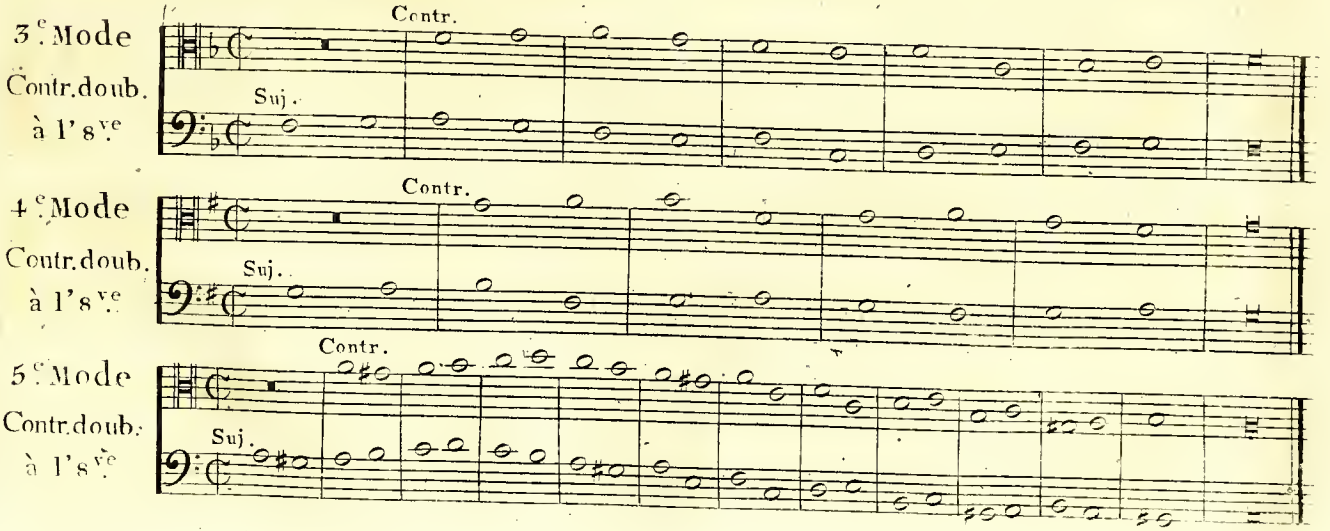
CONTREPOINTS DOUBLES

DISPOSITIONS À DEUX PARTIES.

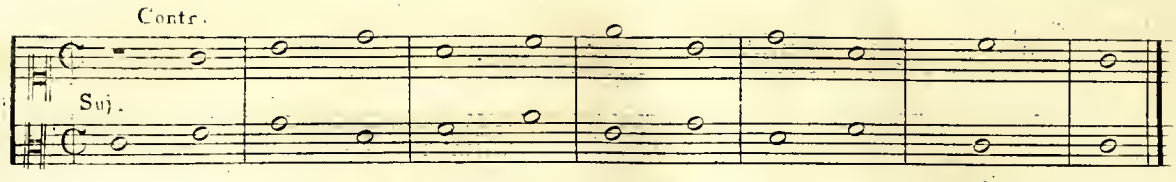
Première espece. Notes contre notes.



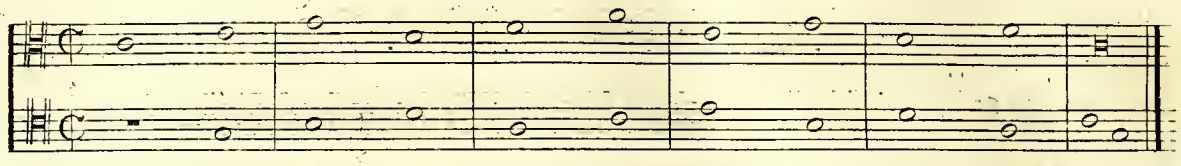
Pour abréger, nous laissons au lecteur le soin de renverser lui même les trois exemples suivants.



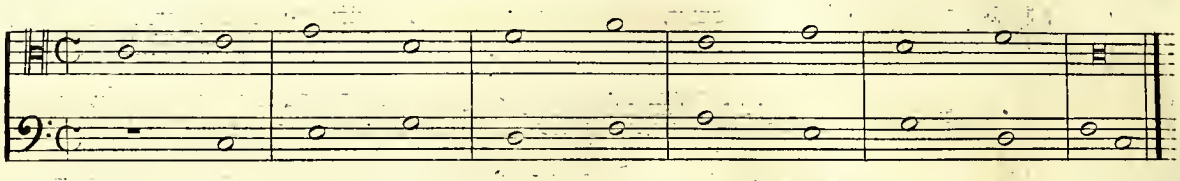
6.e Mode
Contr. doub. à la 5.te



Renversem.t

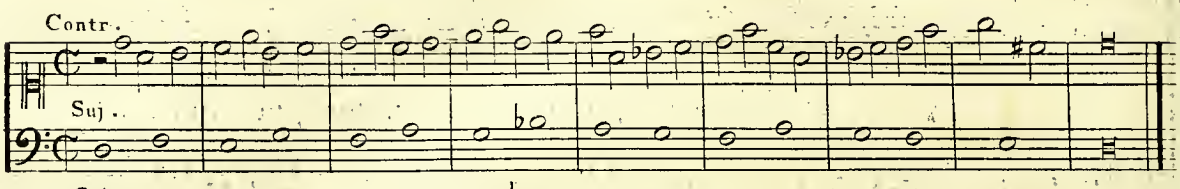


Autre manière de faire le Renversem.t

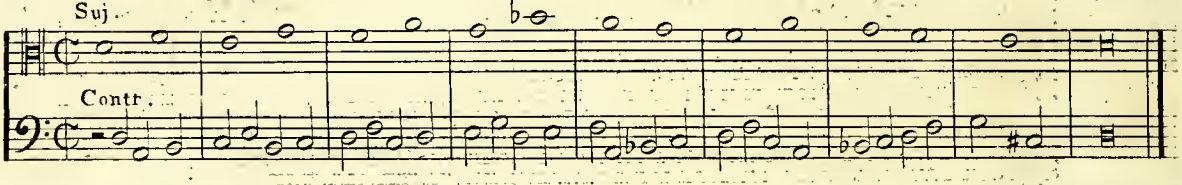


Deuxième espece: Deux notes contre une.

1.er Mode
Contr. doub. à l'8.ve

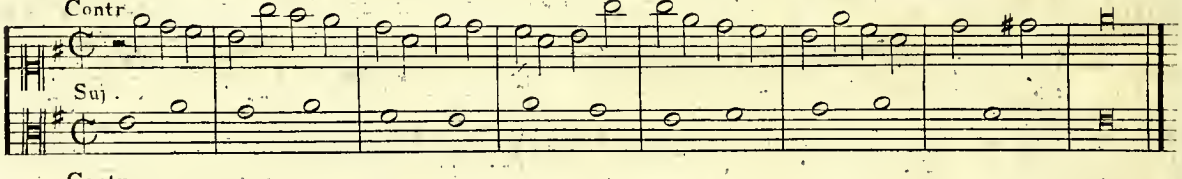


Renversem.t

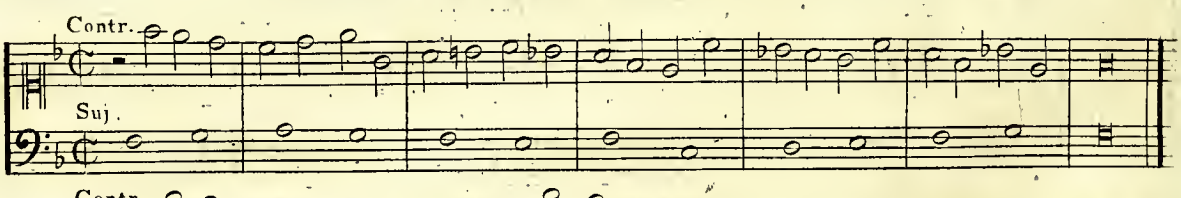


Le lecteur fera lui même le renversement des quatre exemples suivants.

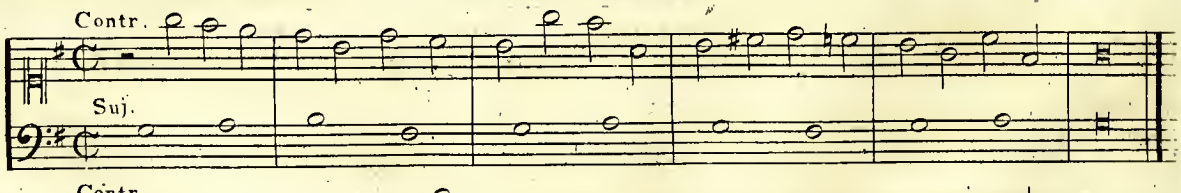
2.e Mode
Contr. doub. à l'8.ve



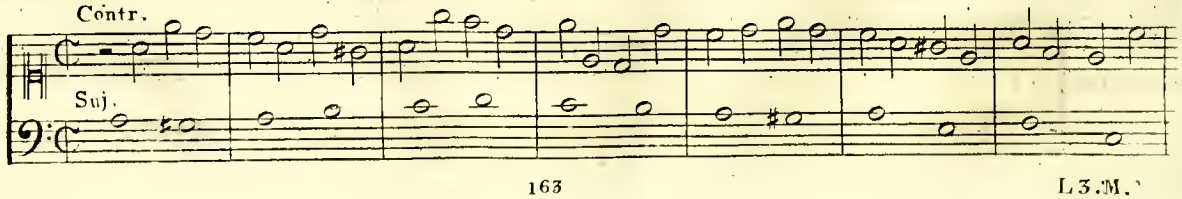
3.e Mode
Contr. doub. à l'8.ve

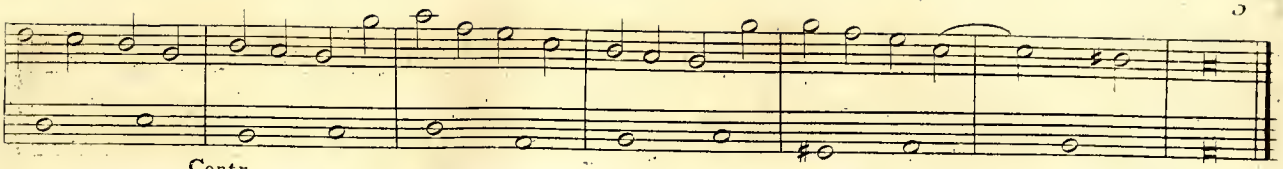


4.e Mode
Contr. doub. à l'8.ve

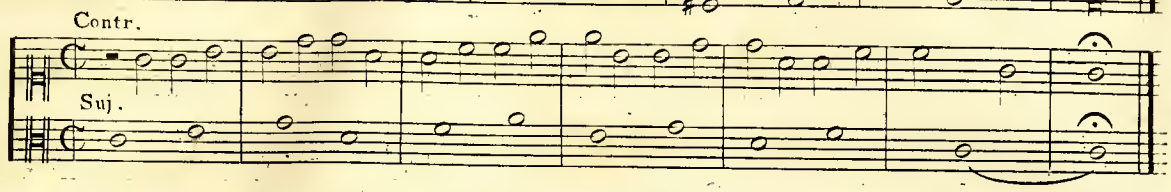


5.e Mode
Contr. doub. à l'8.ve

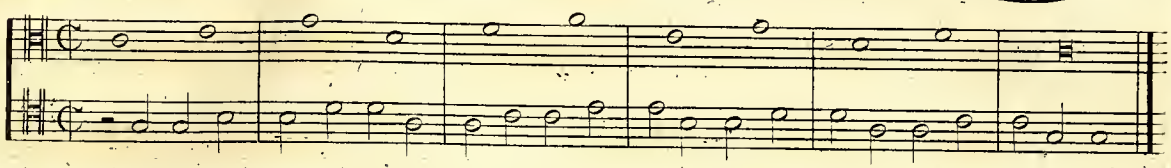




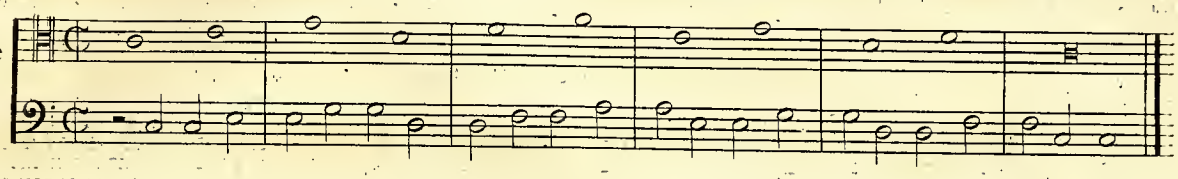
6.e Mode
Contr. doub.
à la 5.te



Renversem.t

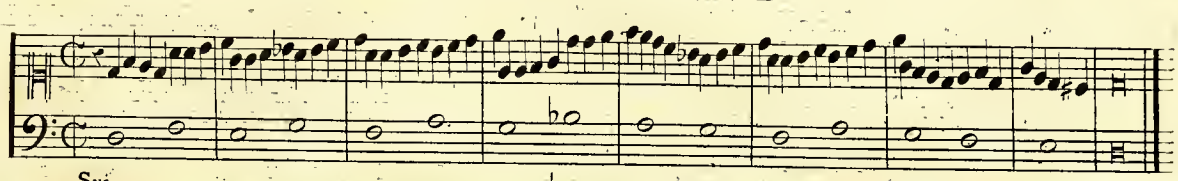


Autre
manière de
faire le
Renversem.t

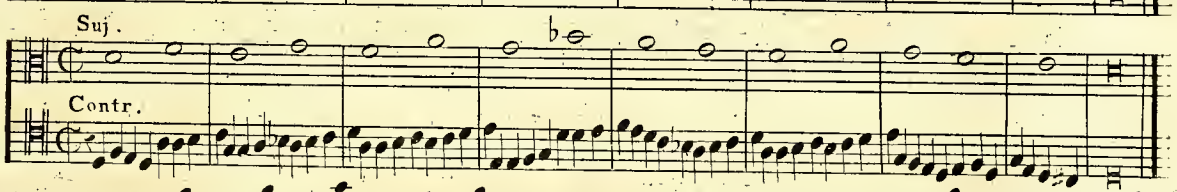


Troisième espece: Quatre notes pour une.

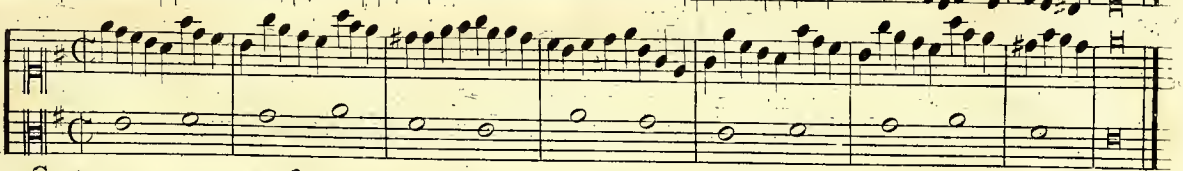
1.er Mode
Contr. doub.
à l'8.ve



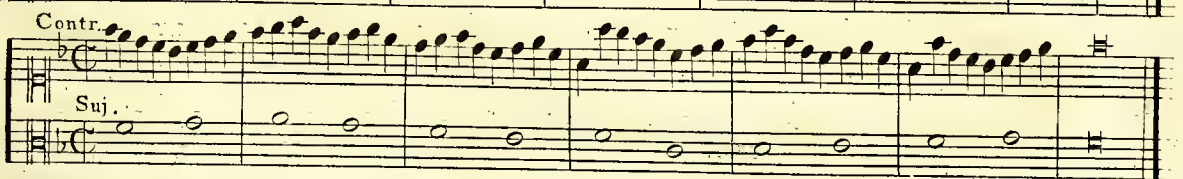
Renversem.t



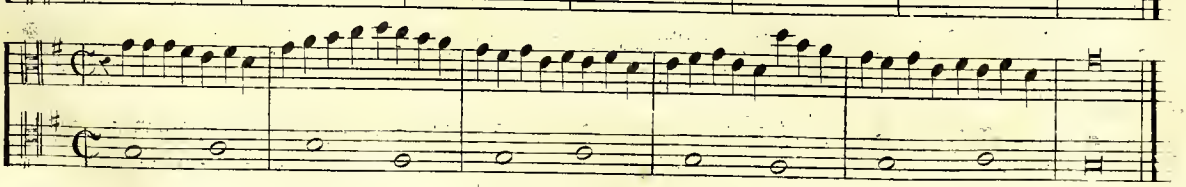
2.e Mode
Le lecteur
renversera
les deux
exemples
suivants.



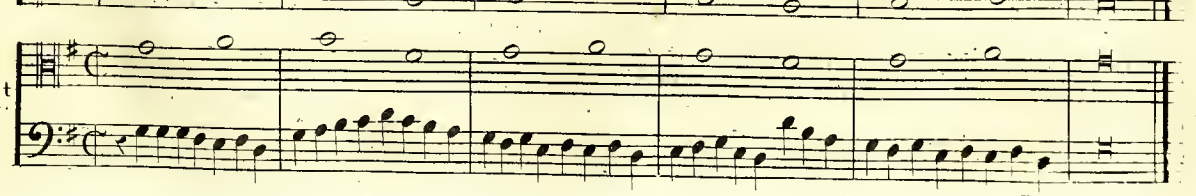
3.e Mode
Contr. doub.
à l'8.ve



4.e Mode
Contr. doub.
à l'8.ve



Renversem.t



5.e Mode
Contr. doub.
à l'8.ve

Renversez l'Exemple.

6.e Mode
Contr. doub.
à la 5.te

Contr.
Suj.

Renversem.t
Suj.
Contr.

Quatrième espece: Syncopes.

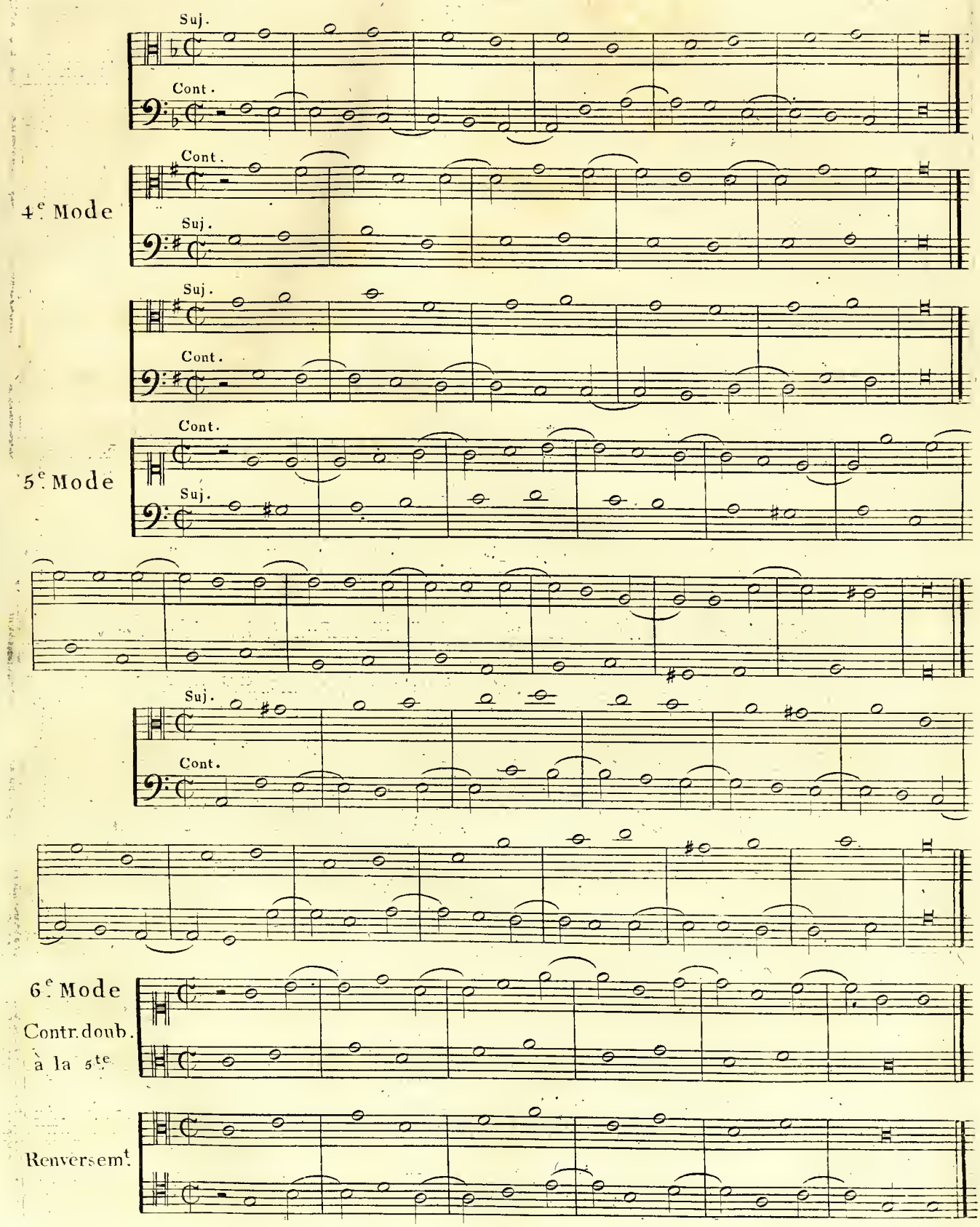
Cette espece n'est point assujettie au renversement, à cause des dissonances qui n'en sont pas toujours susceptibles.

1.er Mode
Contr.
Suj.

Suj.
Contrep.t

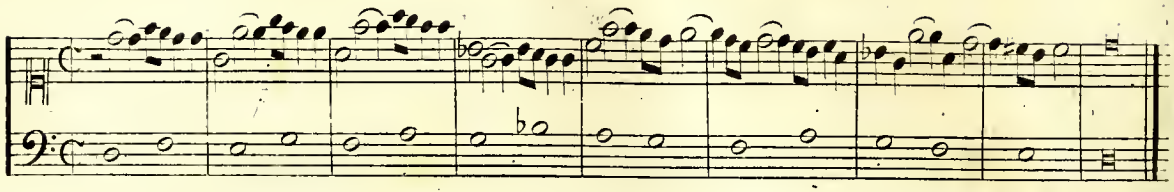
2.e Mode
Contrep.t
Suj.

3.e Mode


Suj.
Cont.
Cont.
4.e Mode
Suj.
Suj.
Cont.
Cont.
5.e Mode
Suj.
Suj.
Cont.
6.e Mode
Contr.doub.
à la 5.te
Renversem.t

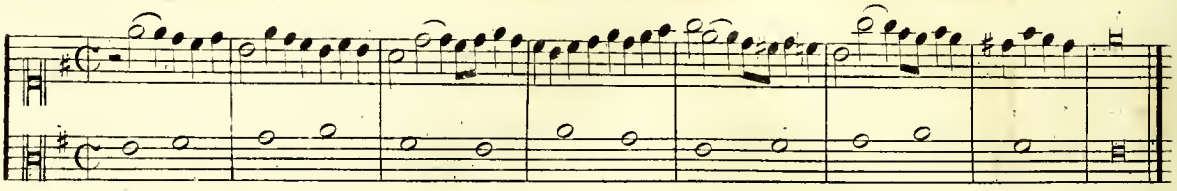
Cinquième espece: Contrepoint fleuri.

1.er Mode
Contr.doub.
à l'8.ve

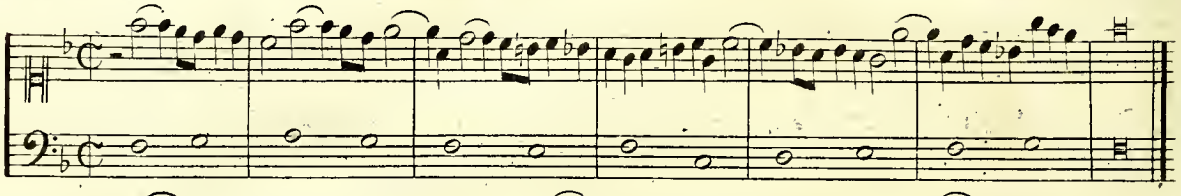


Dans cet exemple et dans les quatre qui suivent, le lecteur fera lui même le renversement.

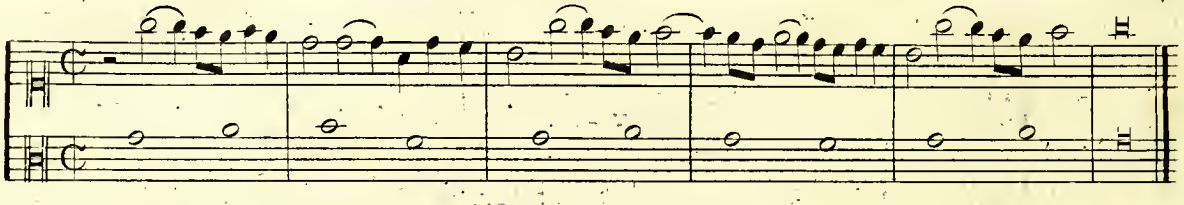
2.e Mode
Contr.doub.
à l'8.ve



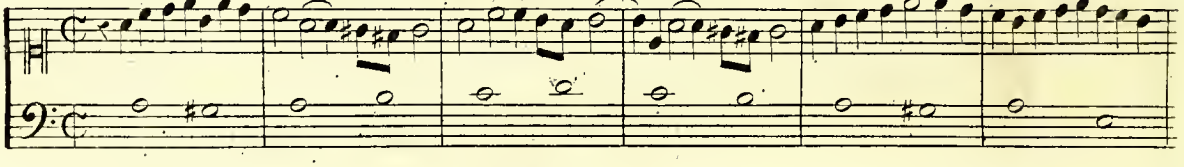
3.e Mode
Contr.doub.
à l'8.ve

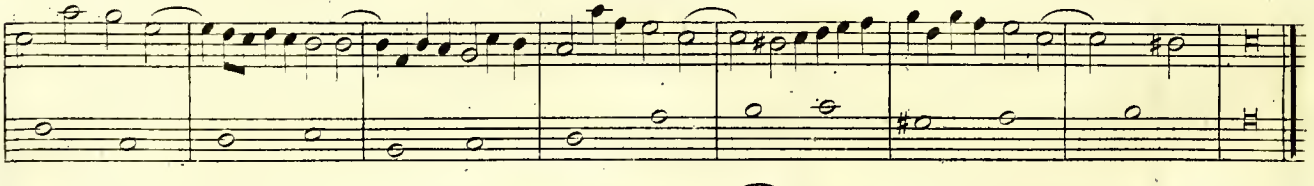


4.e Mode
Contr.doub.
à l'8.ve

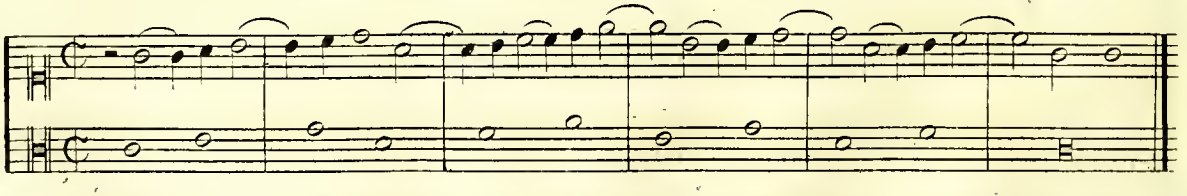


5.e Mode
Contr.doub.
à l'8.ve

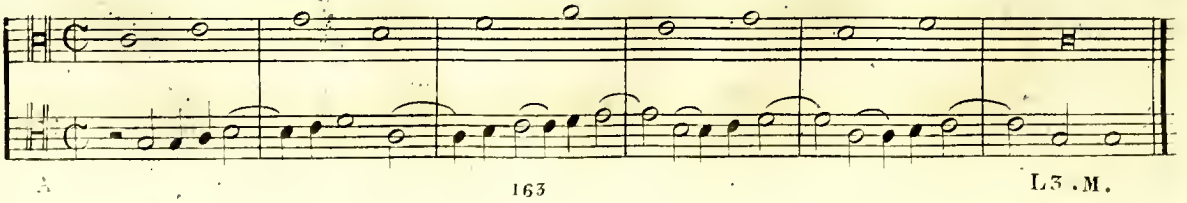




6.e Mode
Contr.doub.
à la 5.te



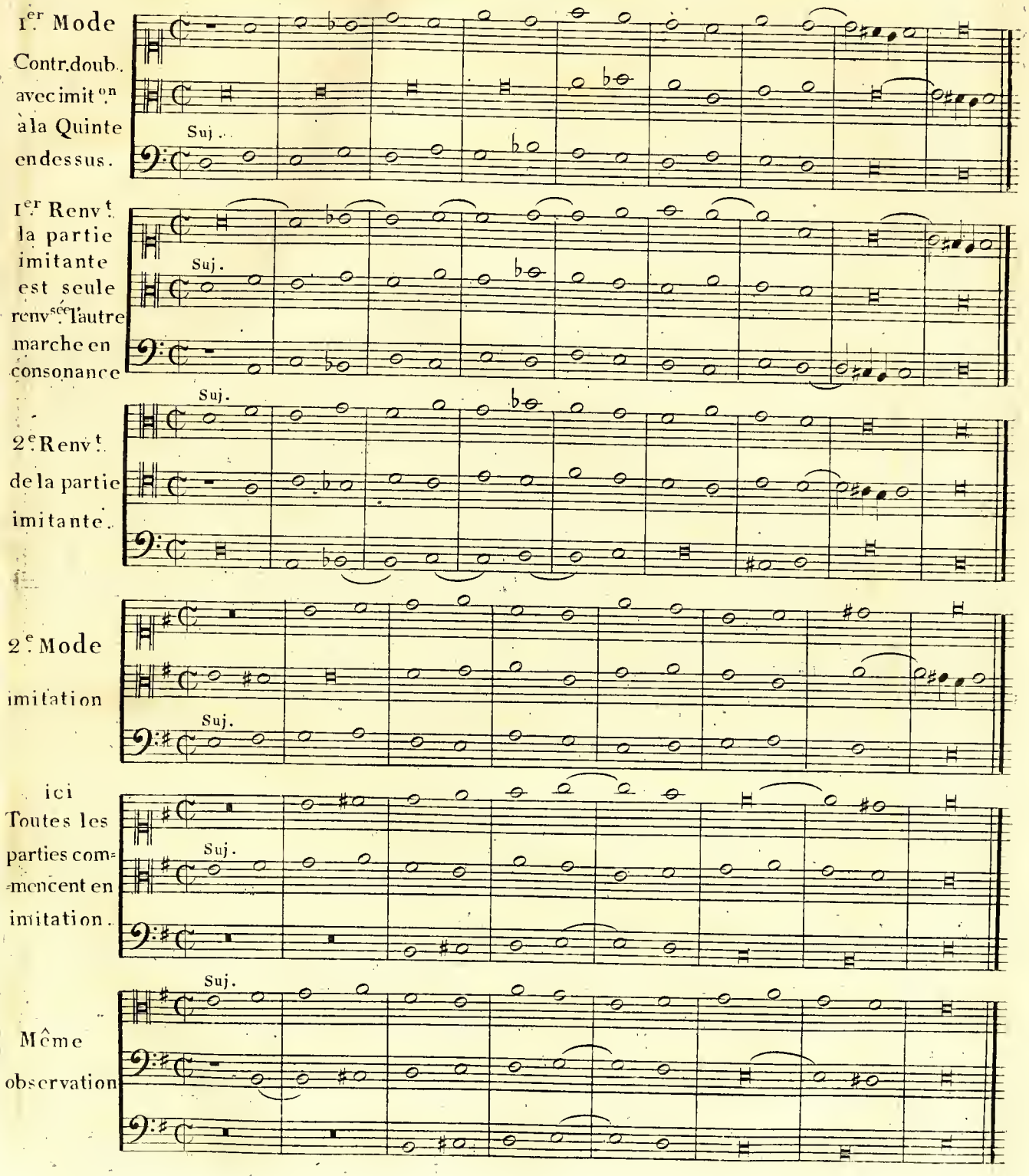
Renversem.t



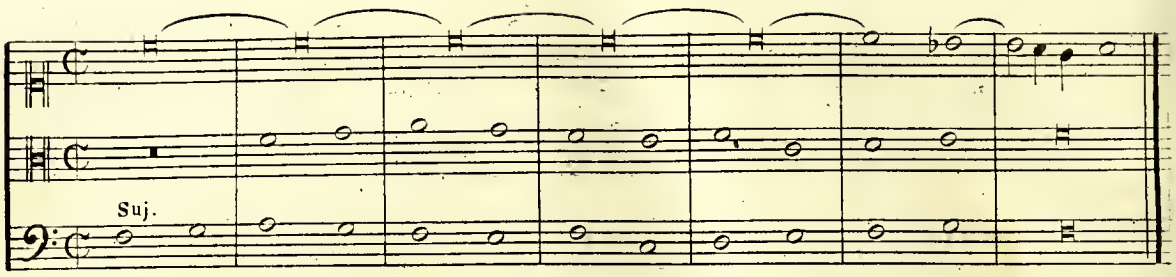
DISPOSITIONS À TROIS PARTIES

Dans ce genre de Contrepoint, le sujet doit être pris sucessivement dans la basse, dans la partie du milieu et dans le dessus.

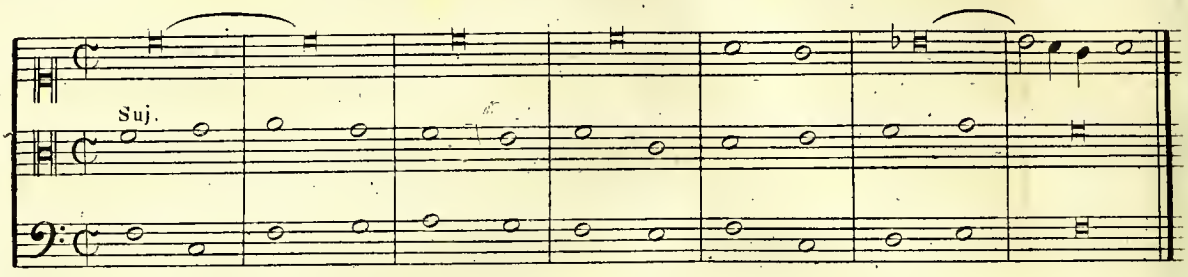
Première espece: Notes contre notes.



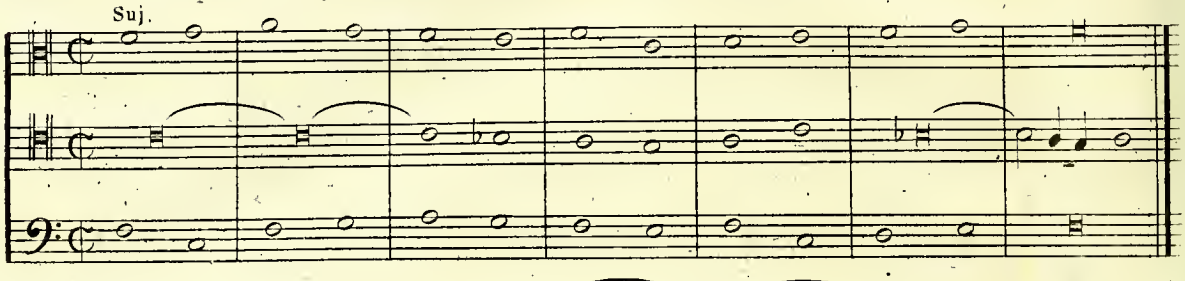
3e Mode
Imitation
à l'octave
la partie
supérieure
fait pédale



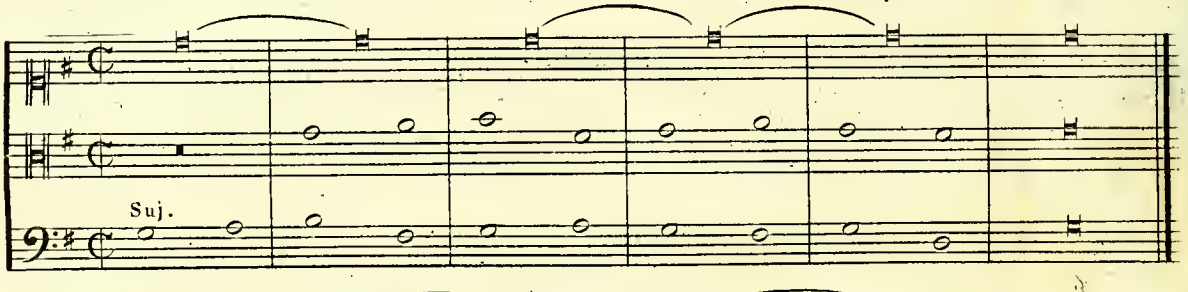
Autre
manière.



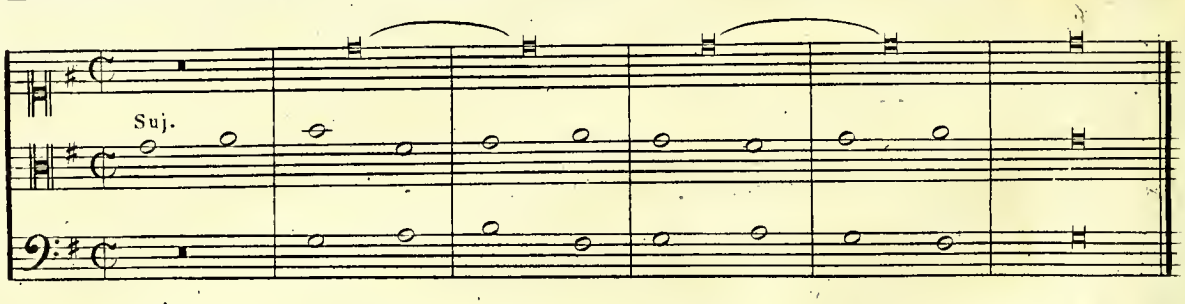
Autre
manière.



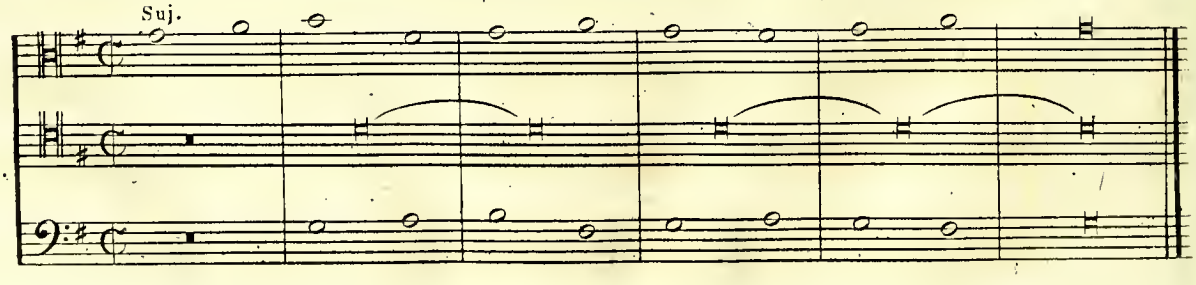
4e Mode
Avec
imitation
et une
pédale
à l'aigu.



Autre
manière.

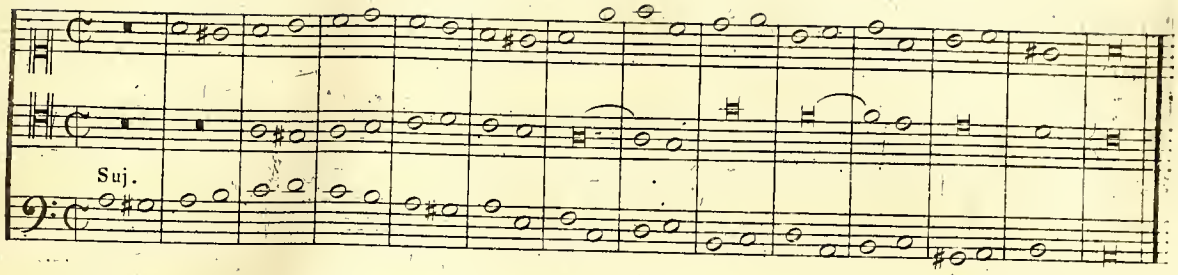


Autre
manière.

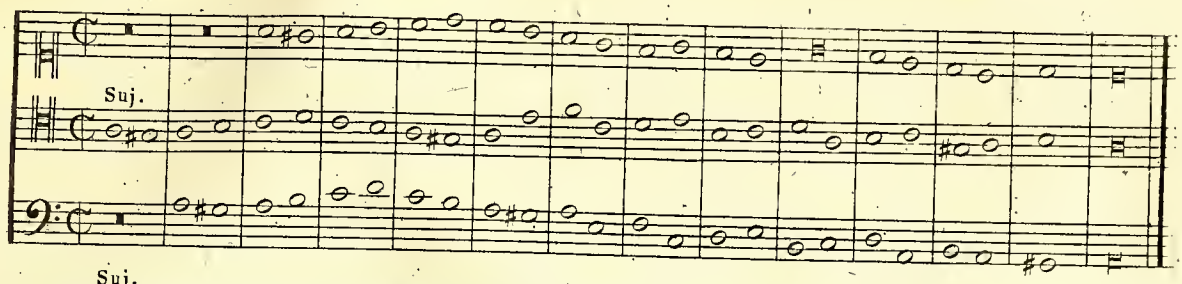


5.e Mode

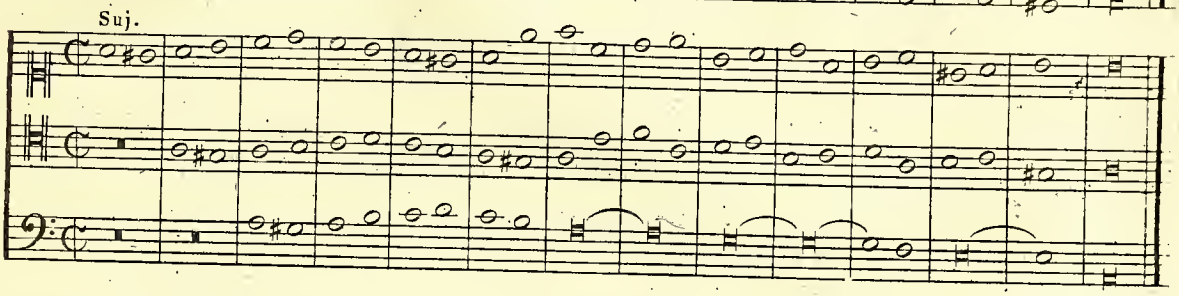
Toutes les parties entrent en imitation



1.er Renv.t

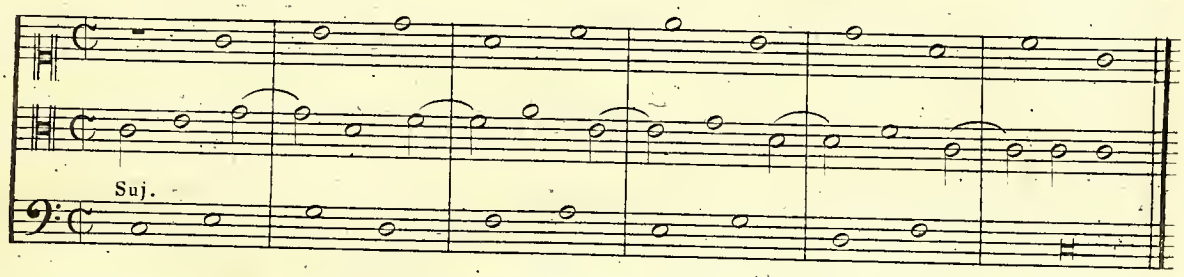


2.e Renv.t

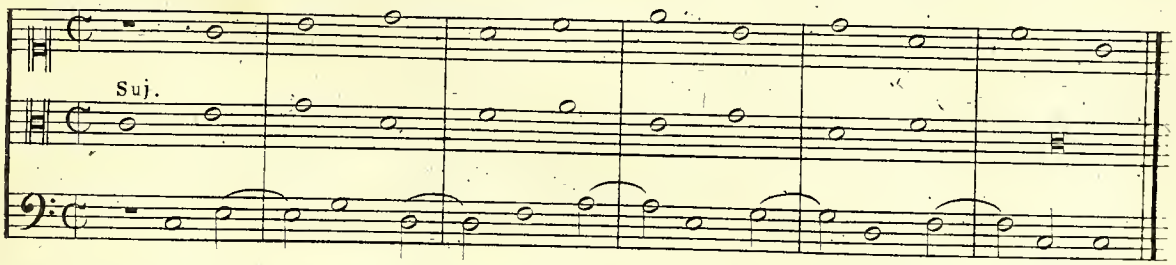


6.e Mode

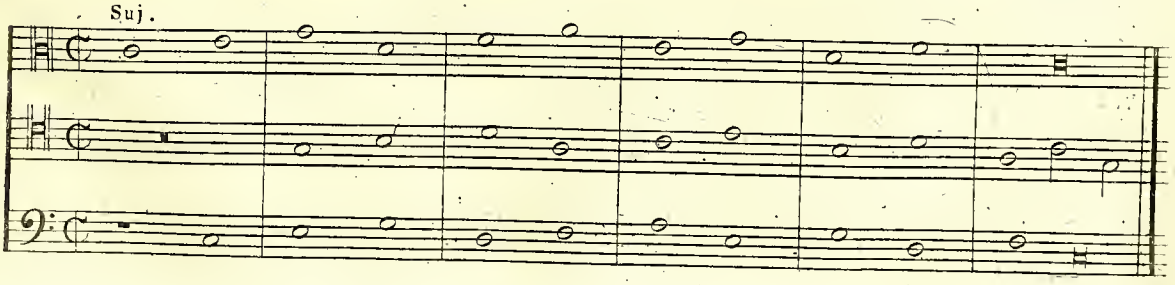
Contr.doub. à la 12.e avec une partie en syncopes.



Renv.t



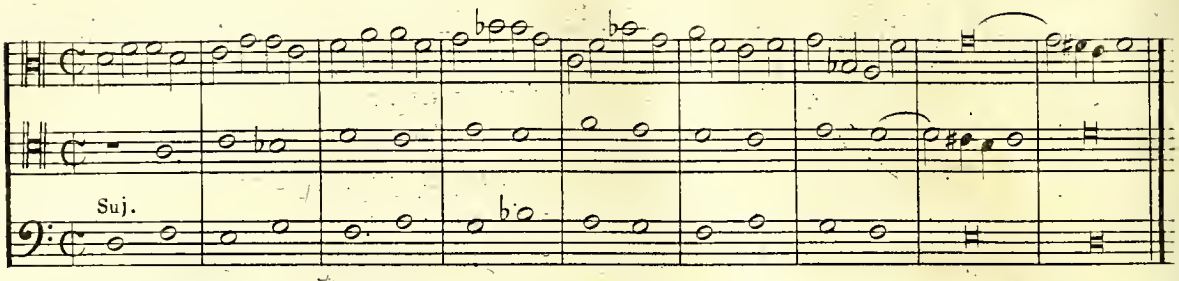
Ici toutes les parties sont en imitation avec le sujet.



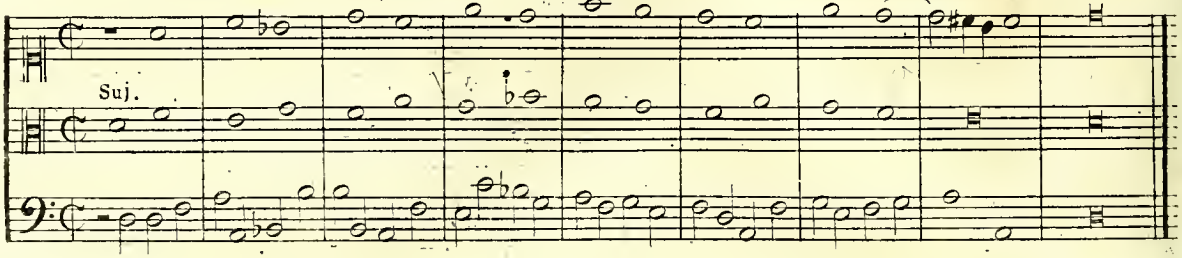
Deuxième espece. Deux notes pour une.

1er Mode

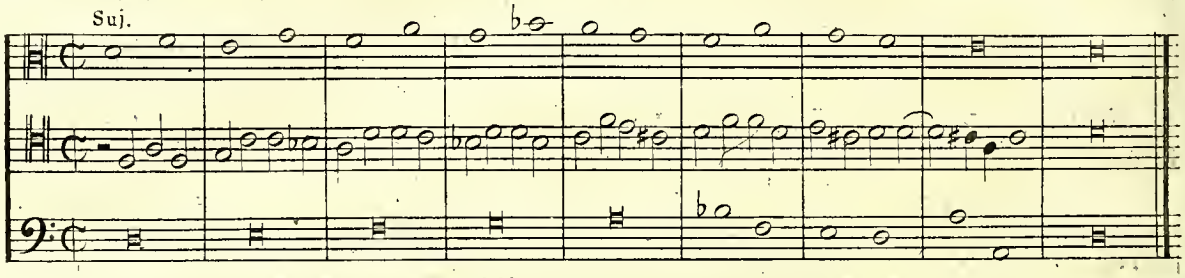
Il y a ici une partie en imitation et l'autre en consonance.



Autre disposition sur le même sujet.

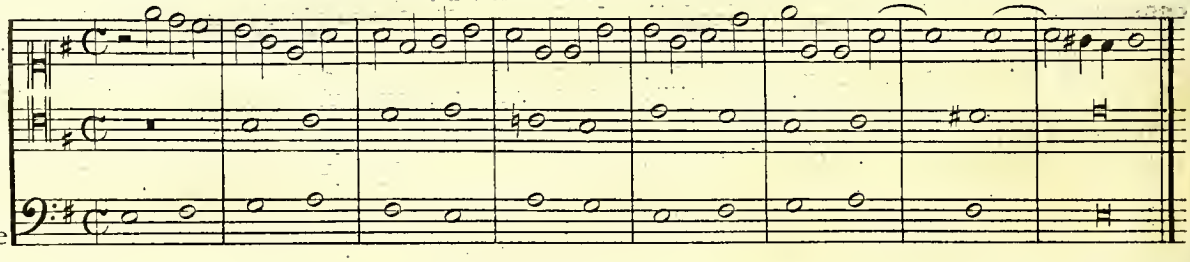


Autre disposition

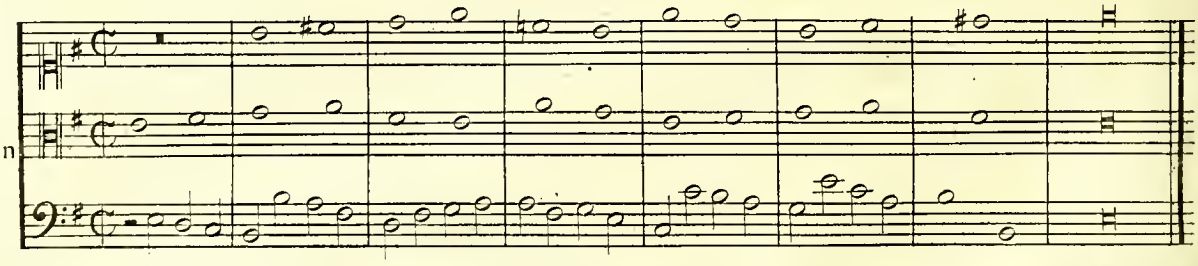


2e Mode

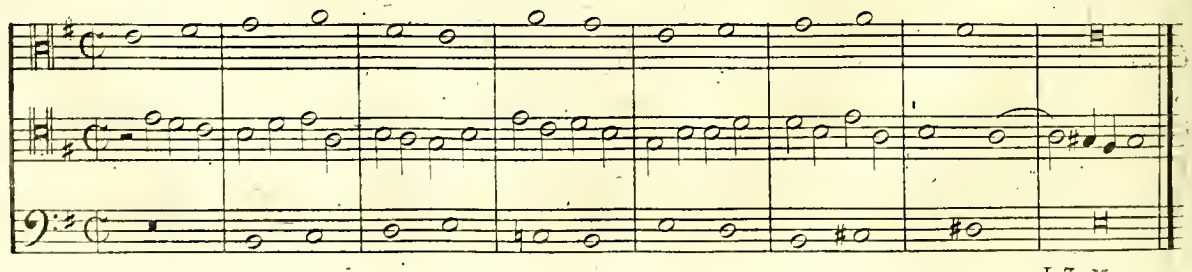
Une partie est en imitation, l'autre en consonance



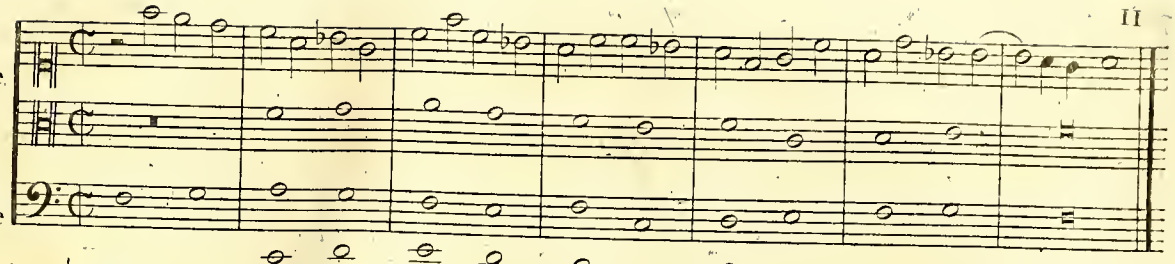
Autre disposition



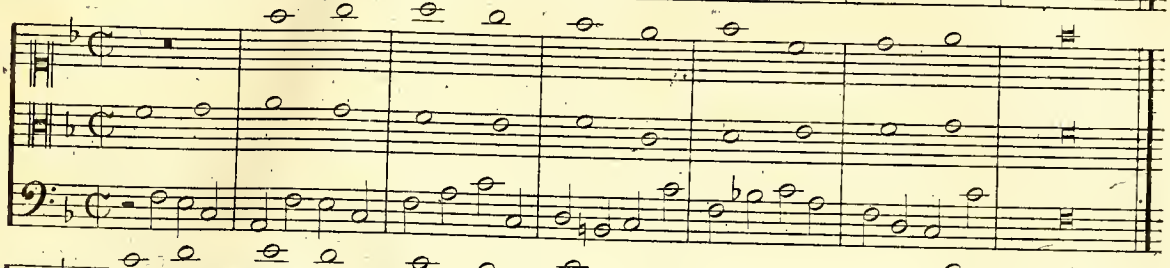
Autre disposition



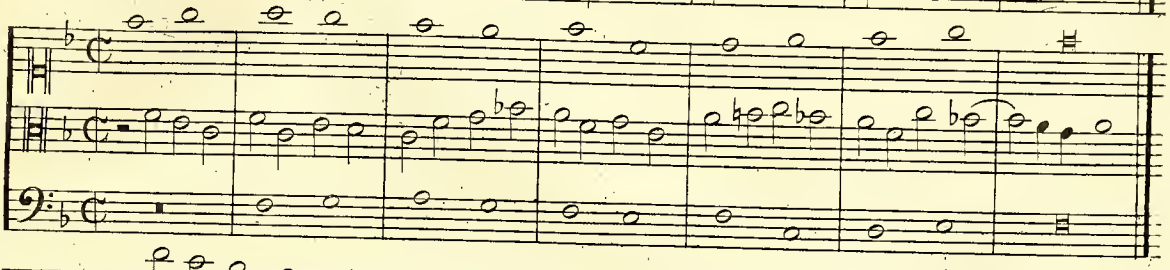
3e Mode
Une partie est en imitation, l'autre en consonance



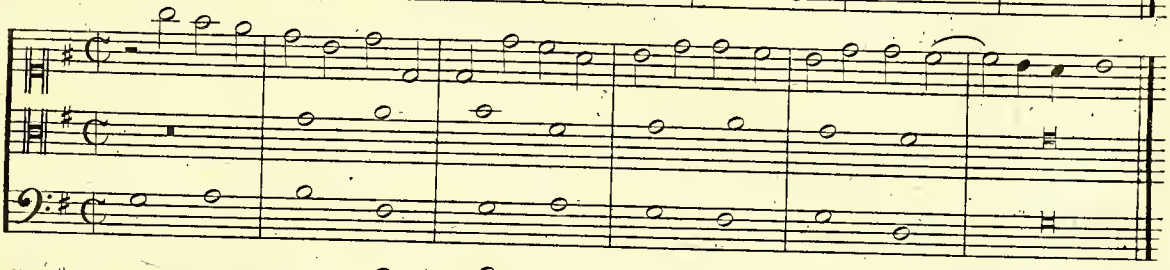
Autre disposition



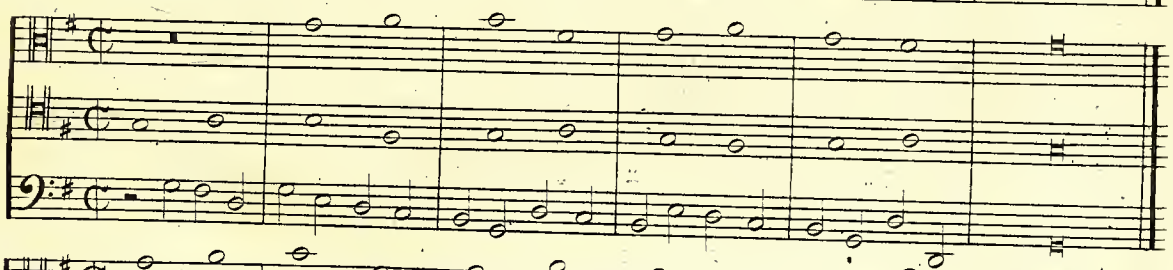
Autre disposition



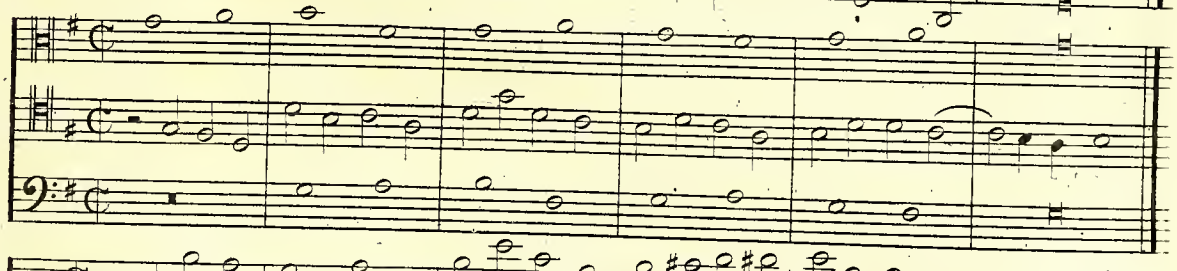
4e Mode
Une partie est en imitation, l'autre en consonance



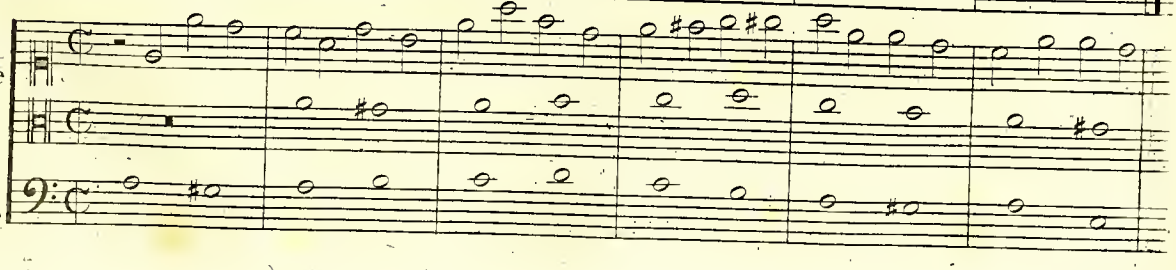
Autre disposition

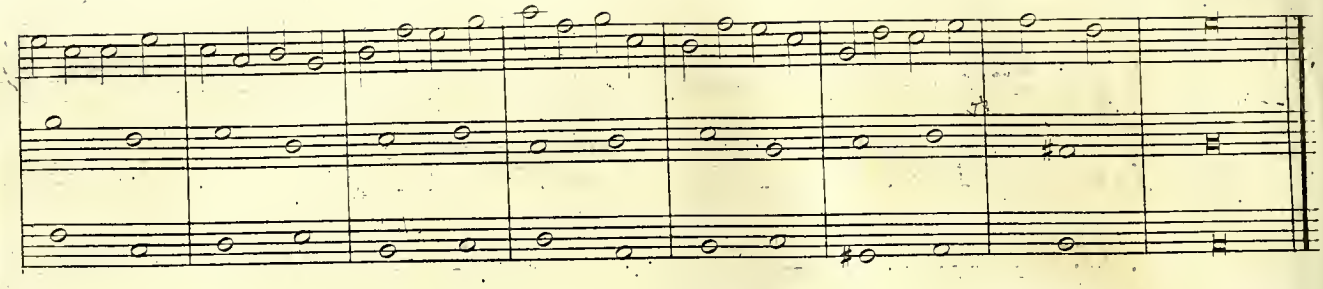


Autre disposition

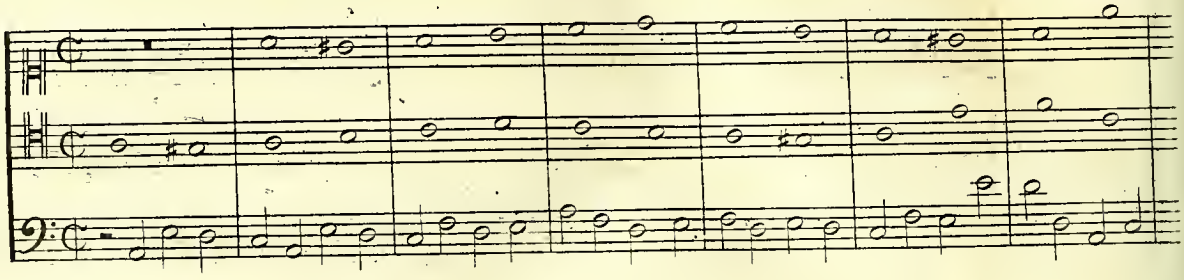


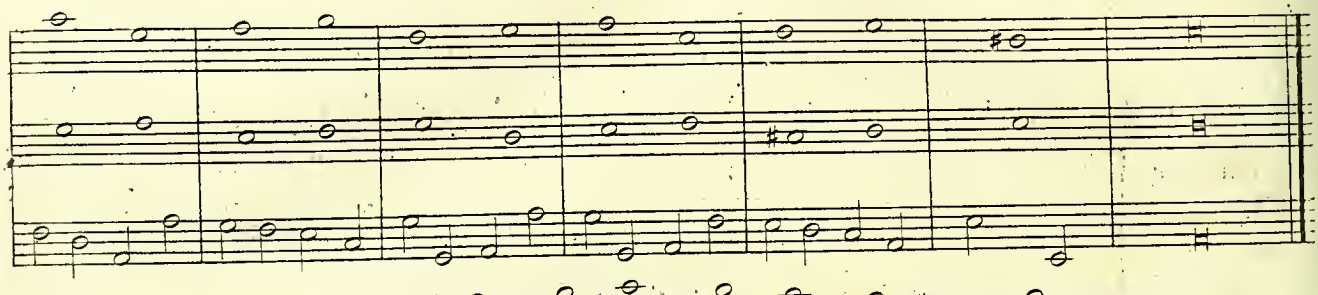
5e Mode
Une partie est en imitation, l'autre en consonance



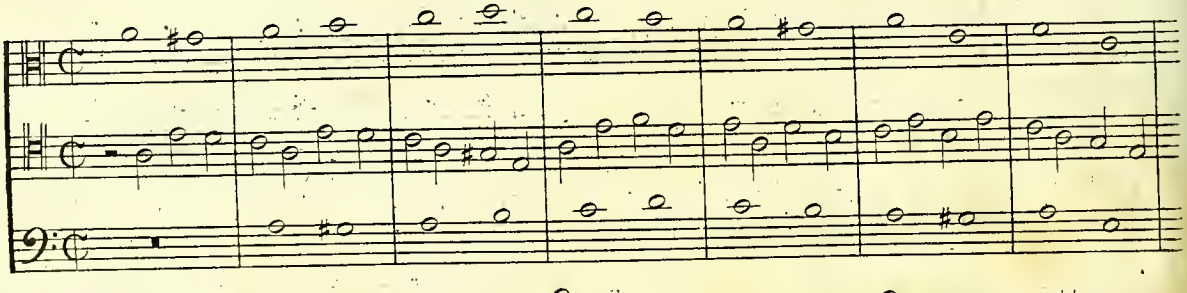


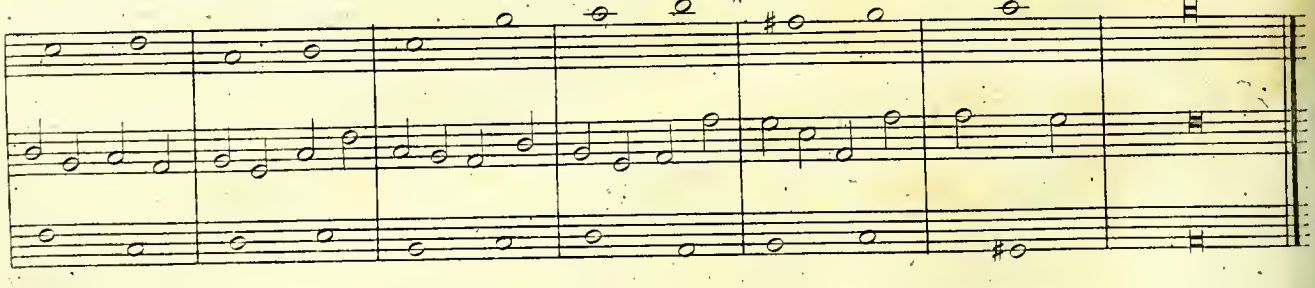
Autre disposition



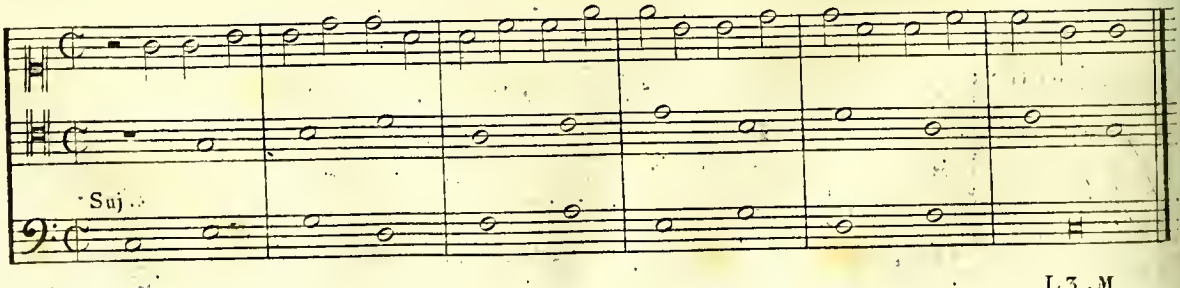


Autre disposition

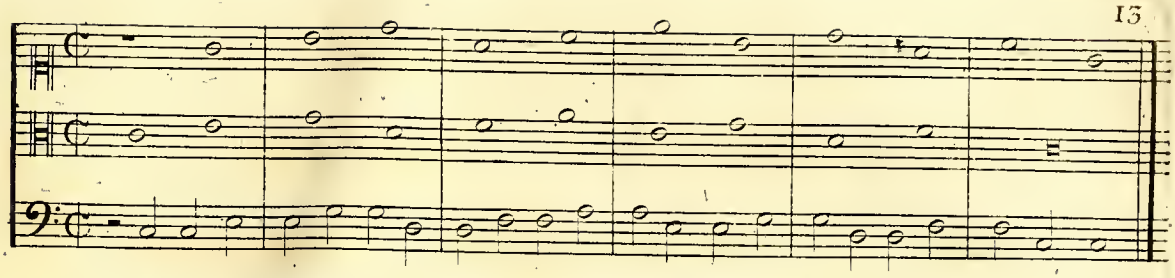




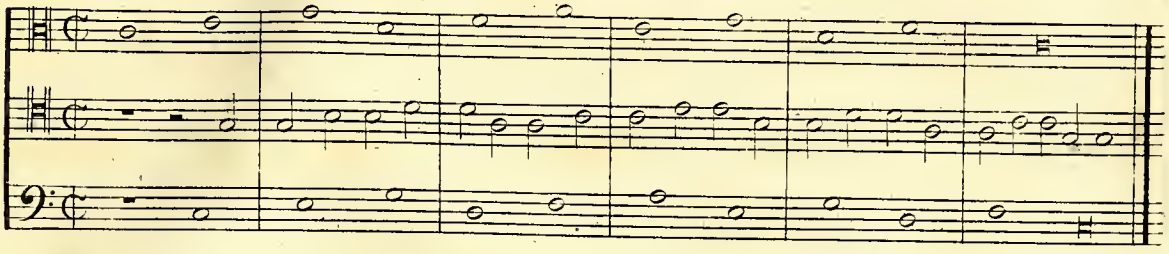
6e Mode
Contr doub
a la 5te



1.er Renv.t

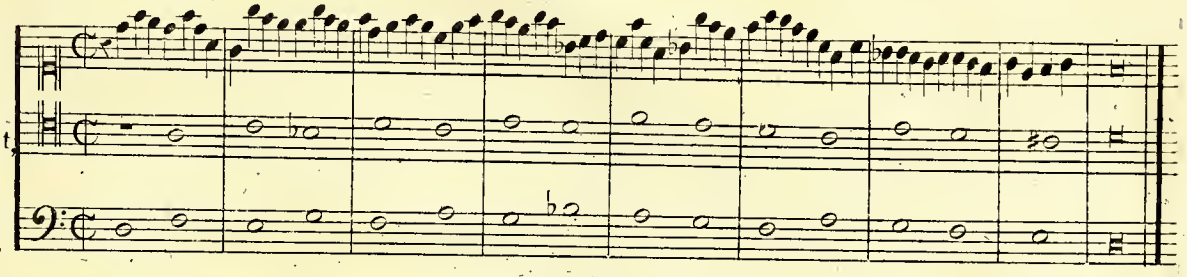


2.e Renv.t

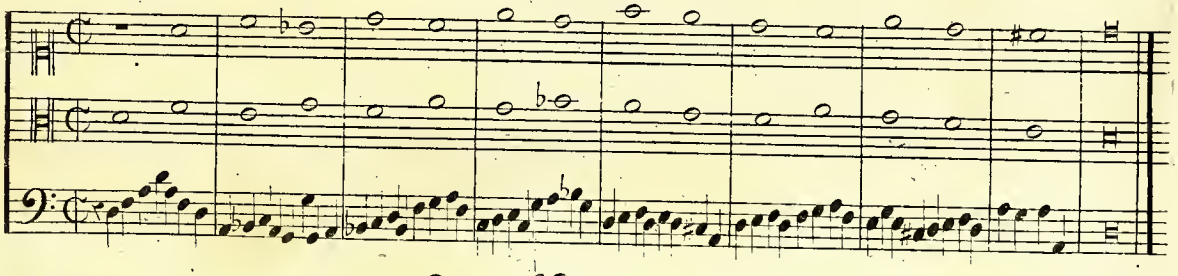


Troisième espece. Quatre notes contre une.

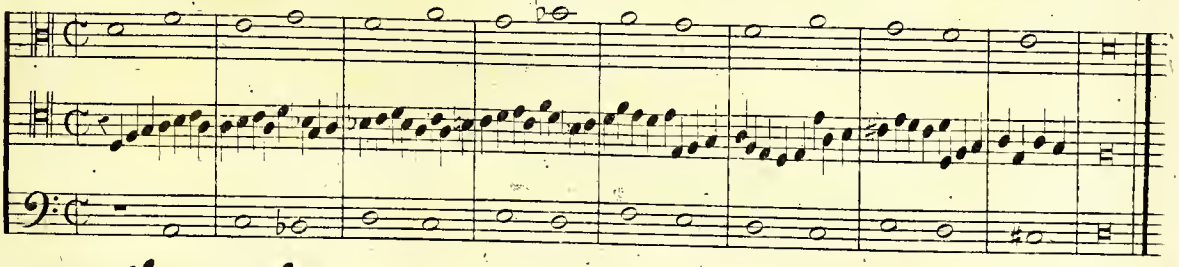
1.er Mode
Sans ren
versement,
mais avec
imitation.



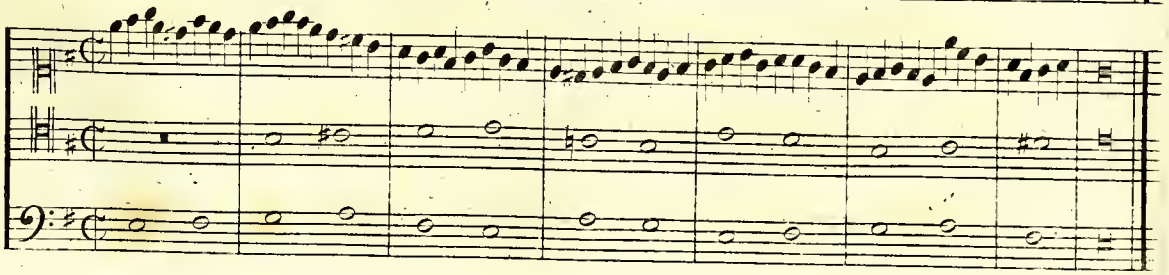
Autre
disposition
8.e sujet.



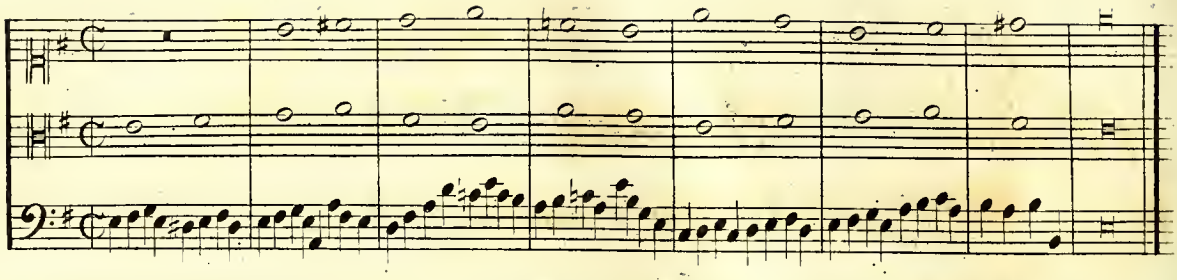
Autre
disposition



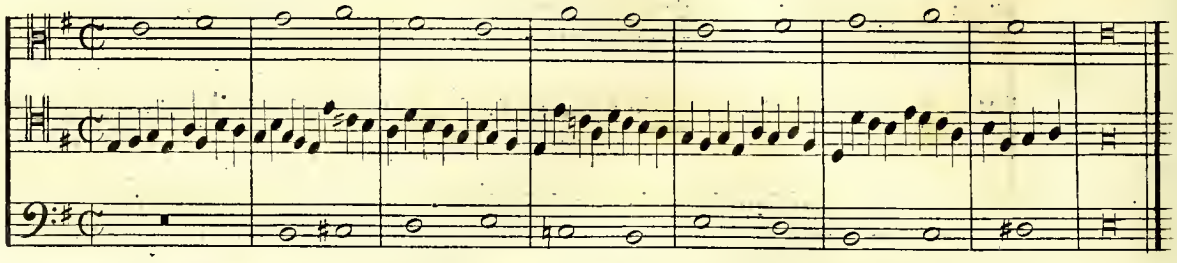
2.e Mode
Sans renv.t
avec
imitation.



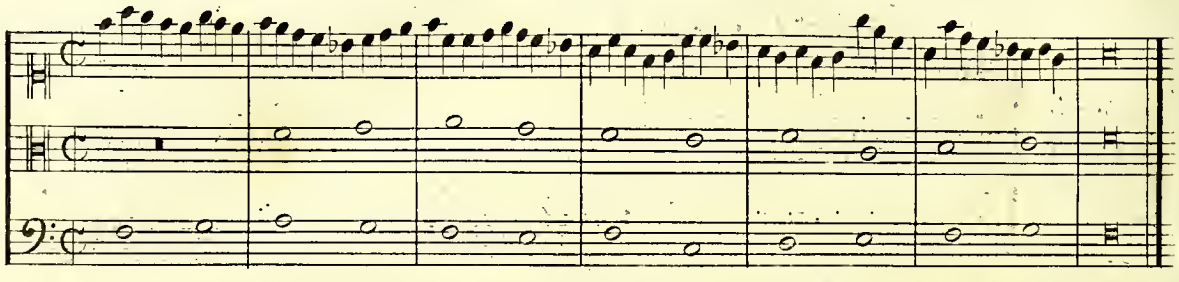
Autre disposition du même genre.



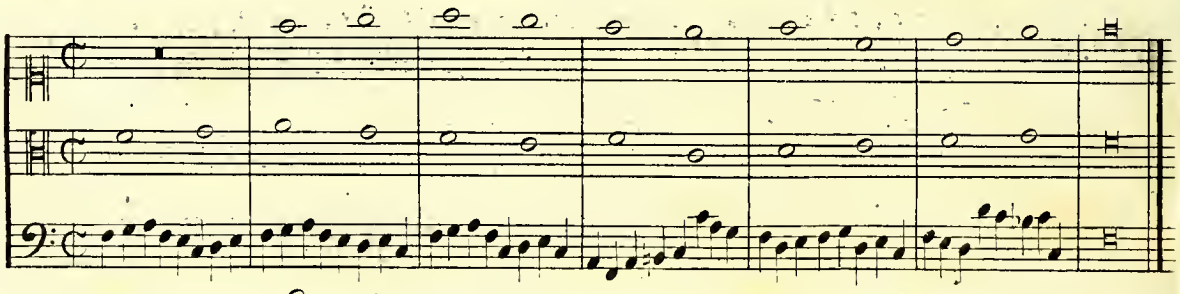
Autre disposition



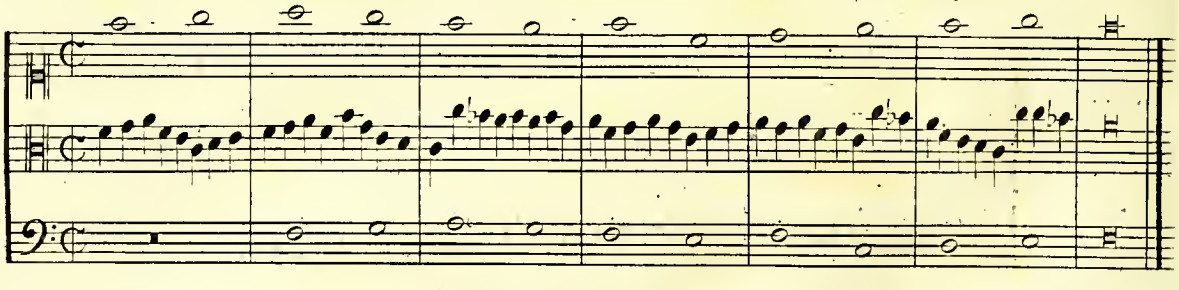
3.e Mode Sans renv.t



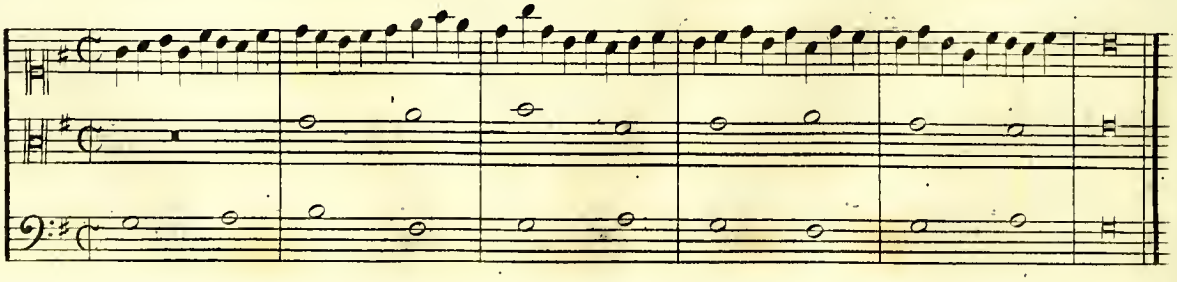
Autre disposition



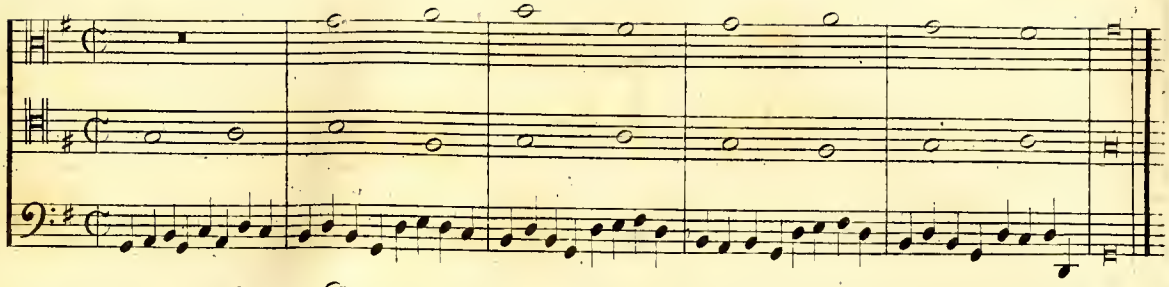
Autre disposition



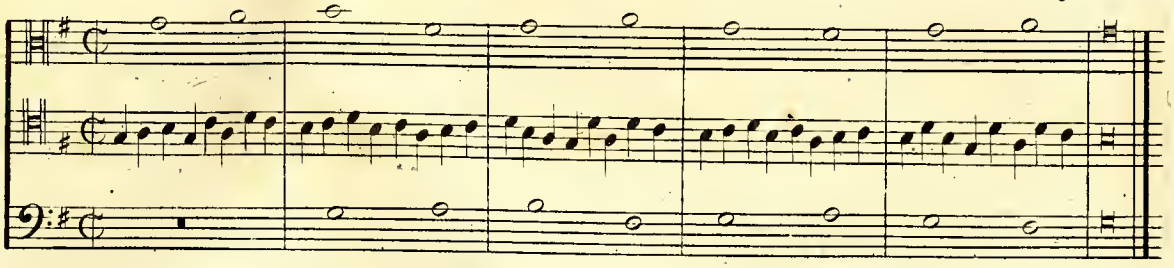
4.e Mode Sans renv.t



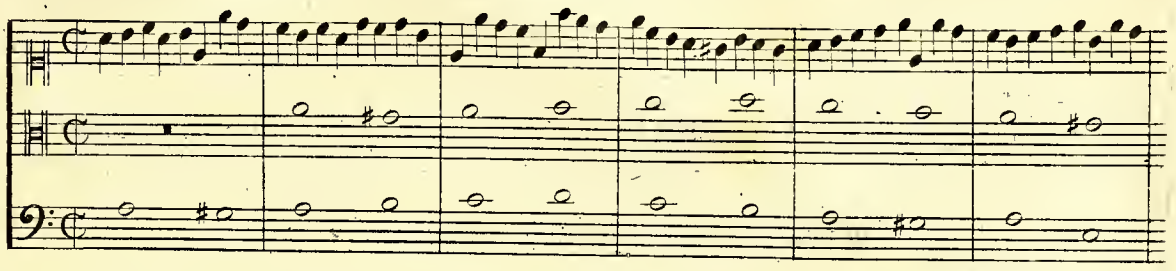
Autre disposition

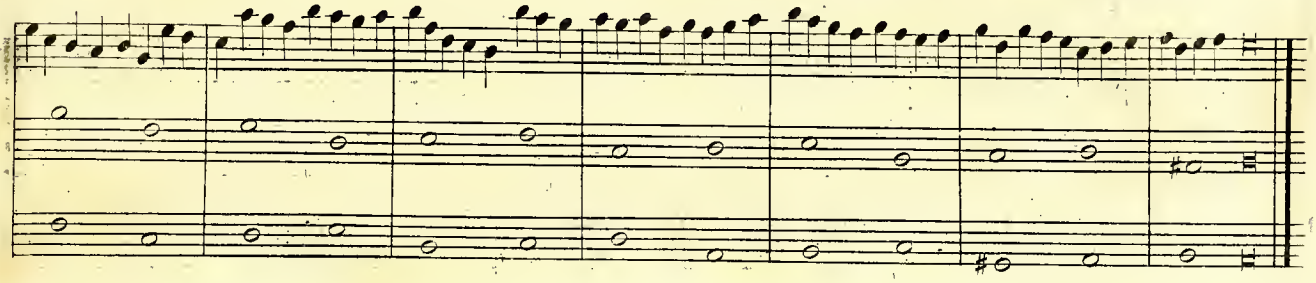


Autre disposition

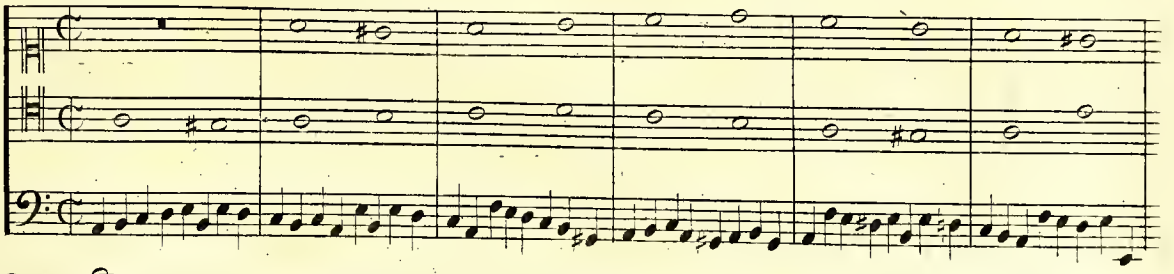


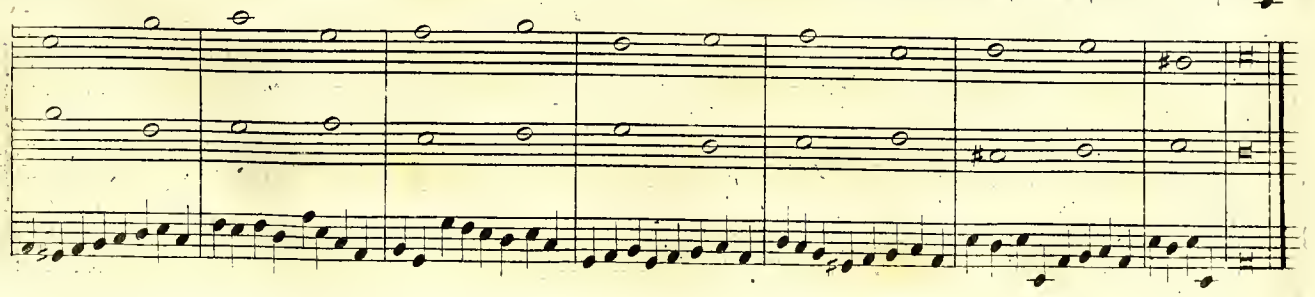
5.e Mode sans renv.t



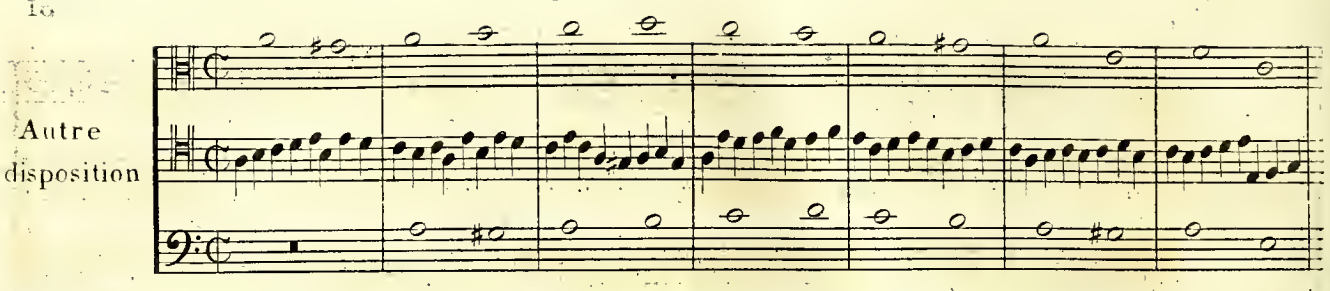


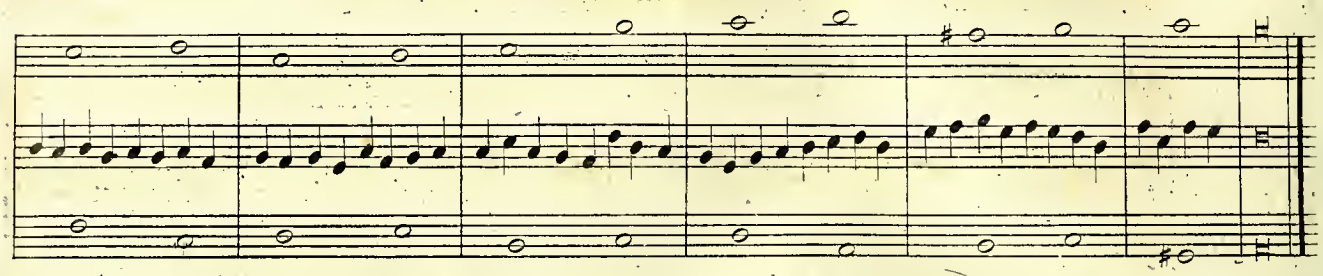
Autre disposition



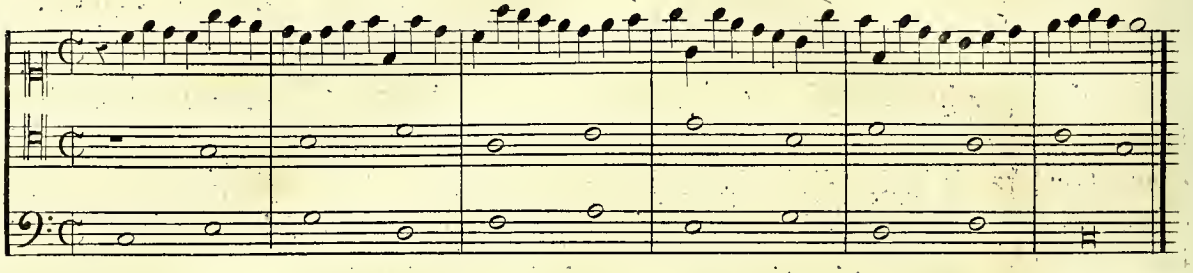


Autre disposition

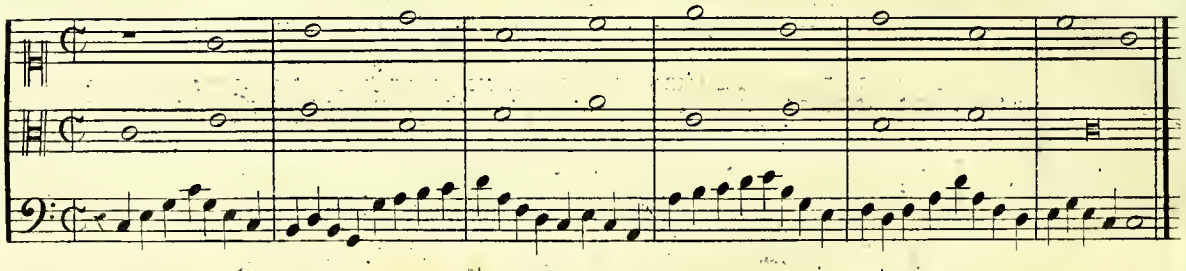




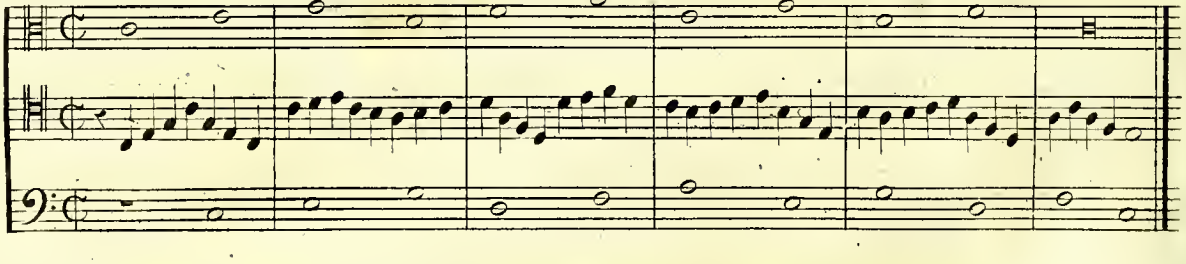
6.e Mode.



Autre disposition



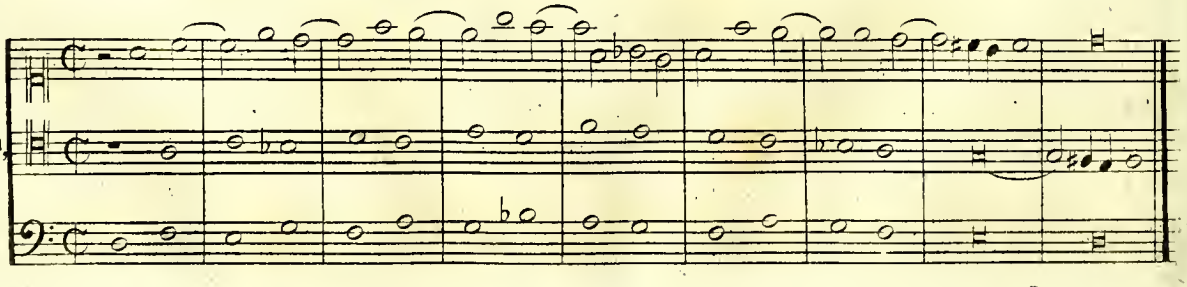
Autre disposition



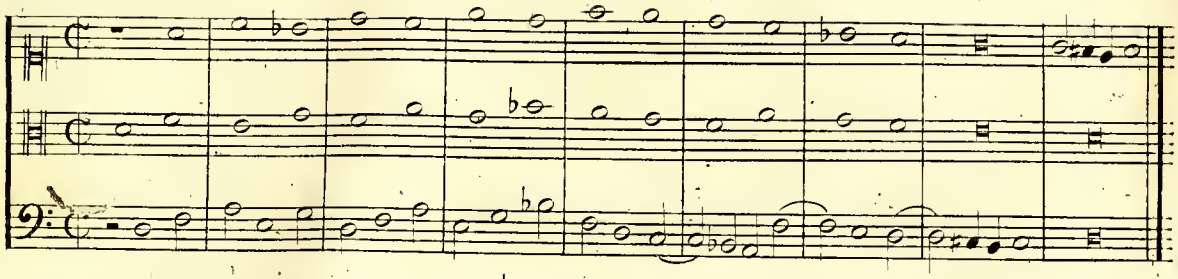
Quatrieme espece. Syncopes.

1.er Mode

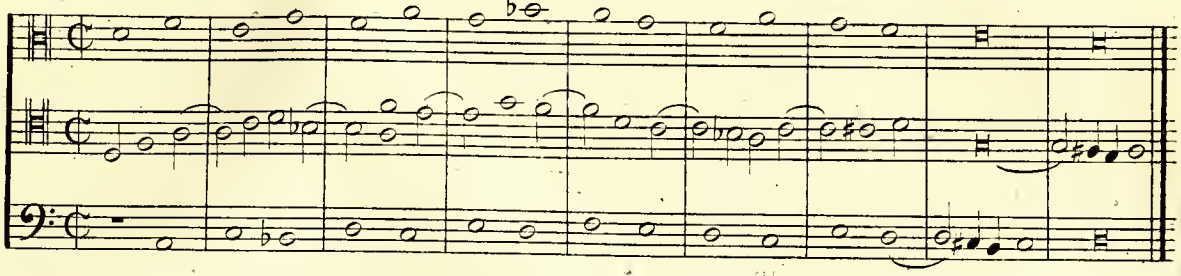
Une partie en imitation l'autre en consonance et dissonce



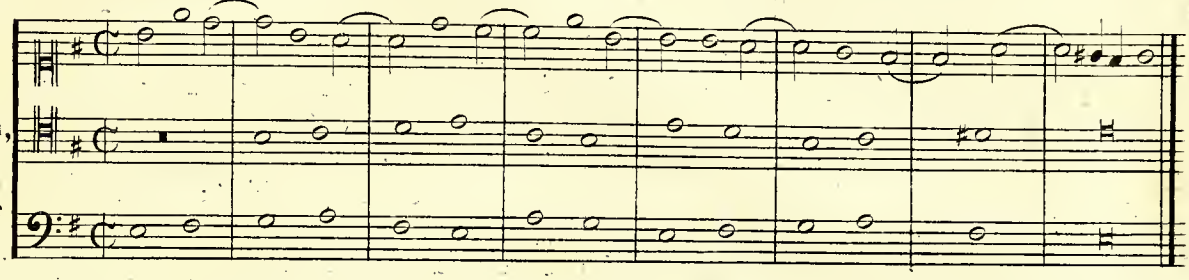
Autre disposition



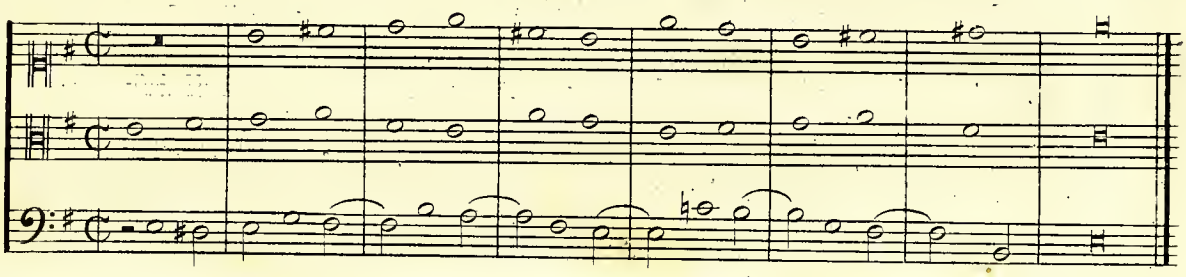
Autre disposition



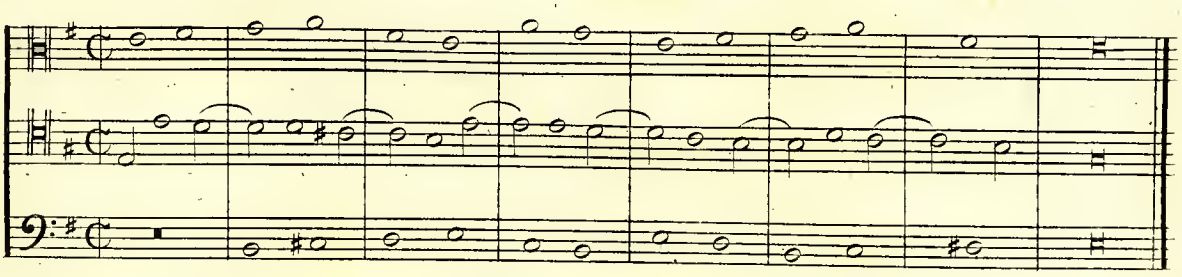
2.e Mode
Une partie enimitation, l'autre en consonance et dissonce



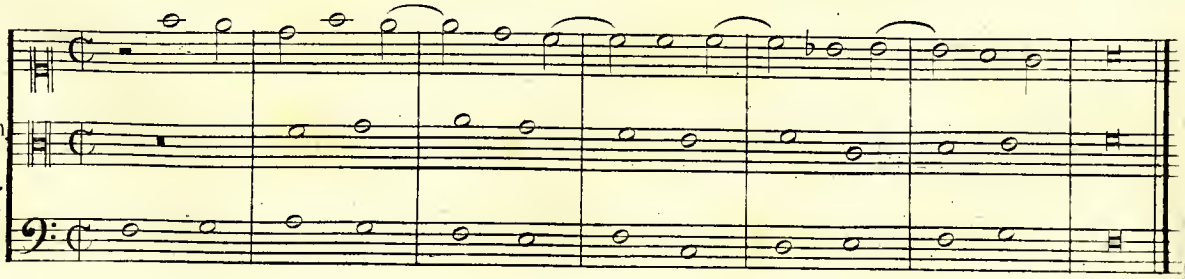
Autre disposition



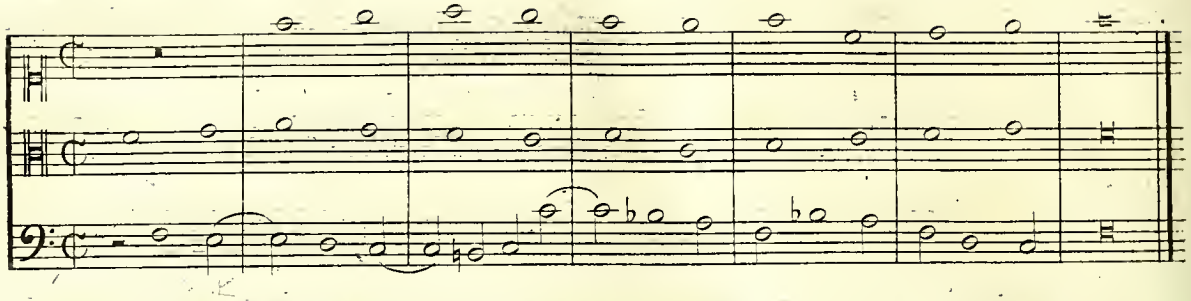
Autre disposition



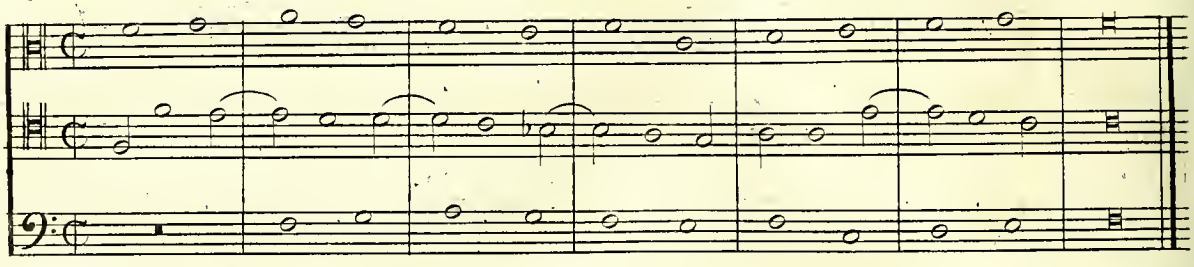
3.e Mode
Une partie enimitation, l'autre en consonance et dissonce



Autre disposition

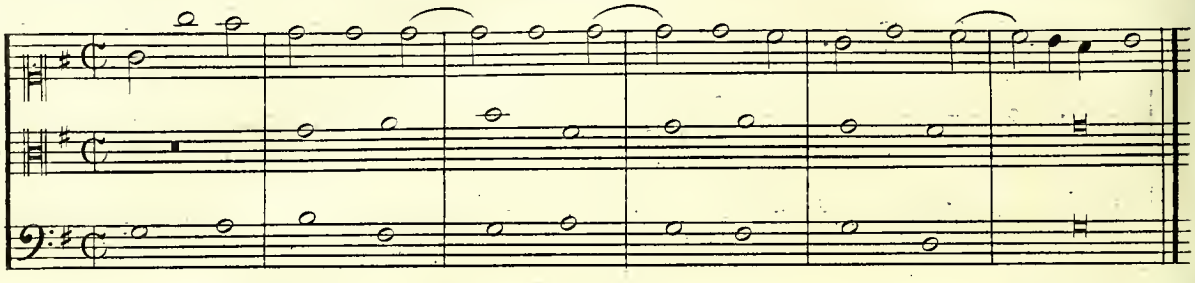


Autre disposition

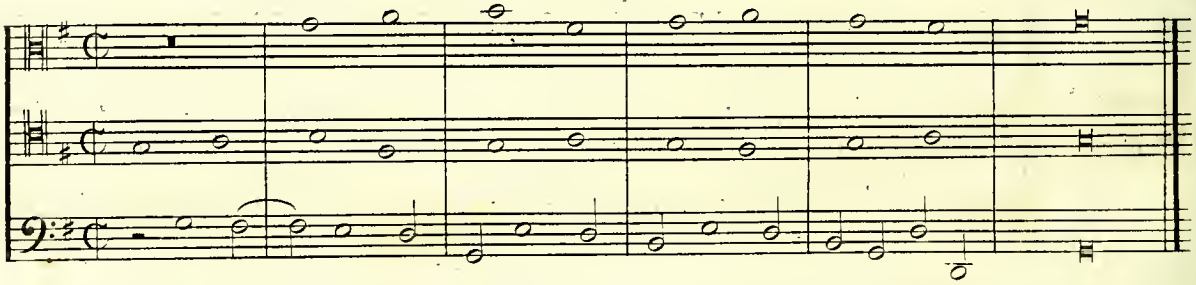


4.e Mode

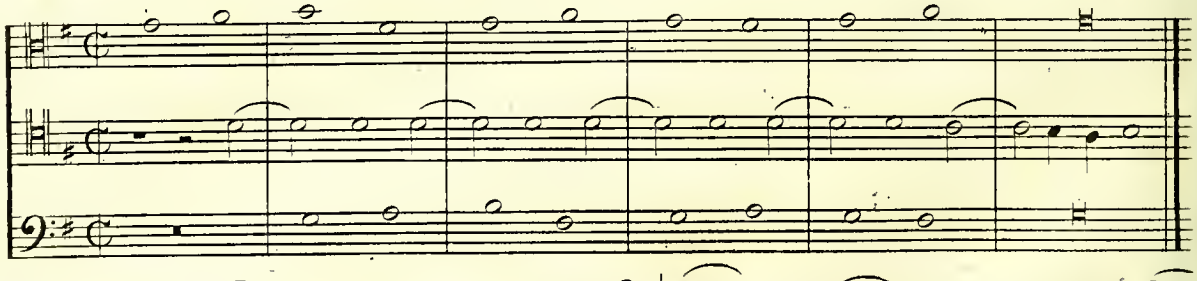
Une partie enimitation, l'autre en consonance et dissonce



Autre disposition

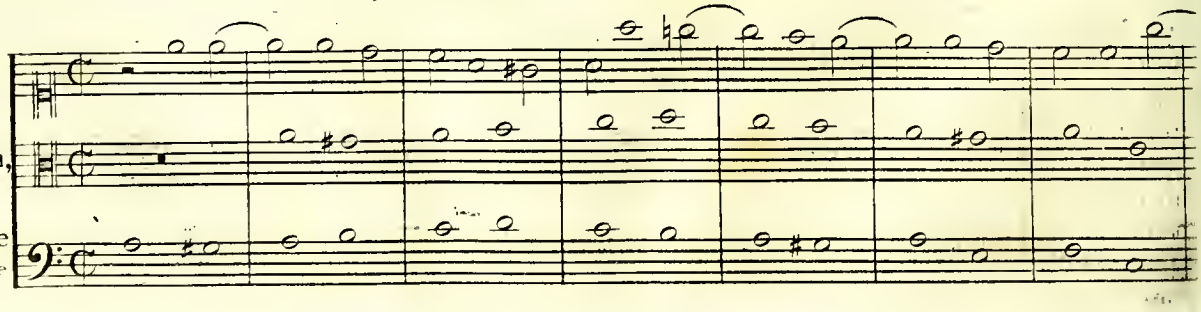


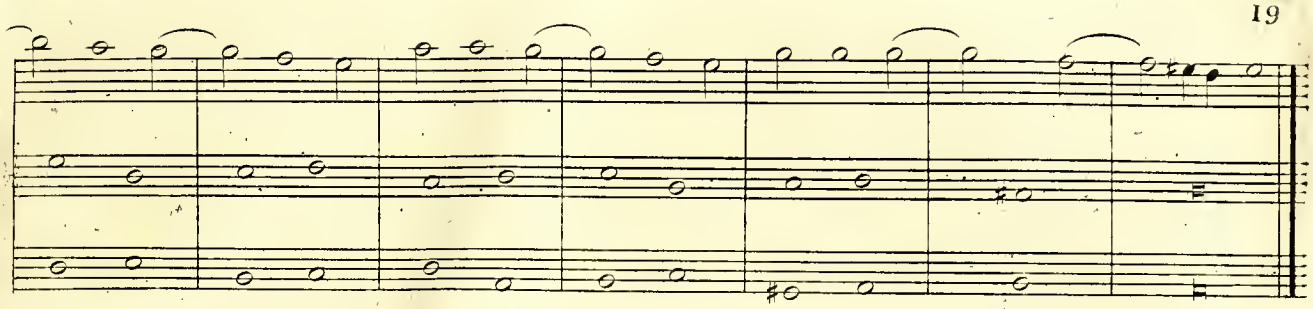
Autre disposition



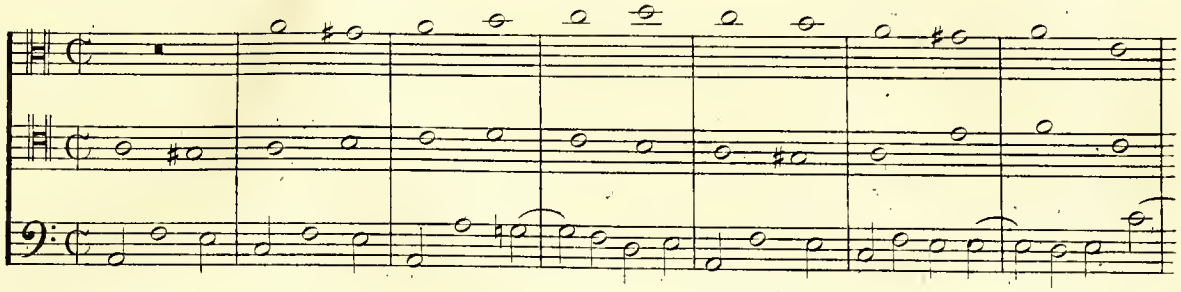
5.e Mode

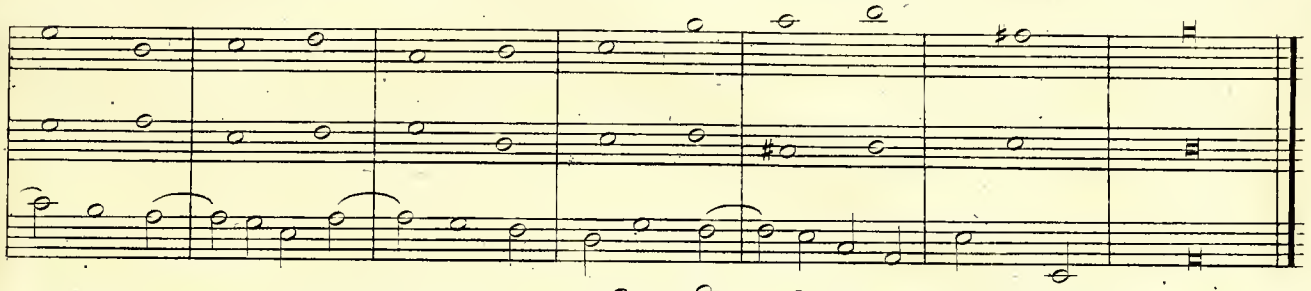
Une partie enimitation, l'autre en consonance et dissonce



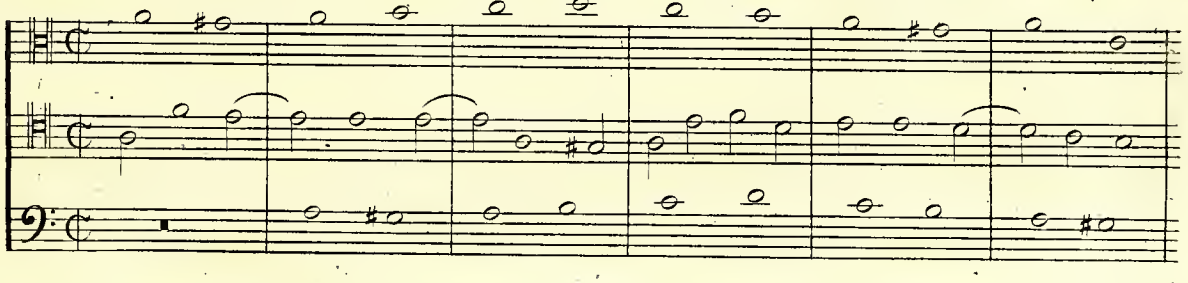


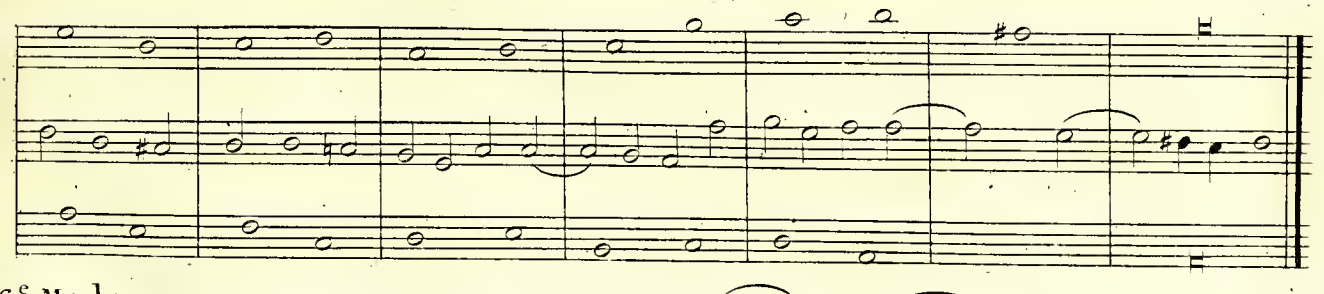
Autre disposition



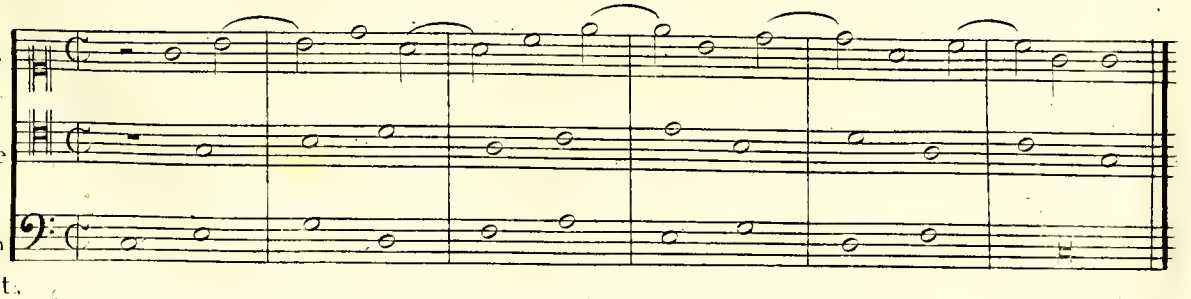


Autre disposition

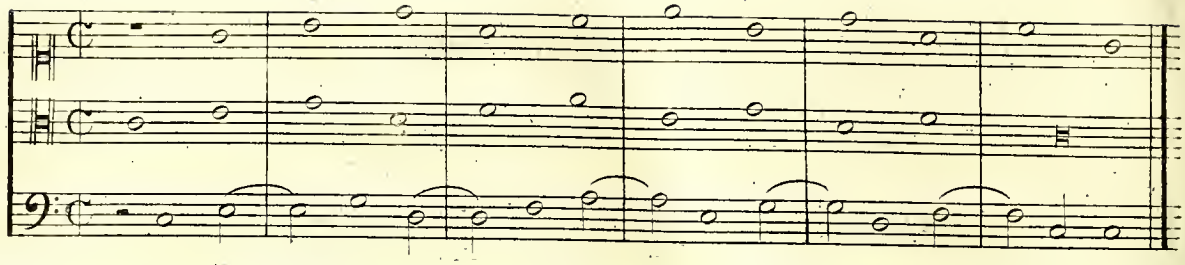




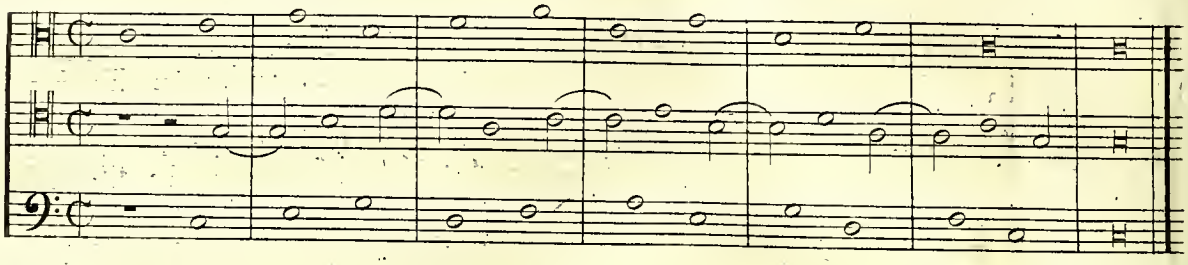
6.e Mode
Contr. doub. à la 12.e dans une partie imit.te l'autre marche en conson.ce et par imitat.on avec le sujet.



1.er Renv.t

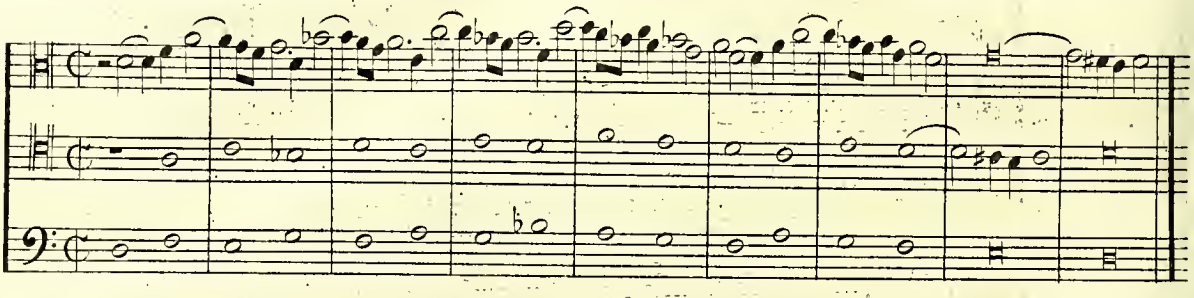


2.e Renv.t

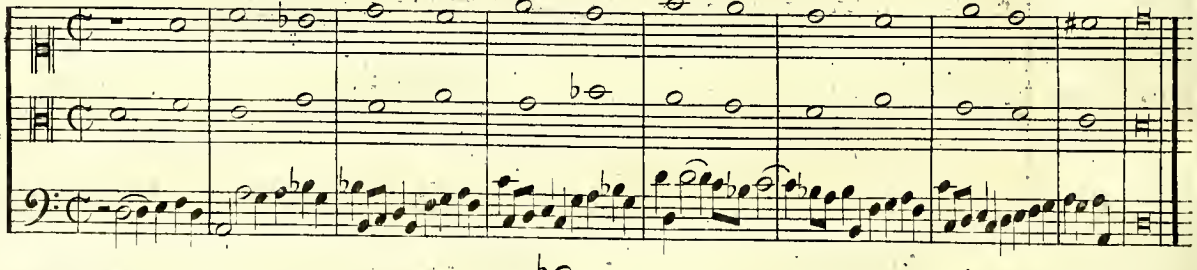


Cinquième espece. Contrepoint fleuri.

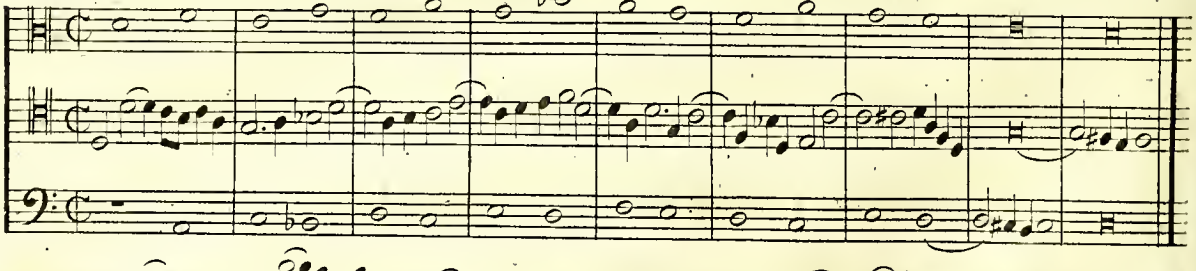
1.er Mode
Une partie
en Contr.
fleuri,
l'autre en
imitation



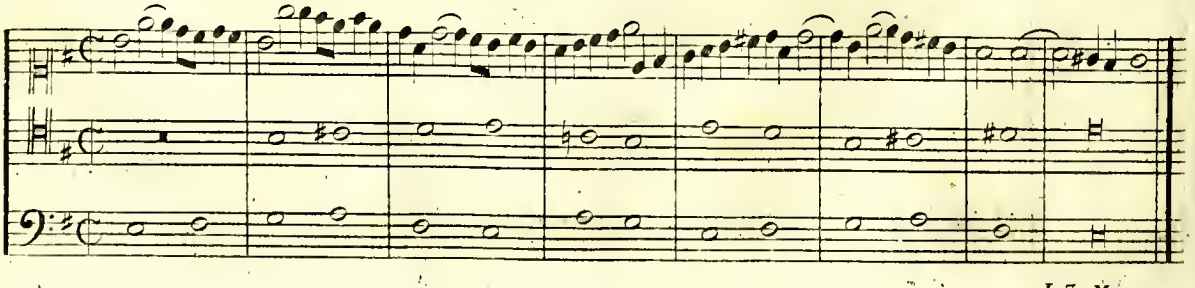
Autre
disposition



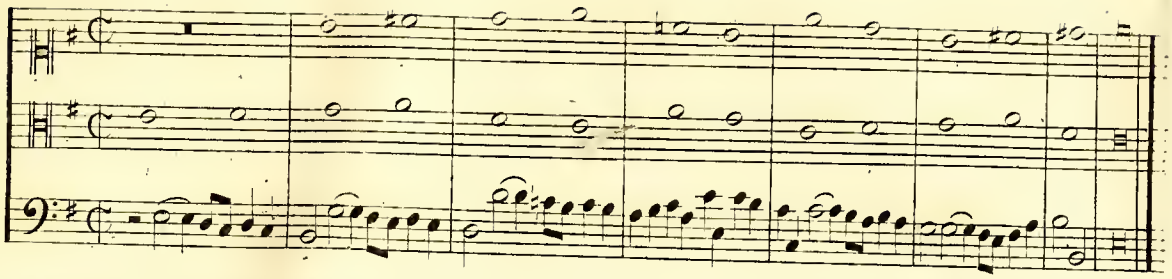
Autre
disposition



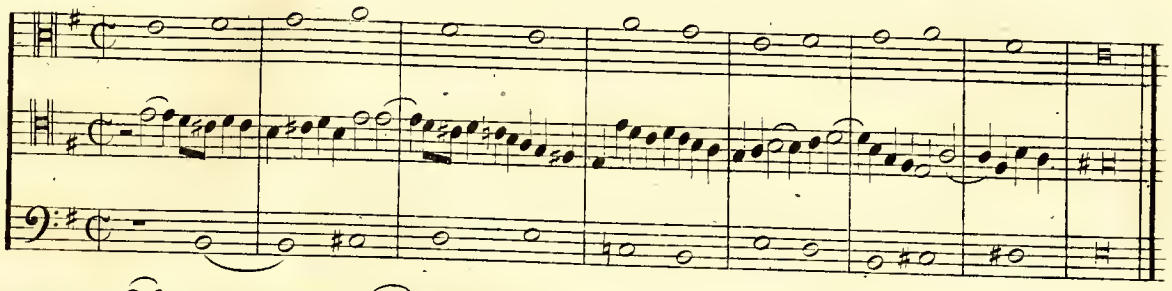
2.e Mode



Autre disposition

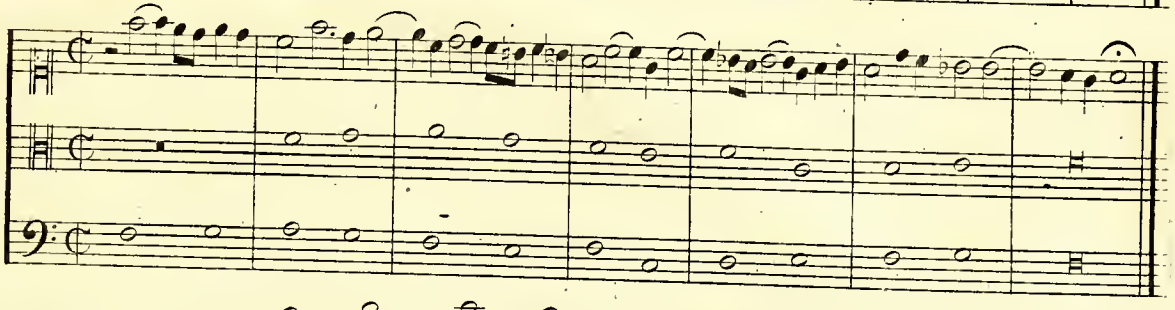


Autre disposition

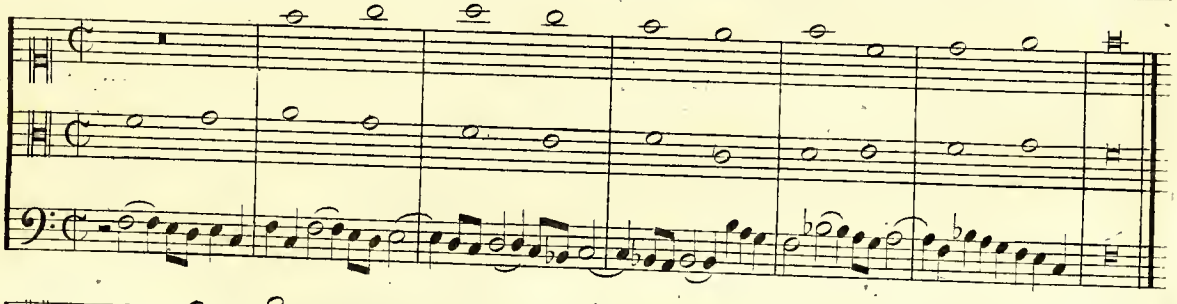


3.e Mode

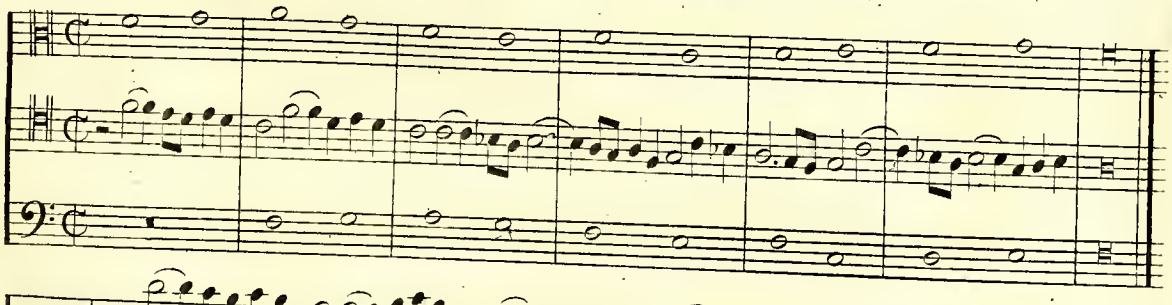
Comme les précédents.



Autre disposition

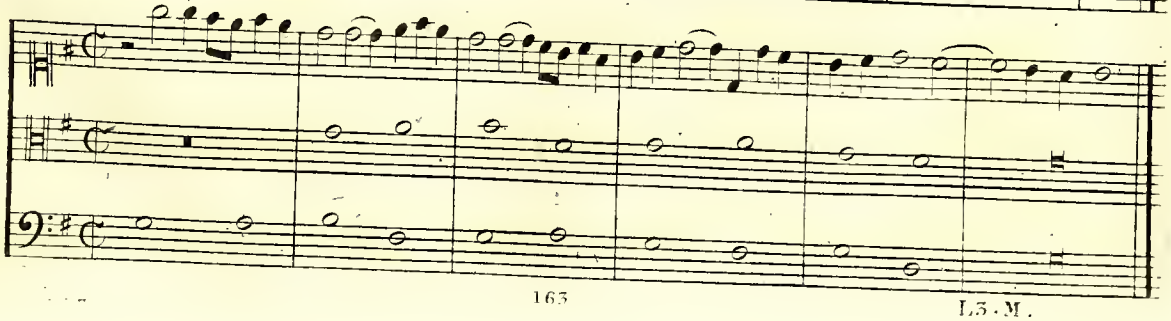


Autre disposition

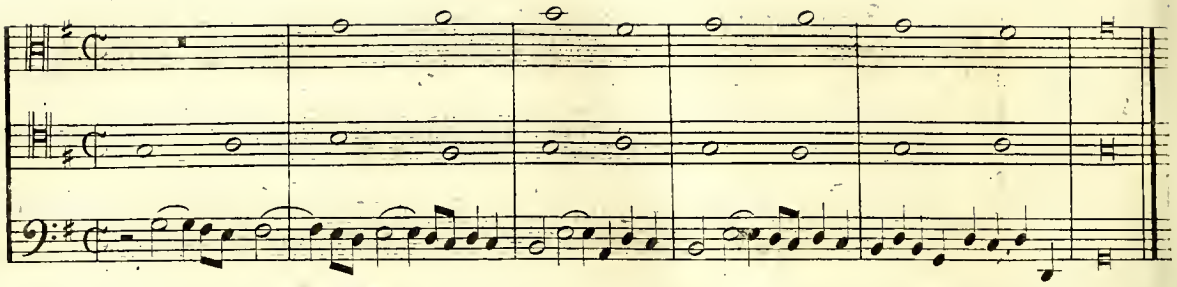


4.e Mode

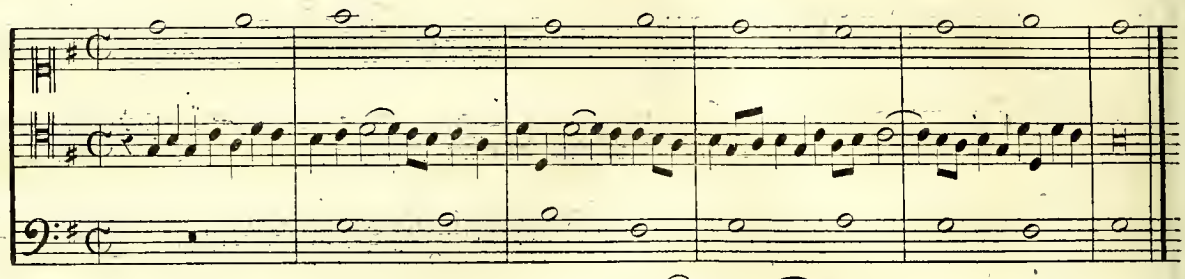
Comme les précédents.



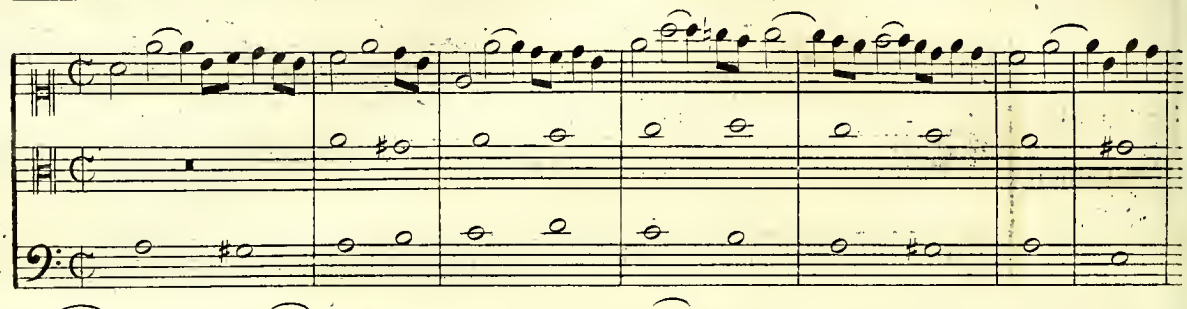
Autre disposition

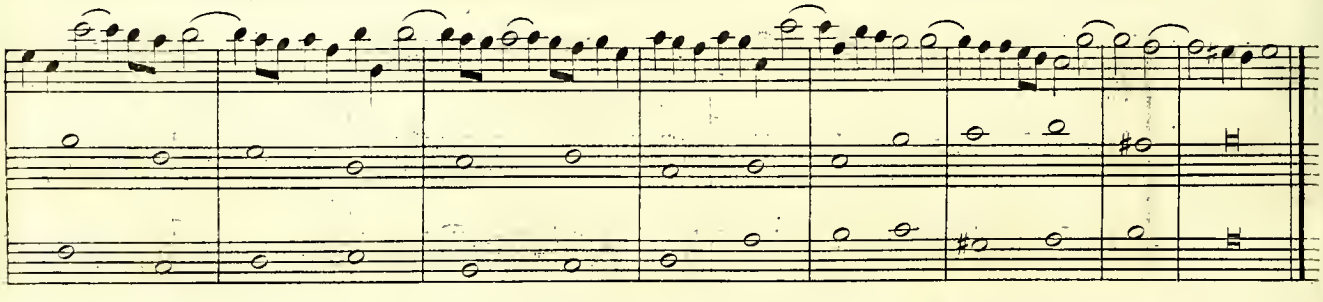


Autre disposition

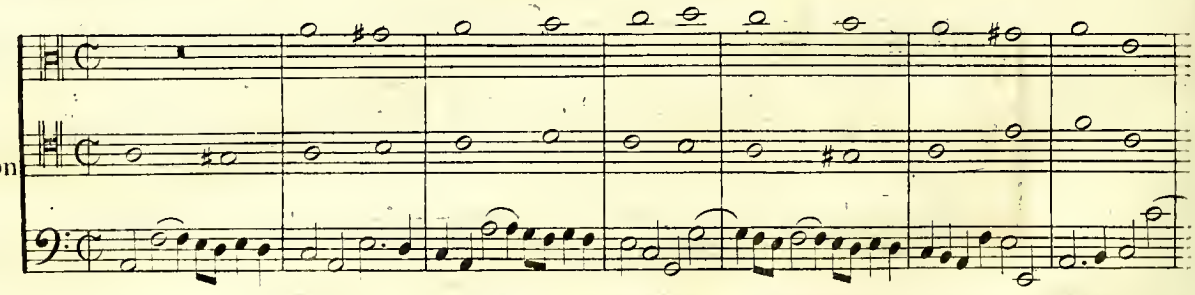


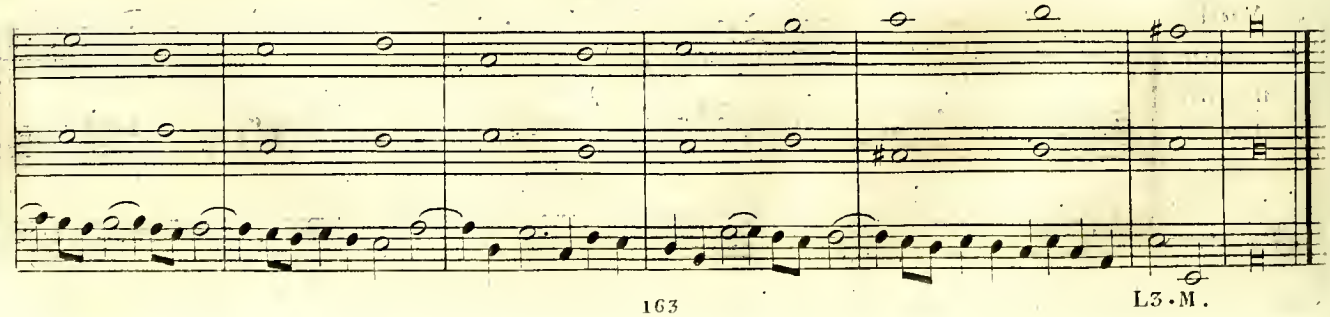
5.e Mode
Comme les précédents.



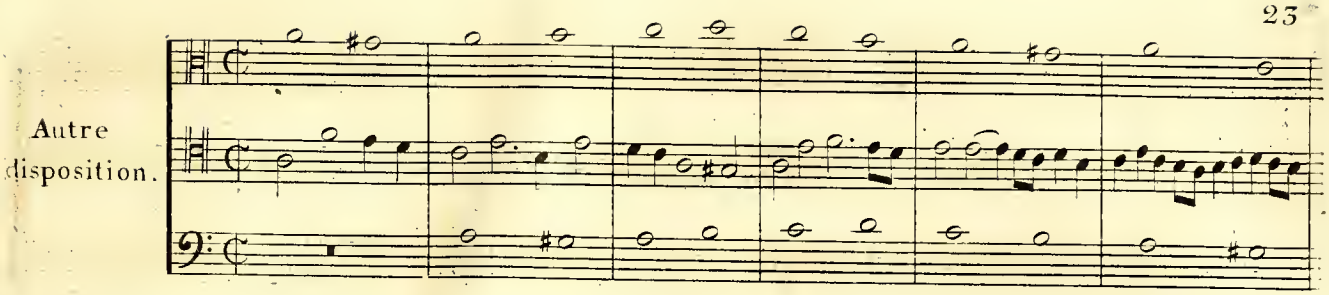


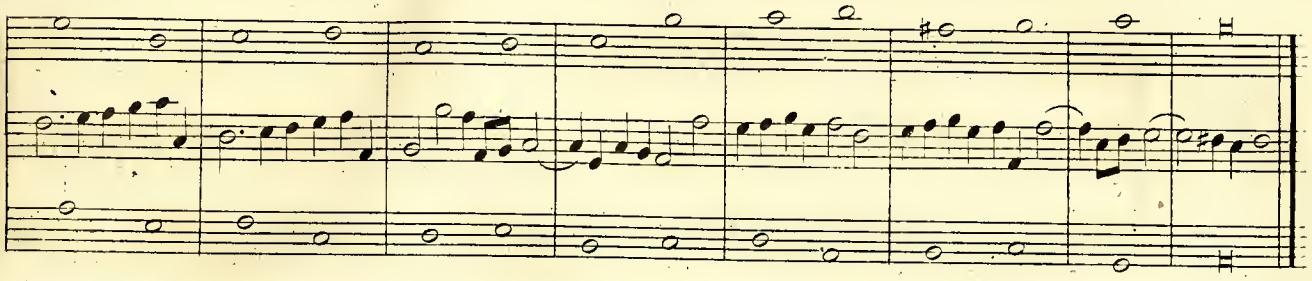
Autre disposition



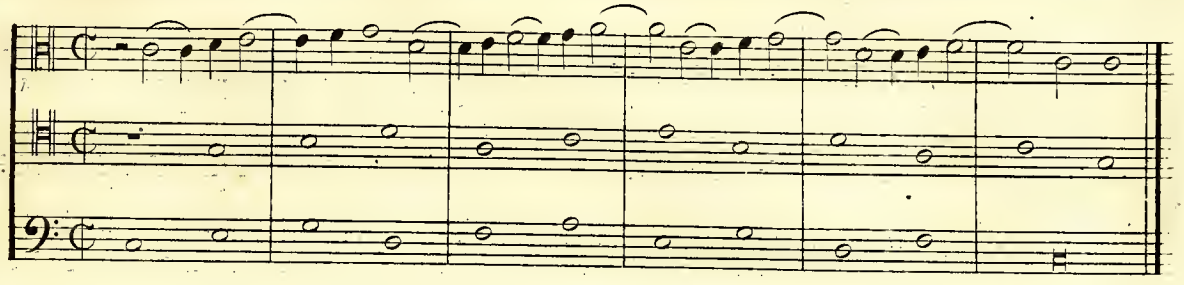


Autre disposition.

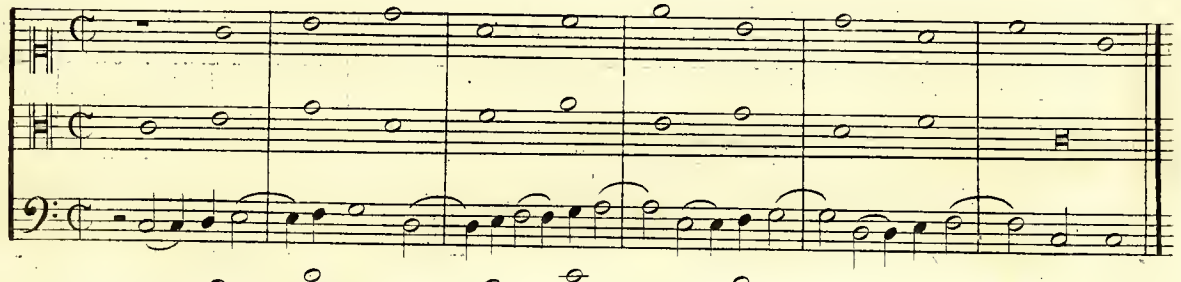




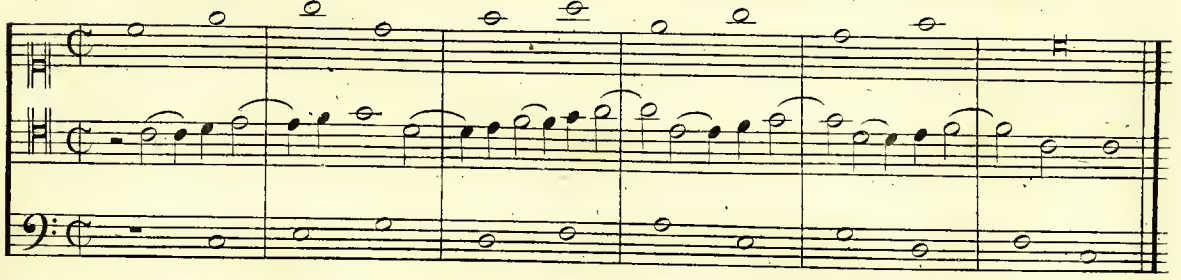
6.e Mode Contr. doub. à la 12.e



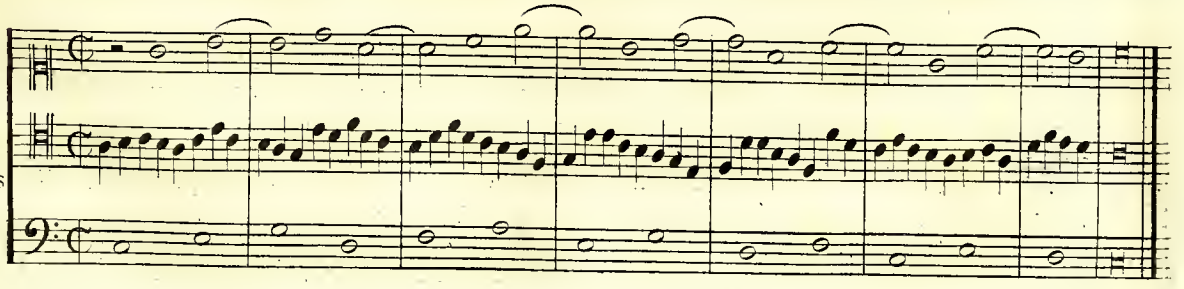
1.er Renv.t



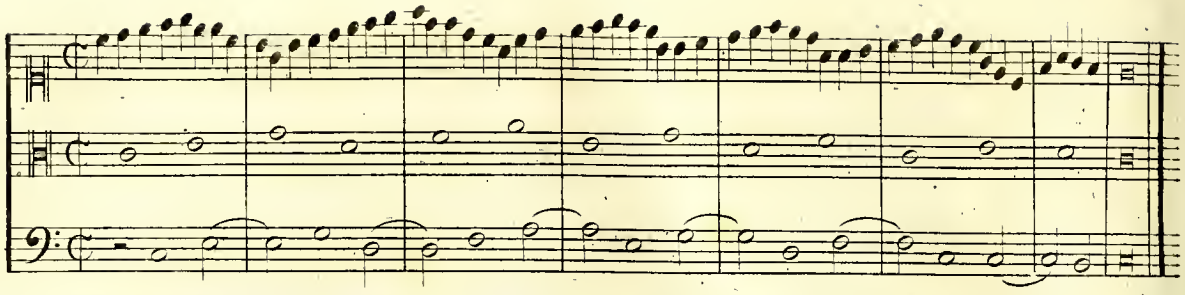
2.e Renv.t



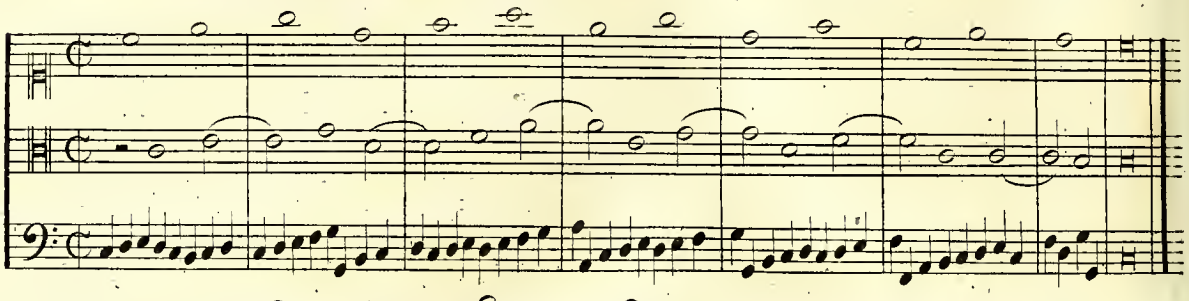
6.e Mode Liaison dans une partie et quatre notes dans une autre.



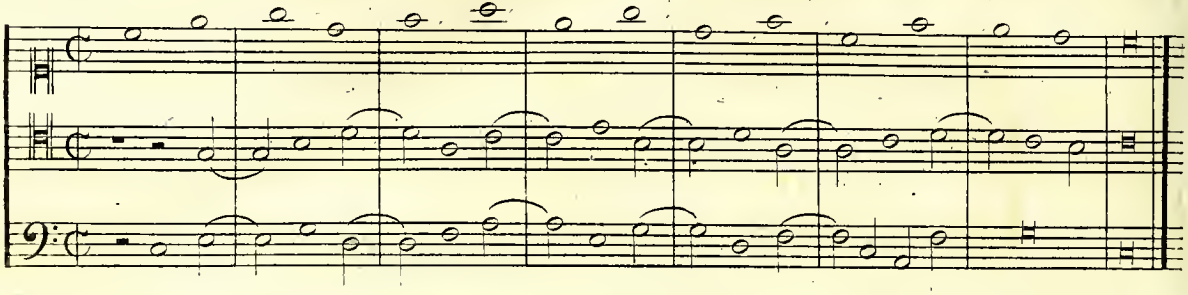
Autre disposition



Autre disposition



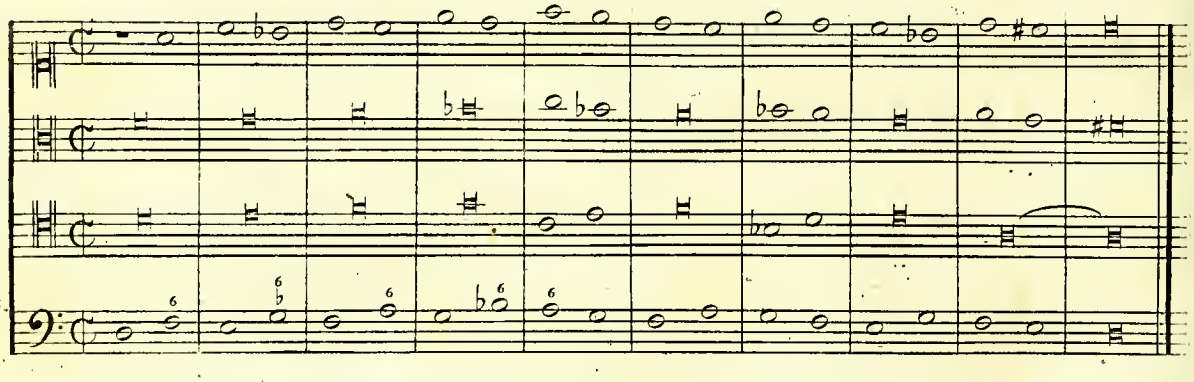
6.e Mode deux parties en liaison.



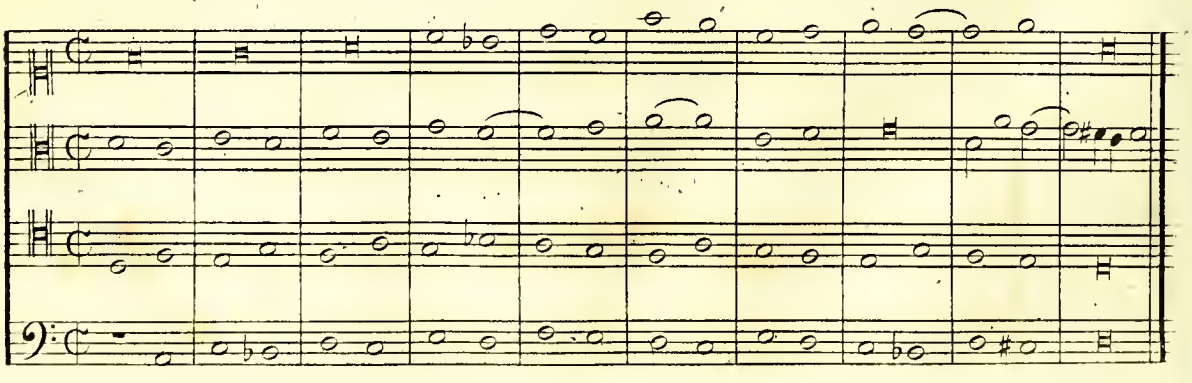
À QUATRE PARTIES.

Première espece: Notes contre notes.

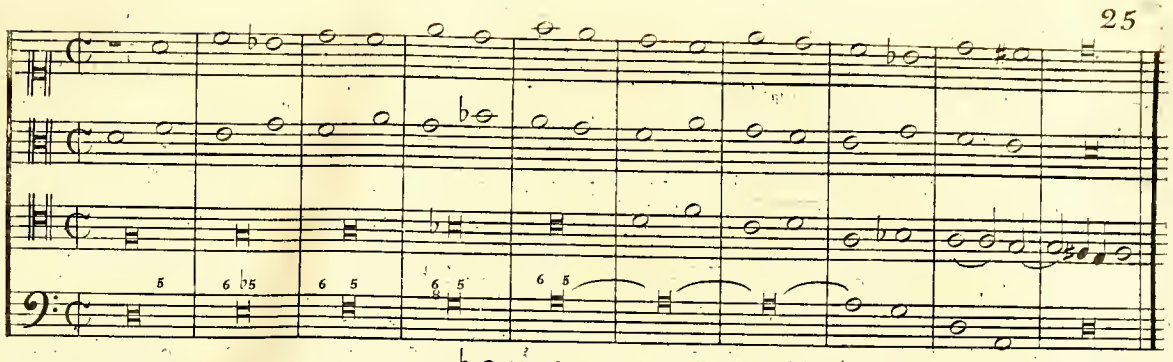
1.er Mode Une partie en imitation les deux autres en consonances.



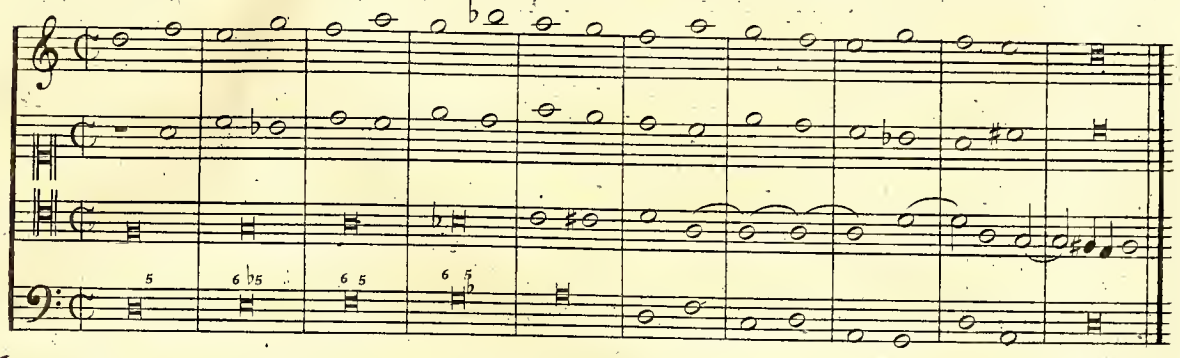
2.e



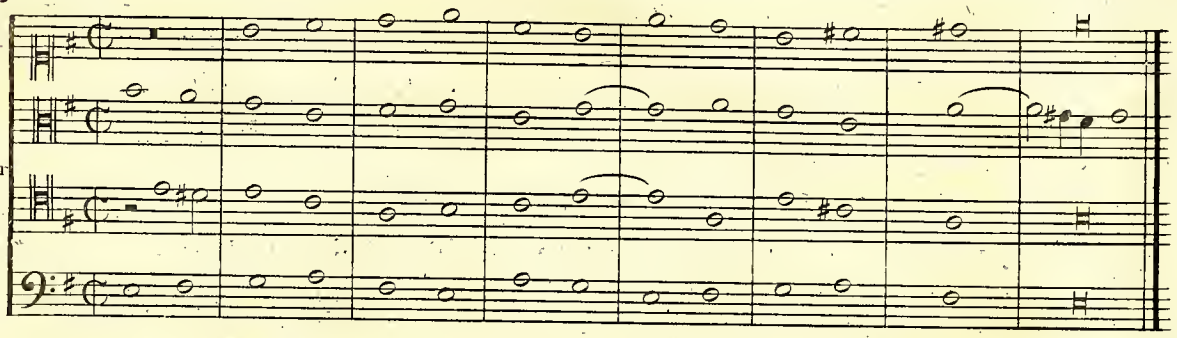
3.e



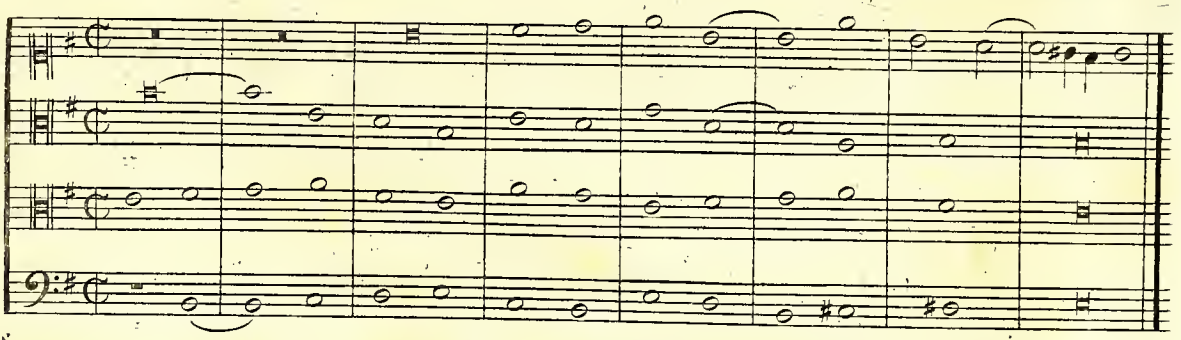
4.e



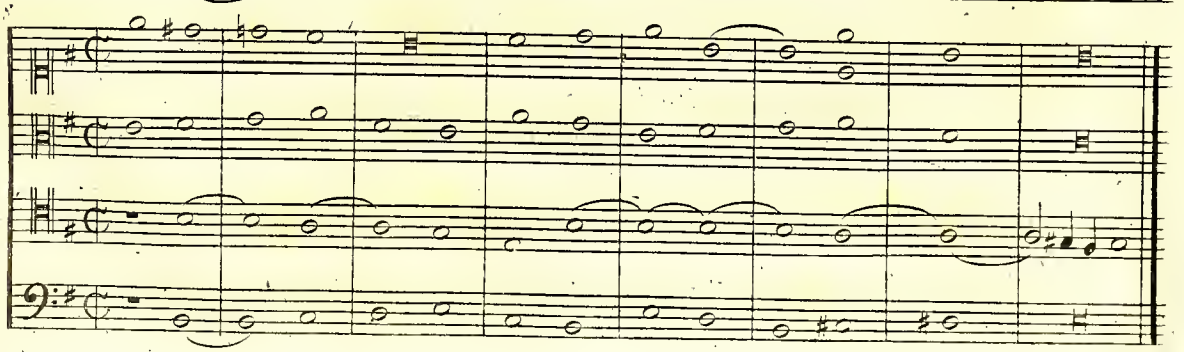
2.e Mode
Comme le 1.er



2.e



3.e



4.e

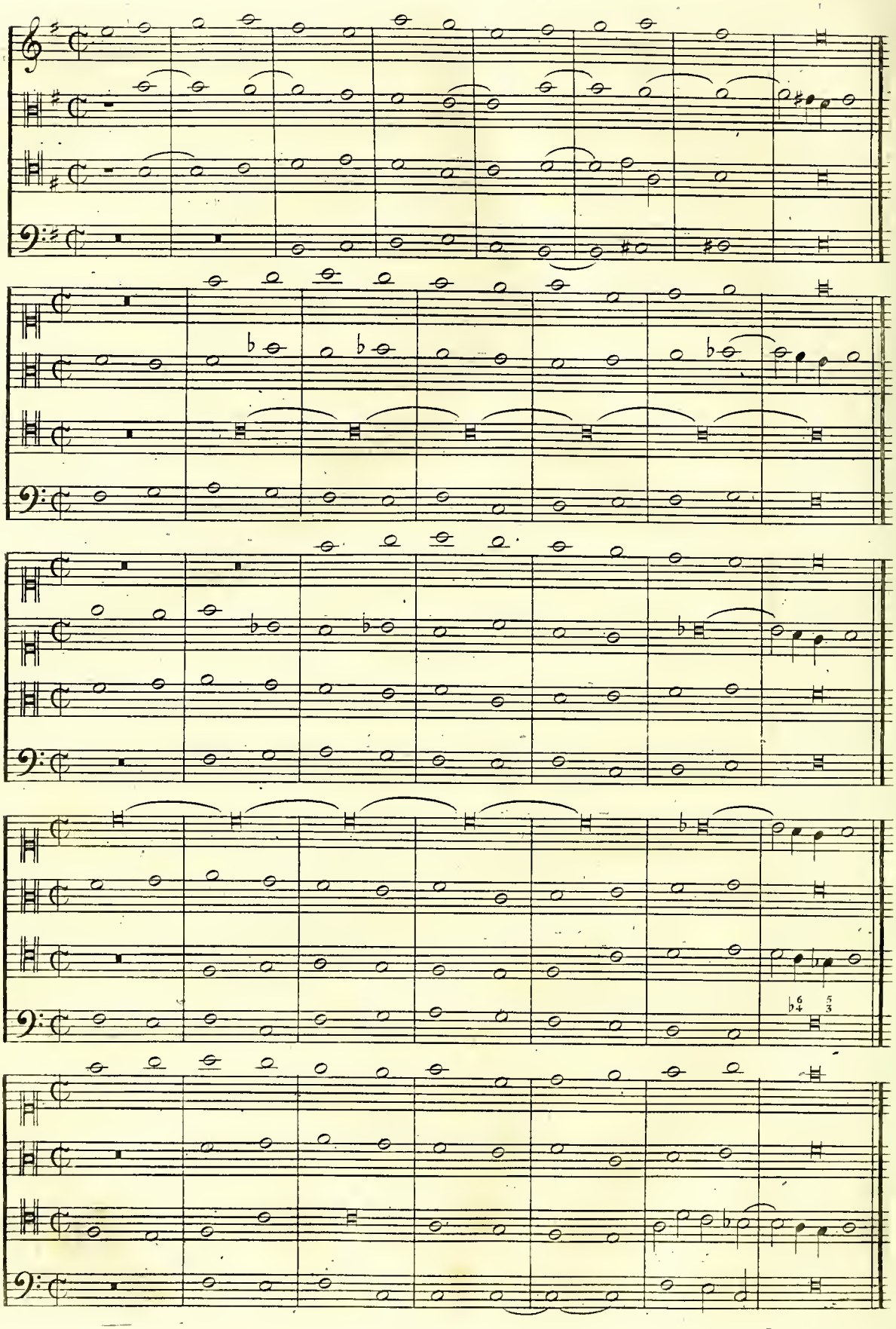
3.e Mode

Une partie est en imitation, et l'autre concertée

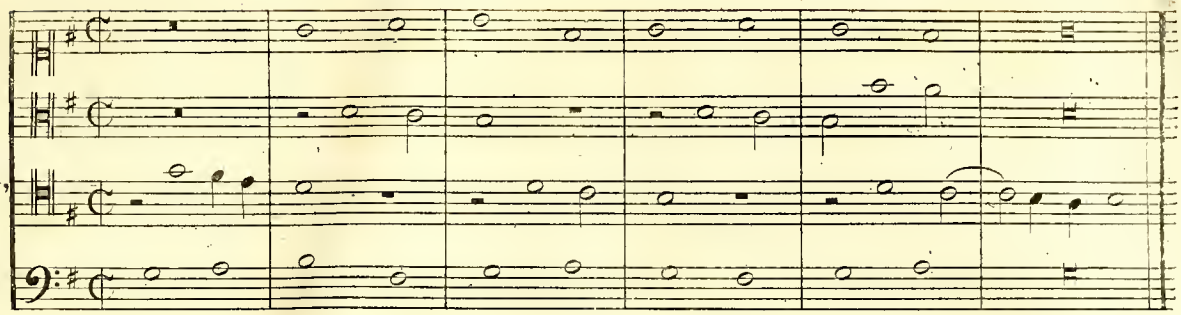
2.e

3.e

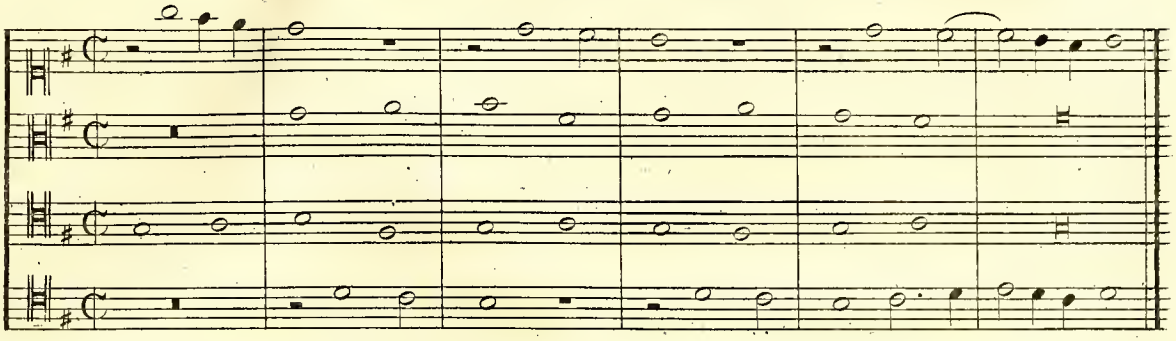
4.e



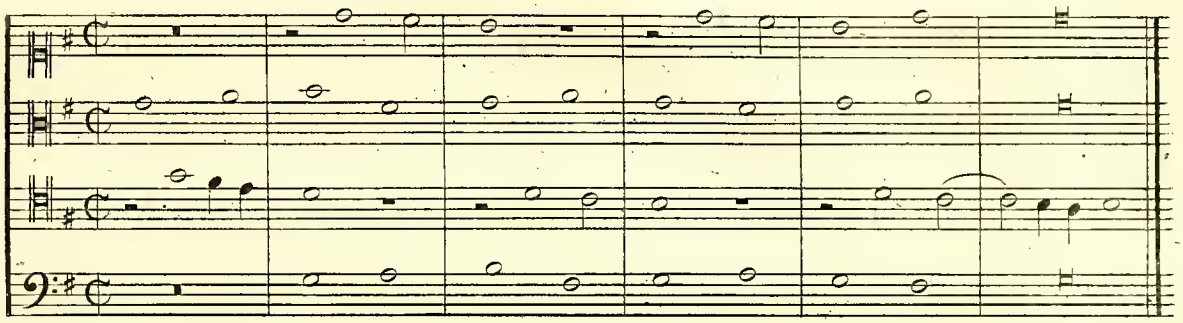
4.e Mode
Une parte en imitation, les 2 autres concertées



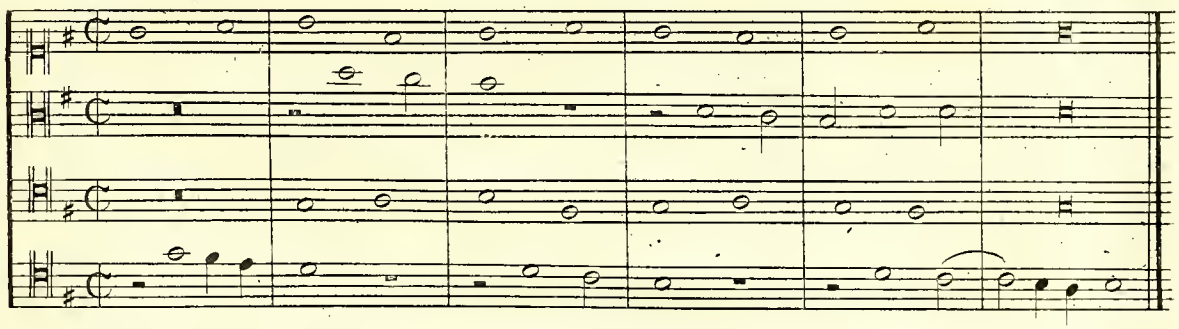
2.e



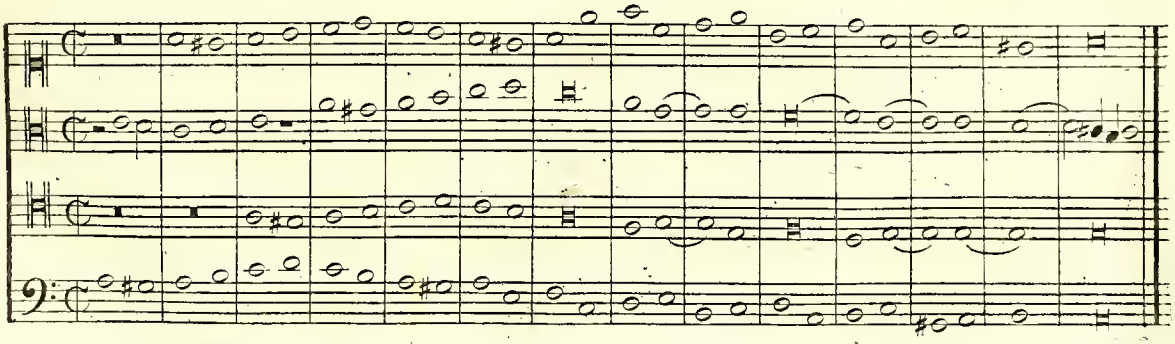
3.e



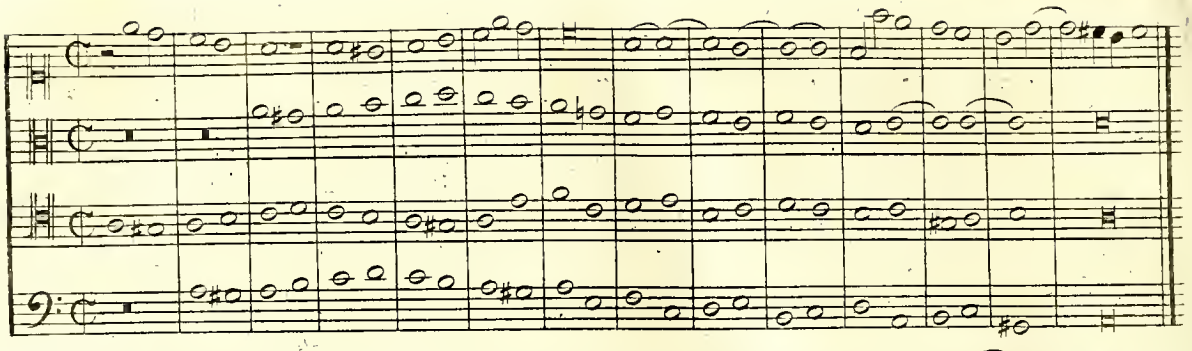
4.e



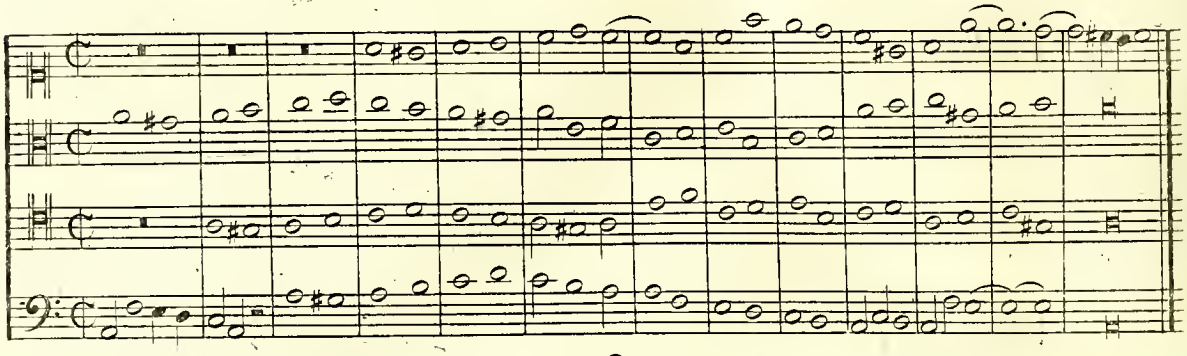
5.e Mode
Comme le précédent.



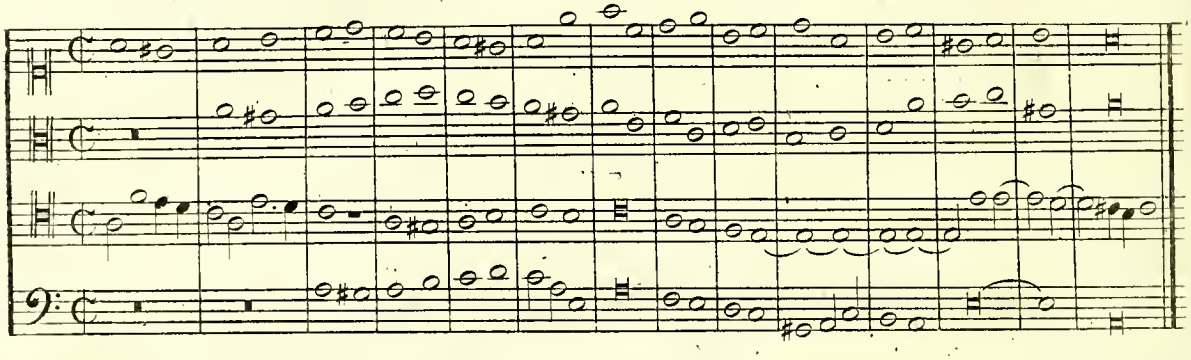
2.e



3.e

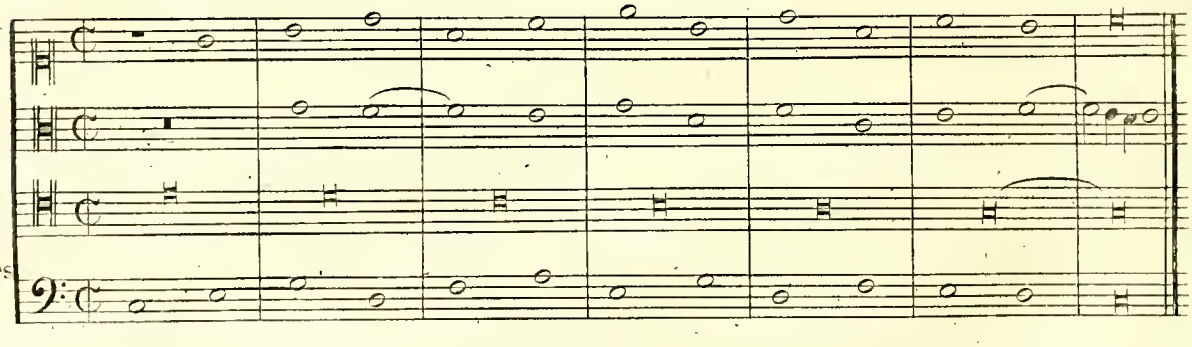


4.e



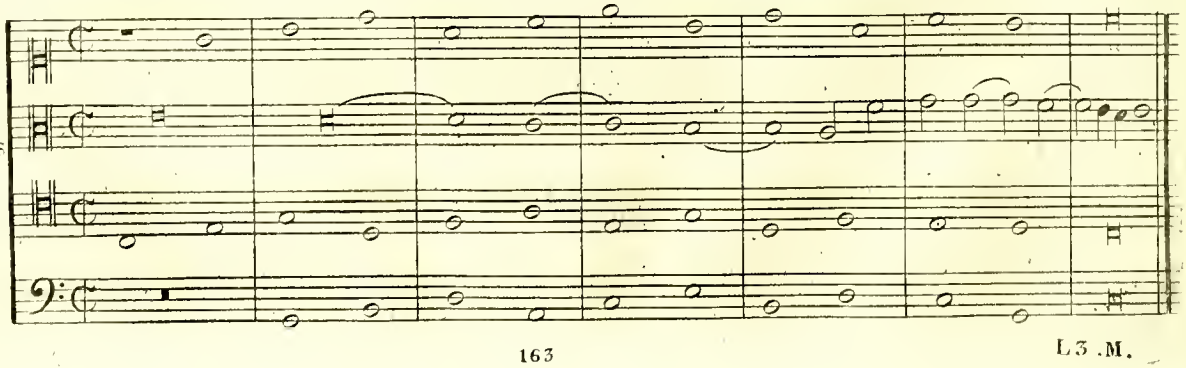
6.e Mode

Une partie en imitation et les deux autres en consonances



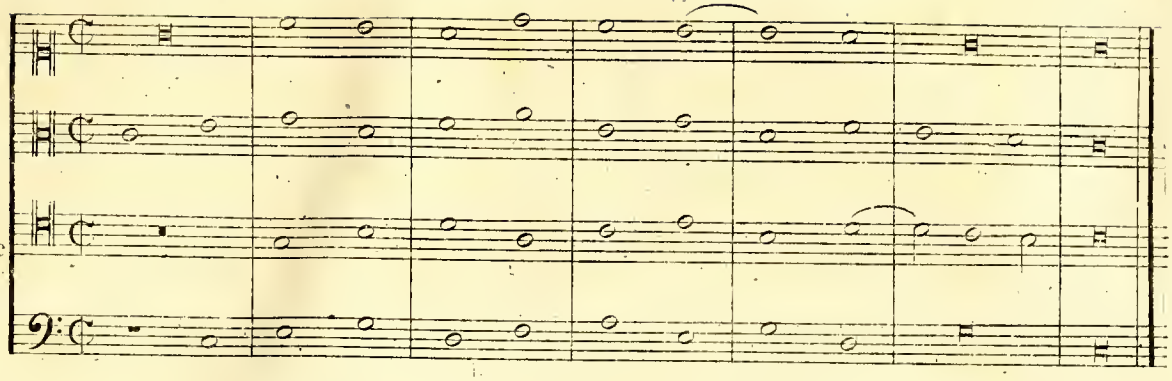
2.e

Deux parties en imitation

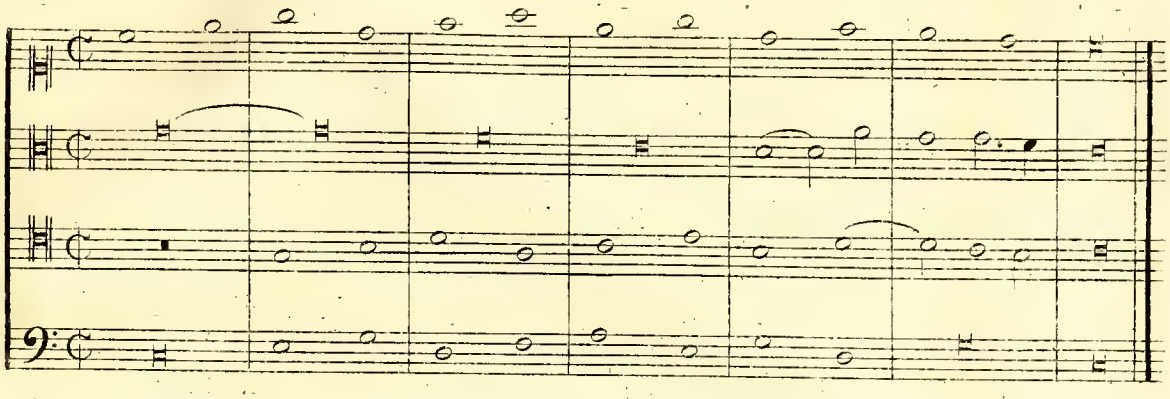


3.e

3 Parties en imita = =tion l'autre concertée

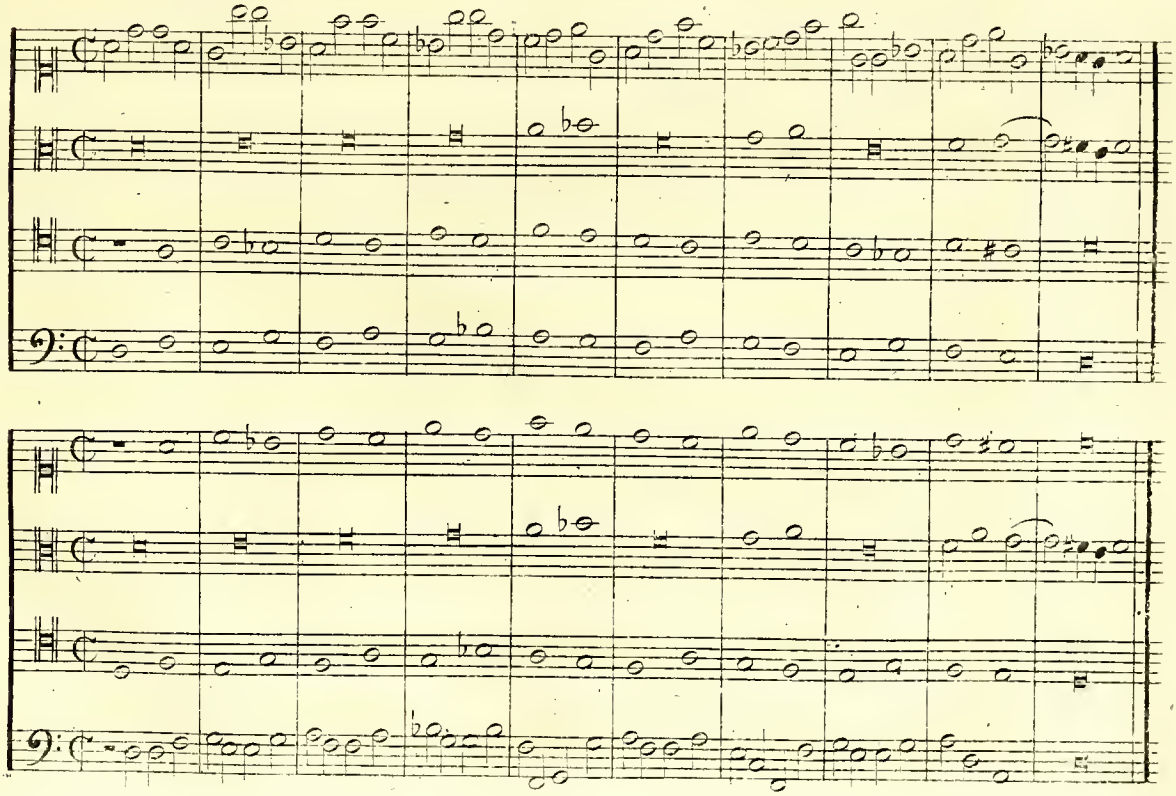


4.e



Seconde espece : Deux notes pour une

1.er Mode



3e

4e

2e Mode

Une partie en imitation, l'autre concertée.

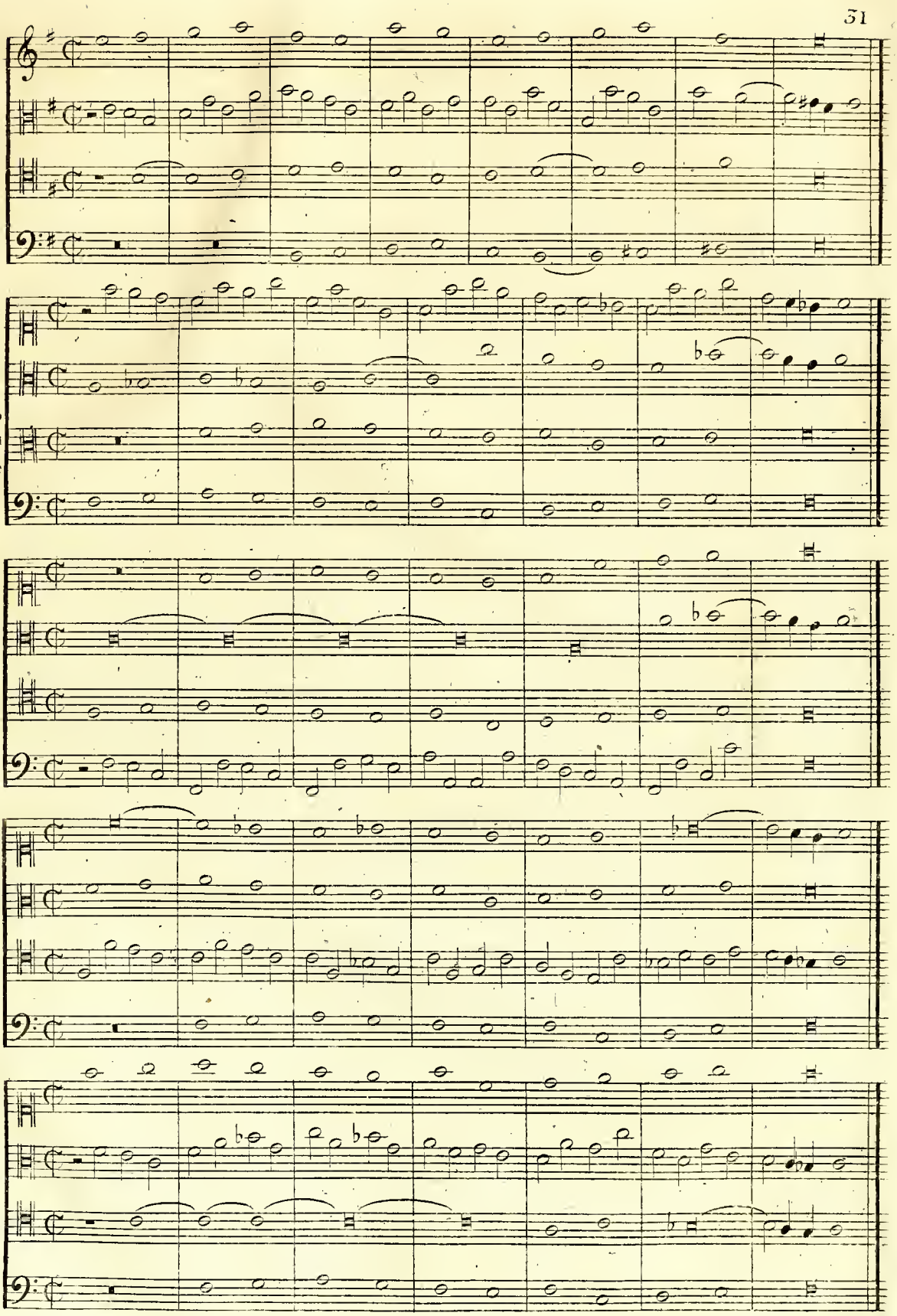
2e

3e

4.e

3.e Mode

Une partie en imitation, les autres en consonance



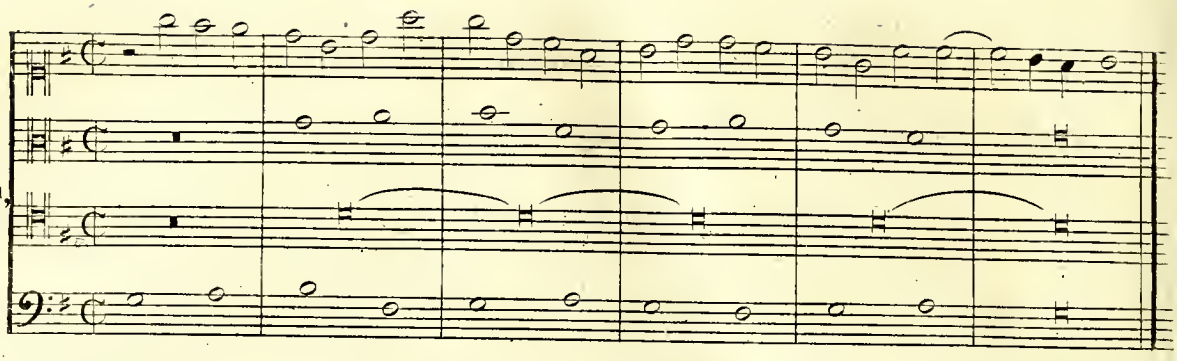
2.e

3.e

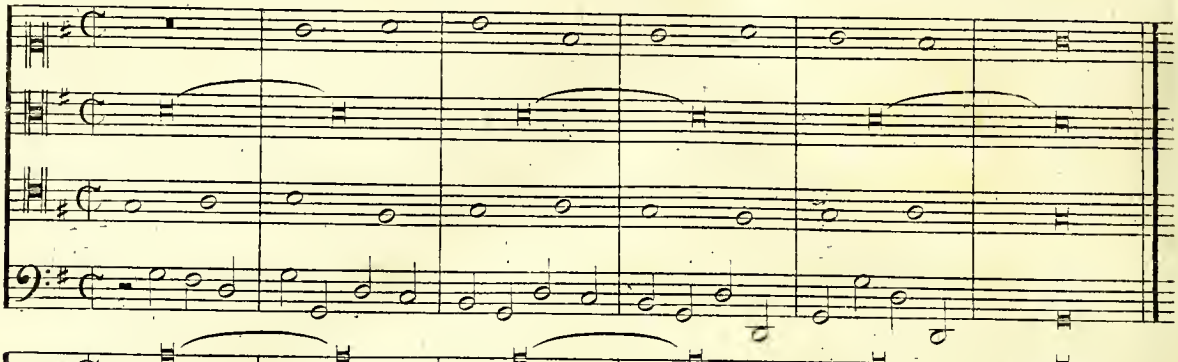
4.e

4.e Mode

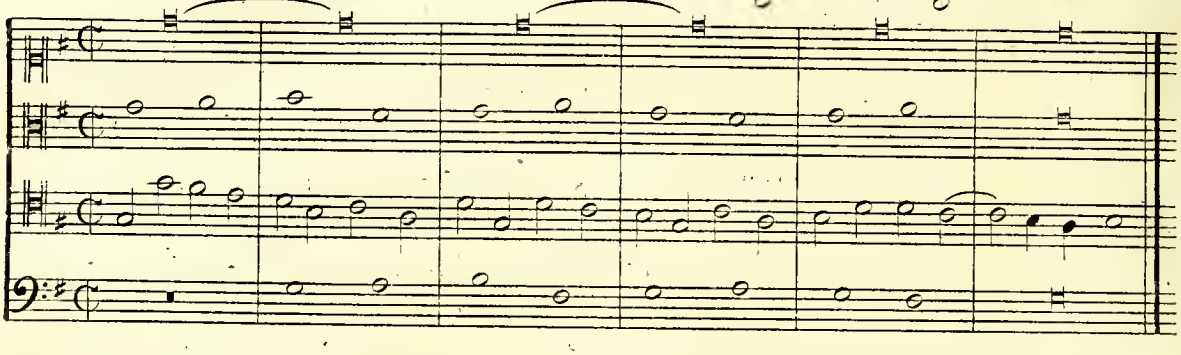
Une partie en imitation, l'autre en pédale.



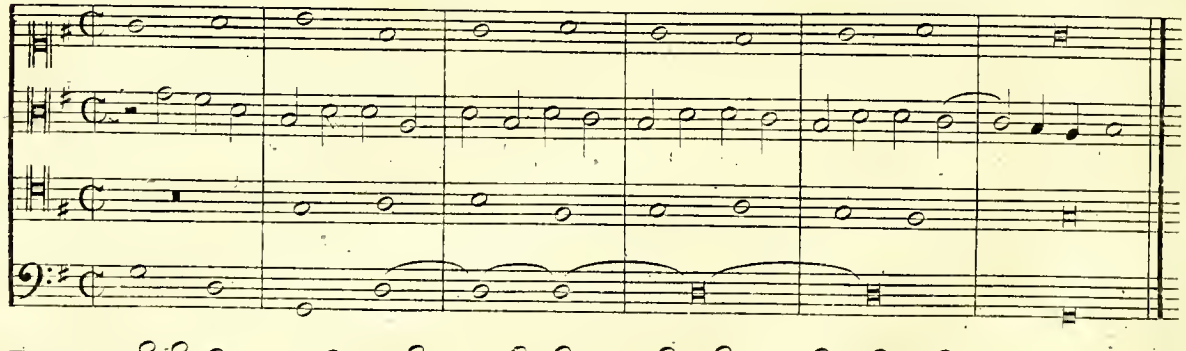
2.e



3.e

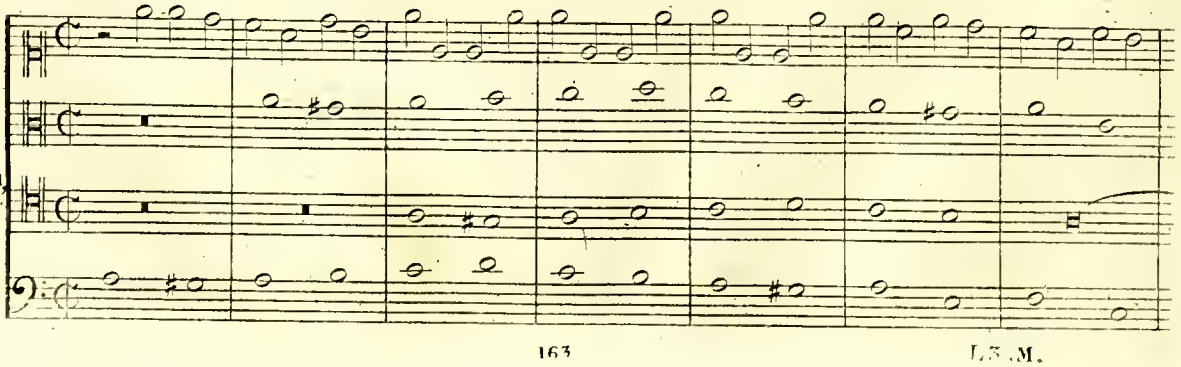


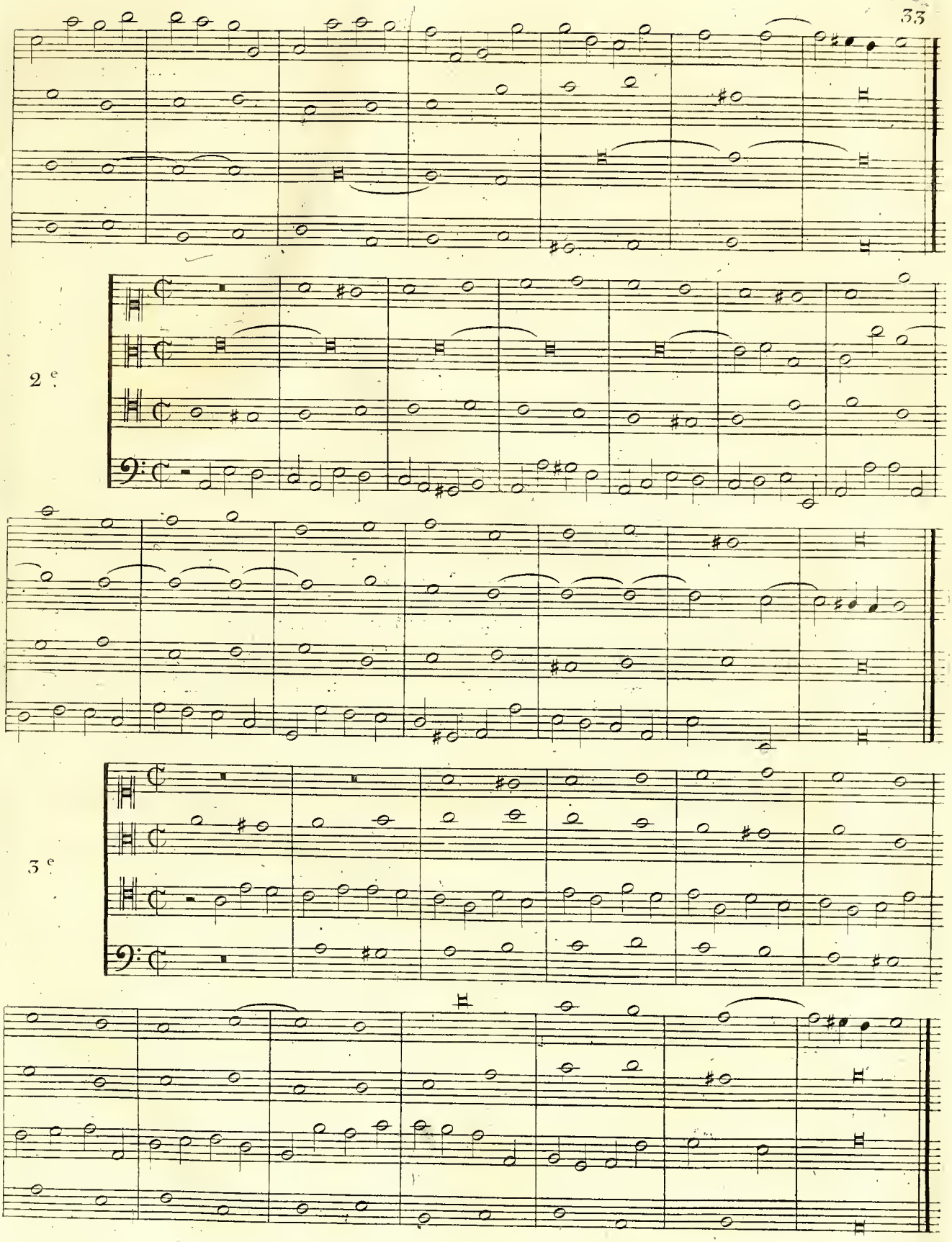
4.e



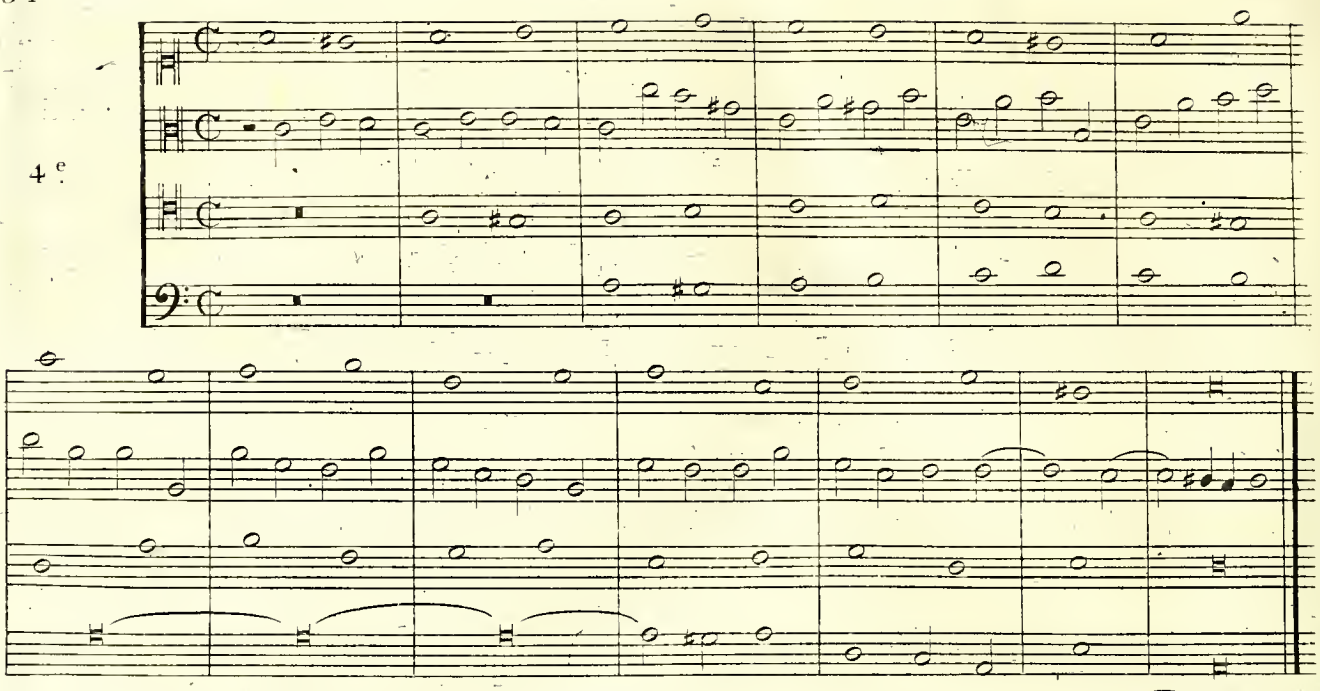
5.e Mode

Une partie en imitation, l'autre en consonances



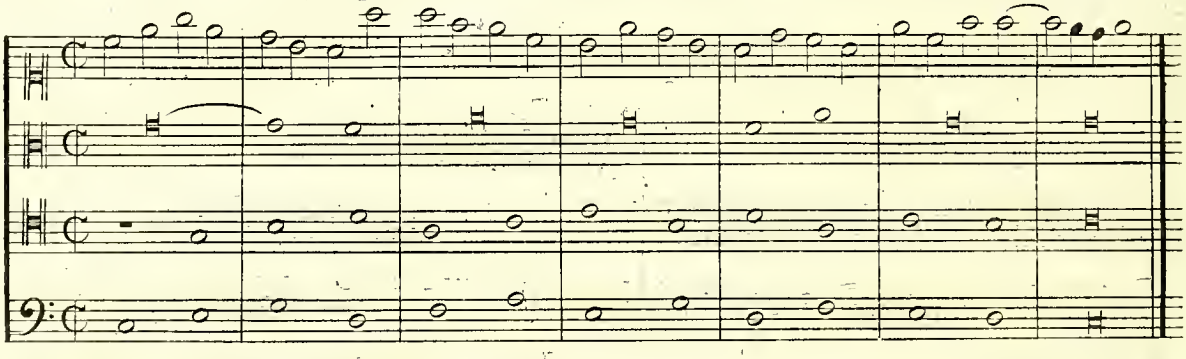

2 e
3 e

4.e



6.e Mode

Comme le précédent.



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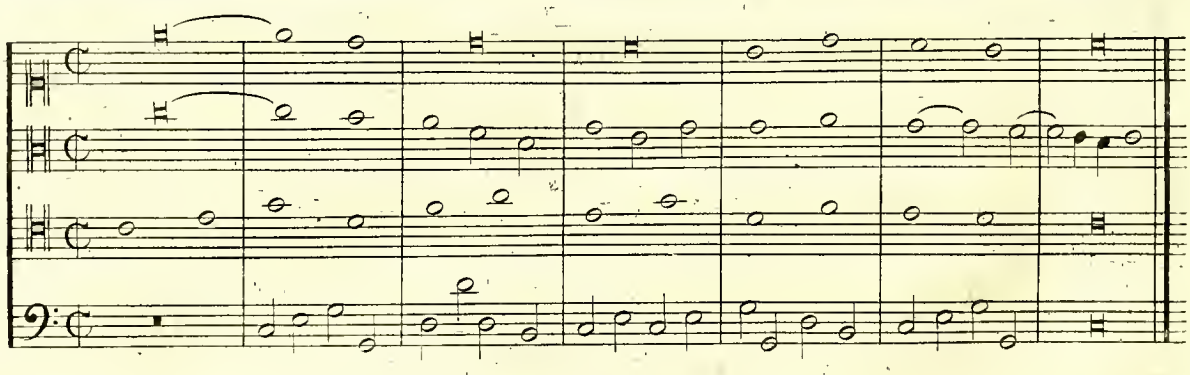
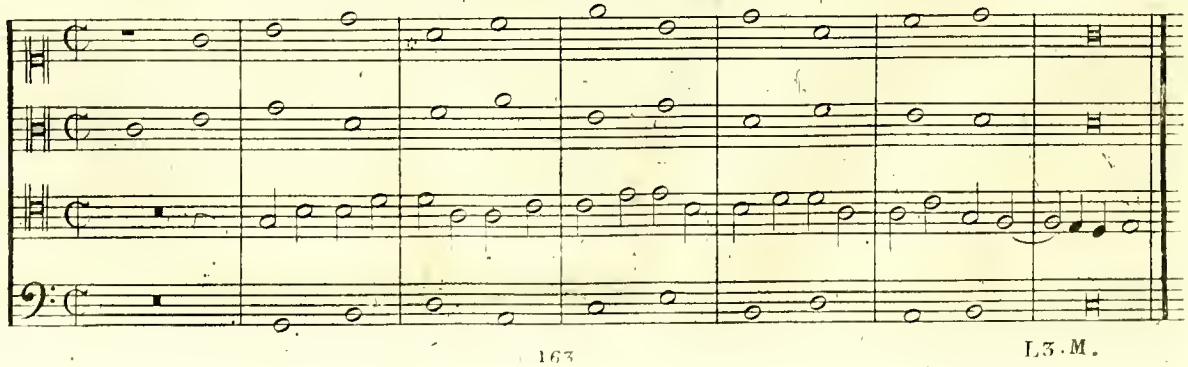
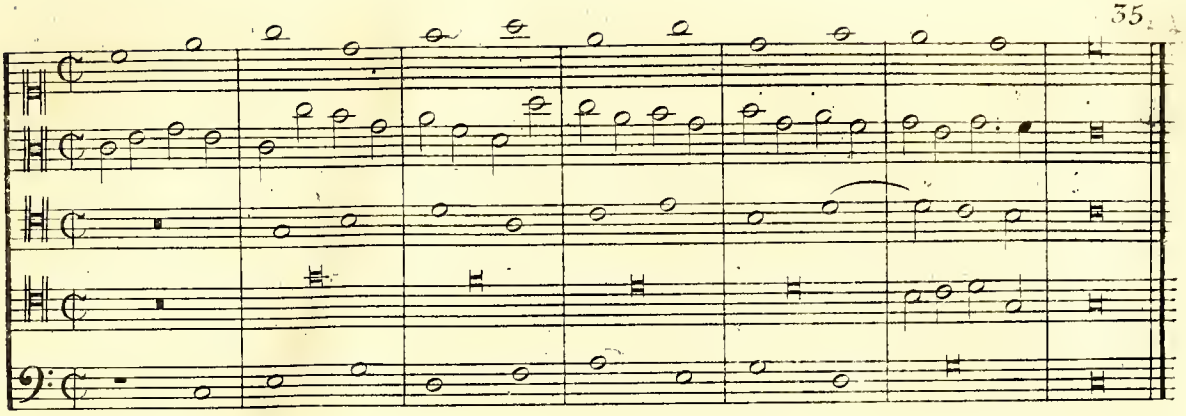


3.e

Toutes les parties en imitation.

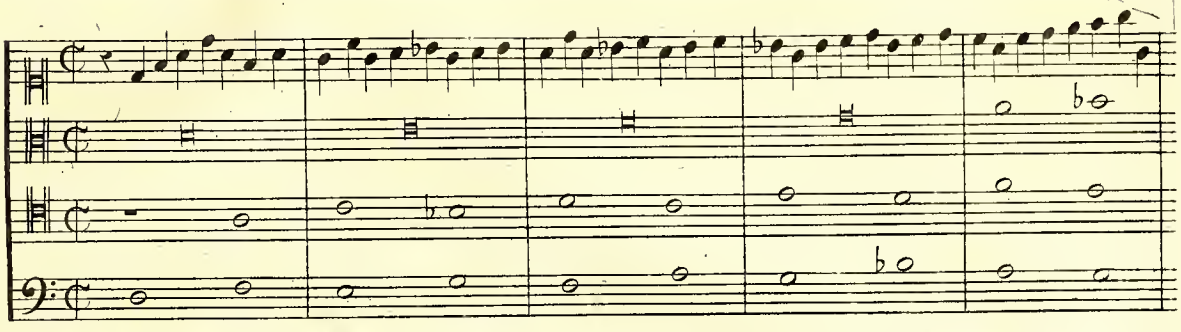


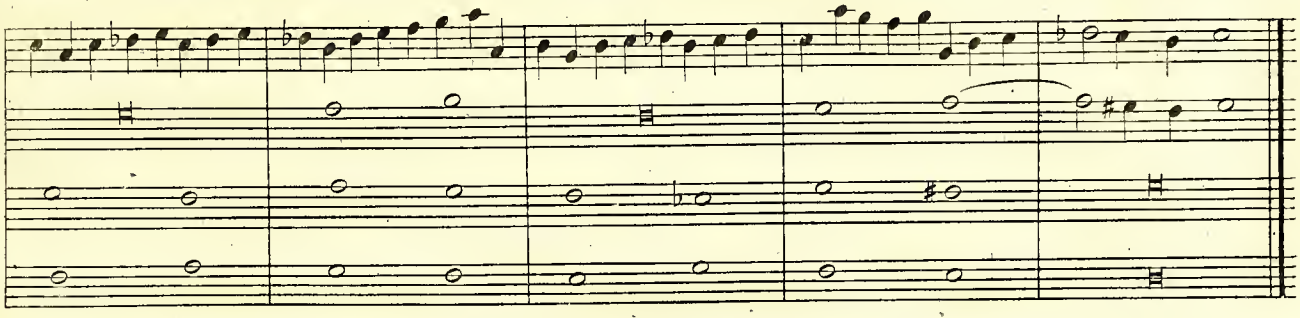


Troisième espece: Quatre notes pour une.

1.er Mode

Une partie en imitation





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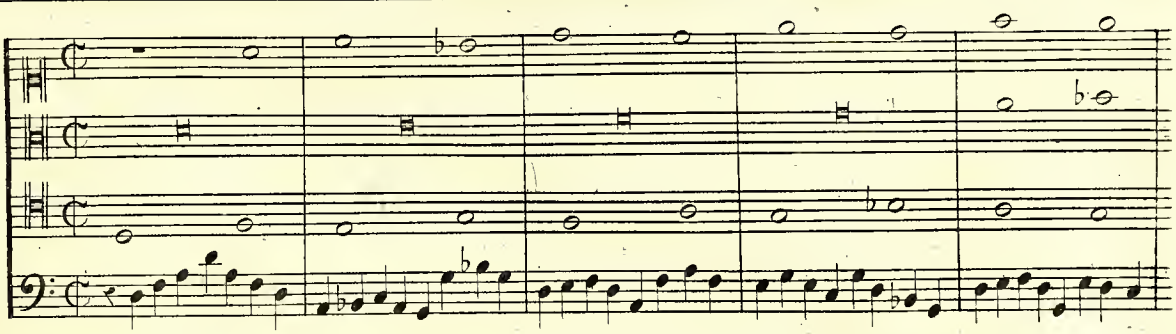
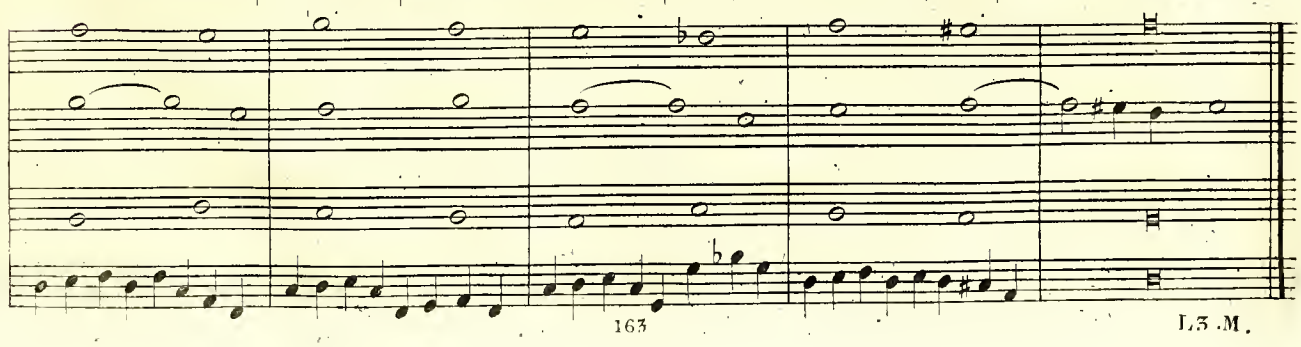
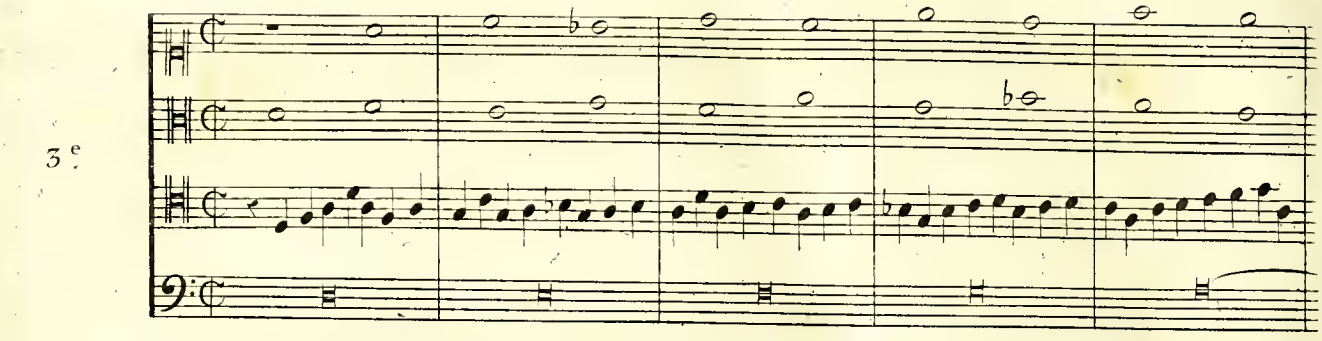
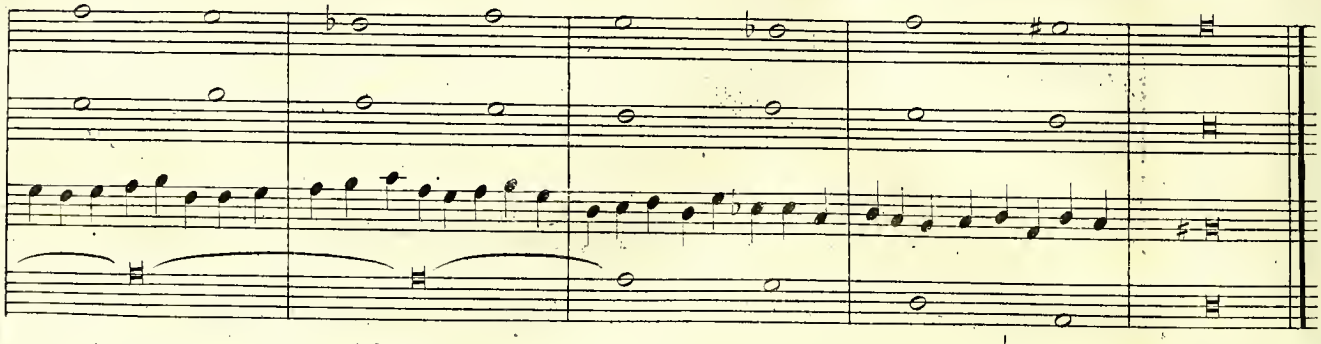




3.e





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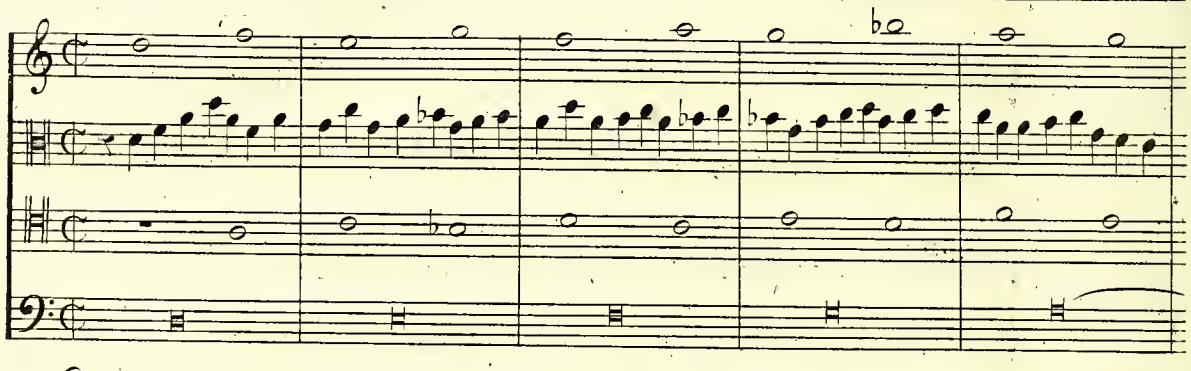
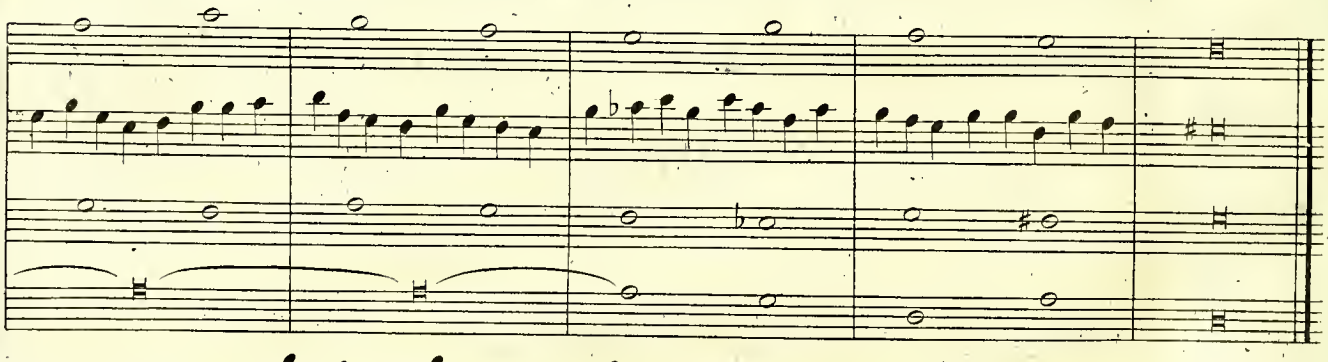
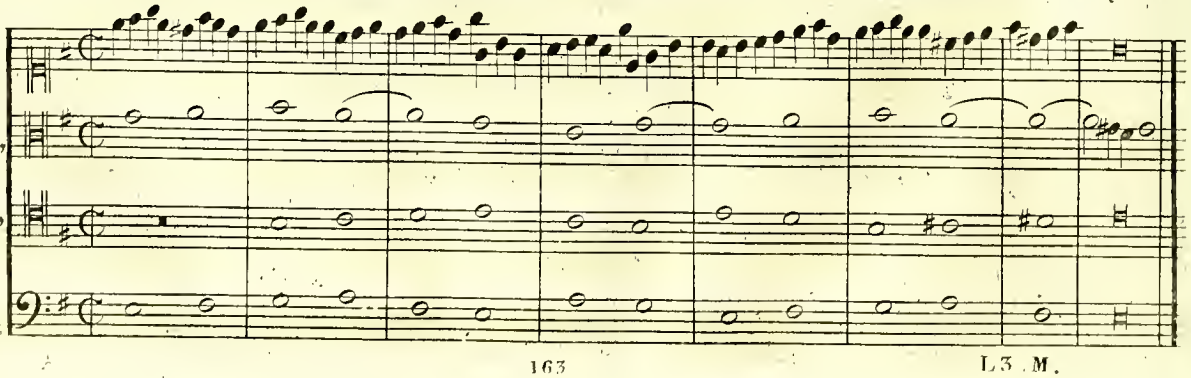




2.e Mode

Une partie en imitation, l'autre en consonance, la dernière en noires consonantes



2.e

3.e

4.e

3.e Mode

Trois parties en imitation

2.e

3.e

4.e

4.e Mode

Une partie en imitation l'autre en pédale..

2.e

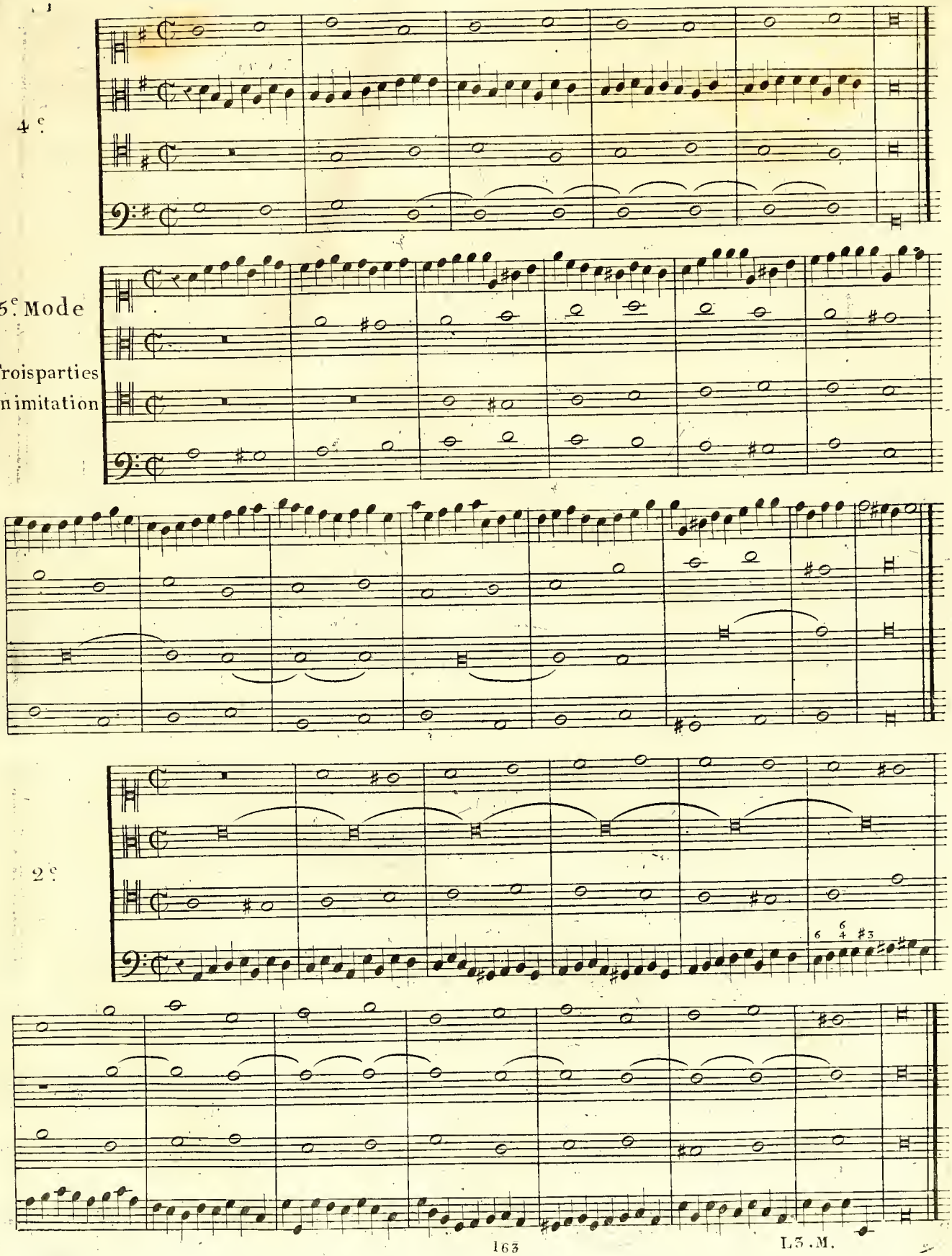
3.e

4.e

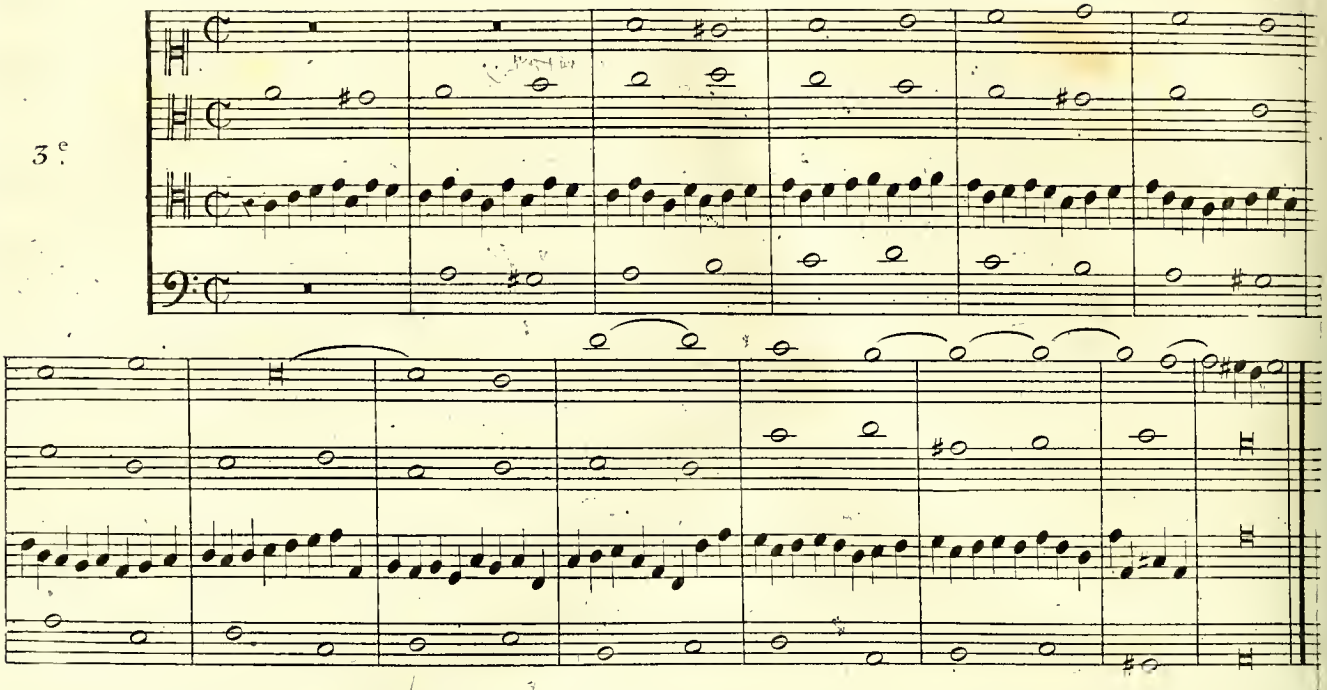
5.e Mode

Troisparties
en imitation

2.e



3.e



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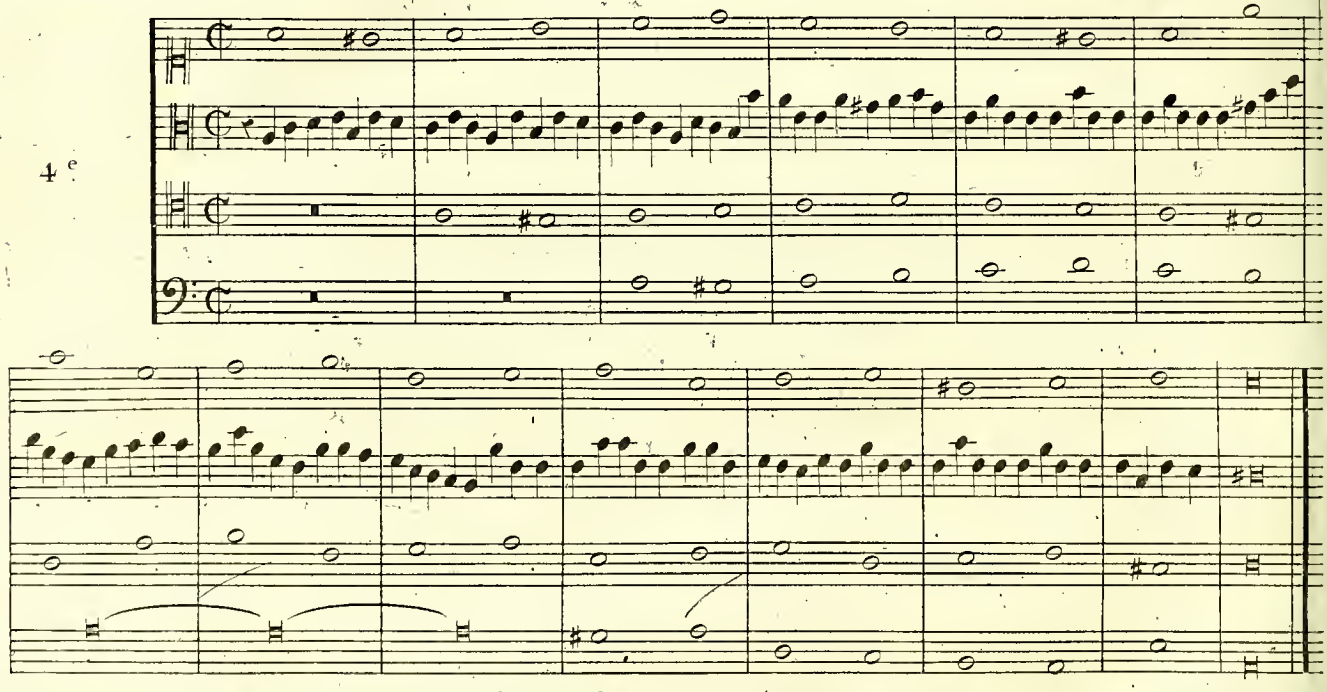
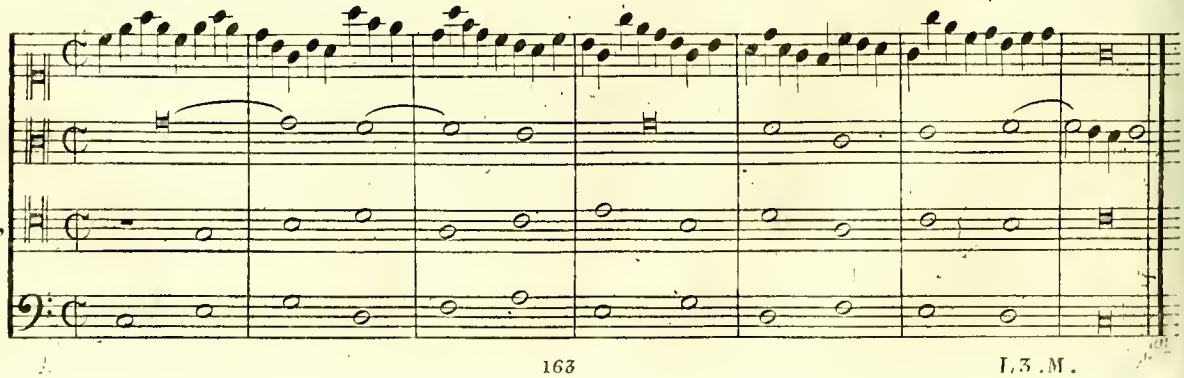
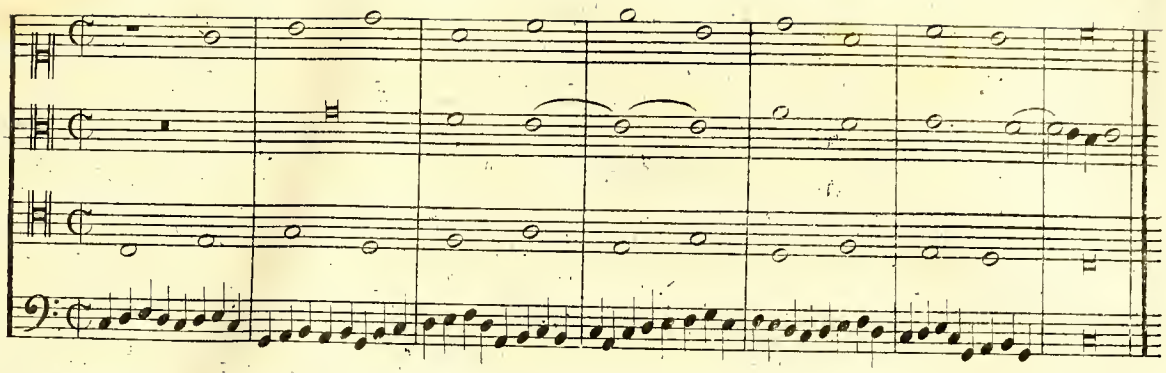


6.e Mode

Une partie enimitation, les deux autres en consonances

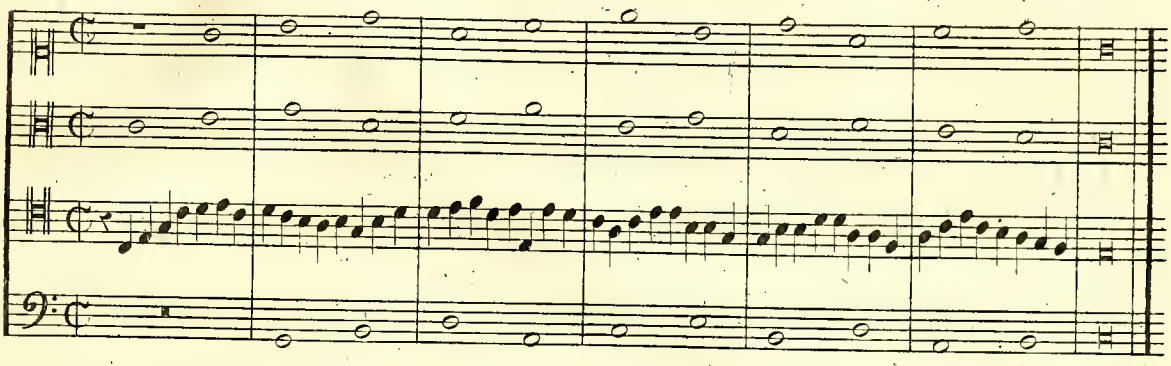


2.e

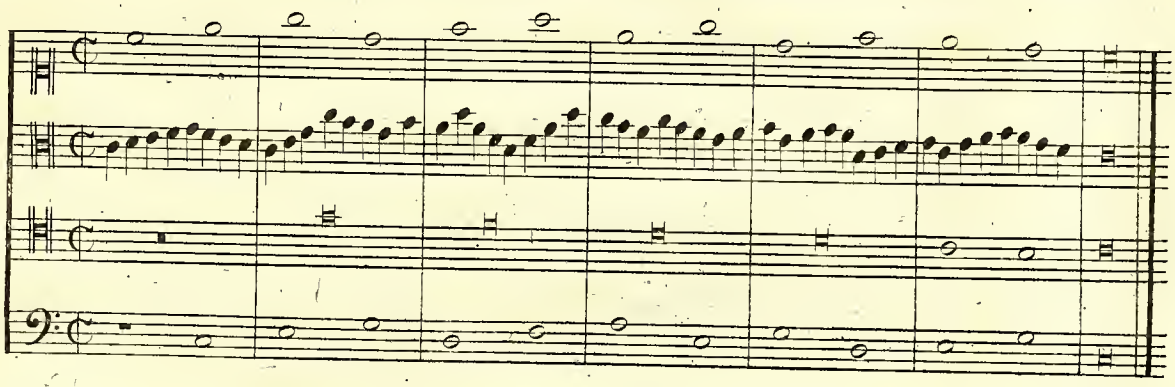


3.e

Troisparties en imitation, les noires en consonances



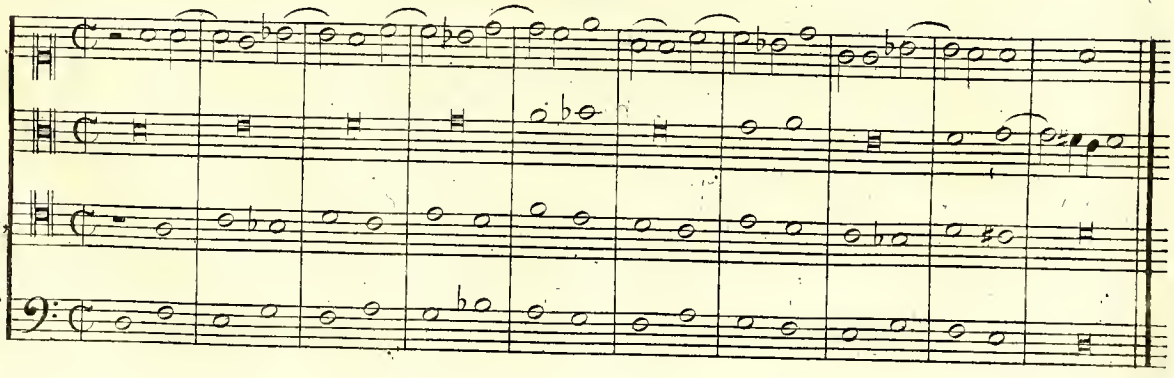
4.e

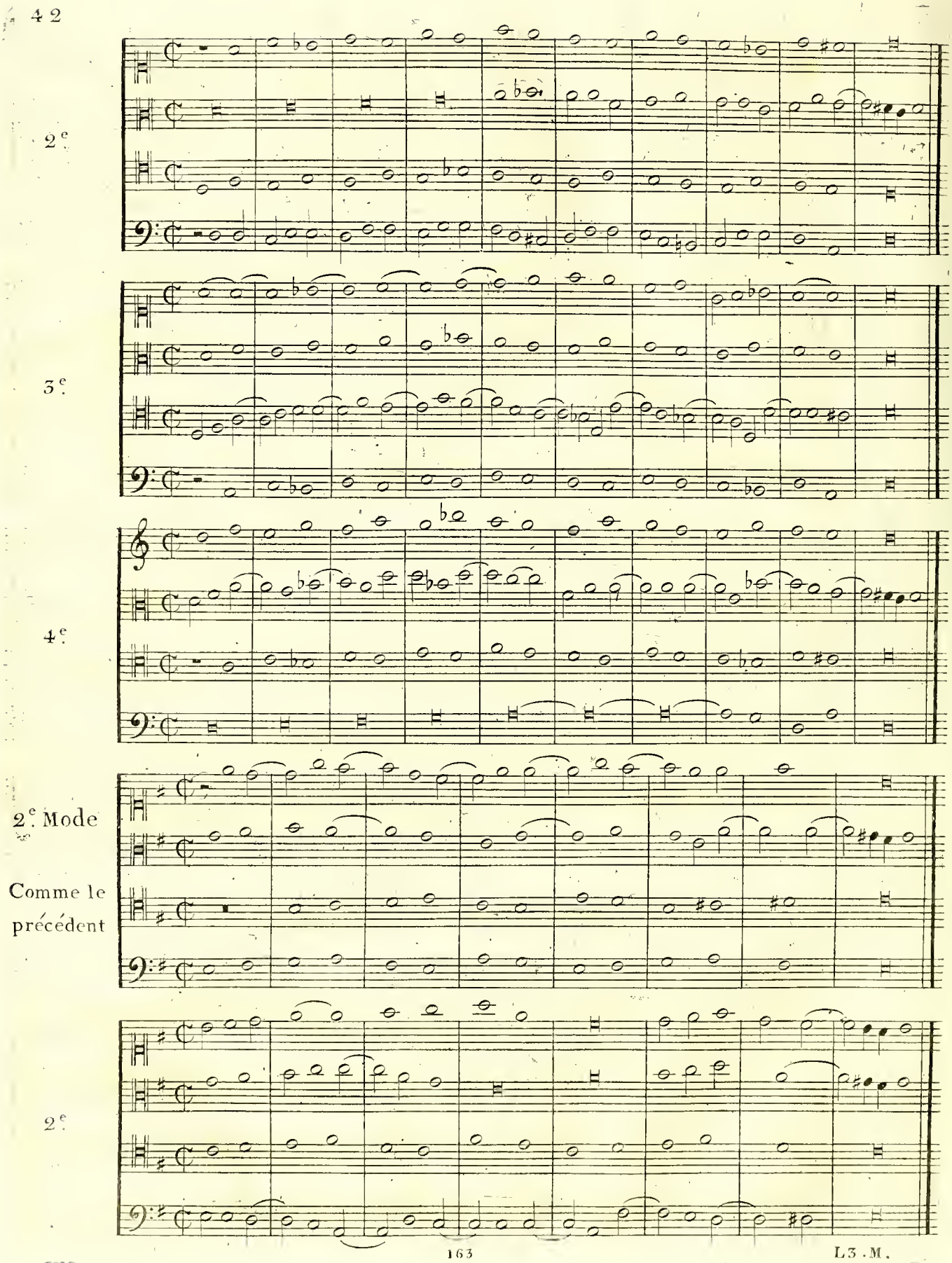


Quatrième espece : Syncopes.

1.er Mode

Une partie en imitation, l'autre en consonance




2e
3e
4e
2e Mode
Comme le précédent
2e

3.e

4.e

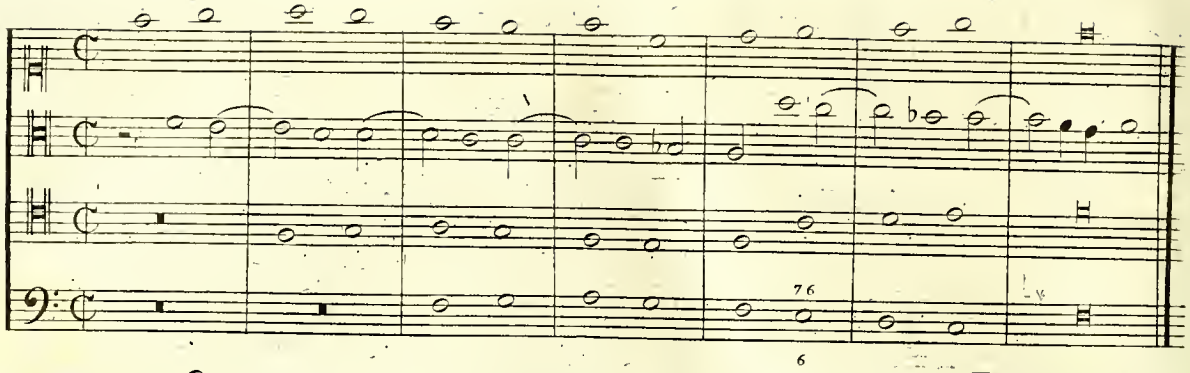
3.e Mode

Trois parties
en imitation.

2.e

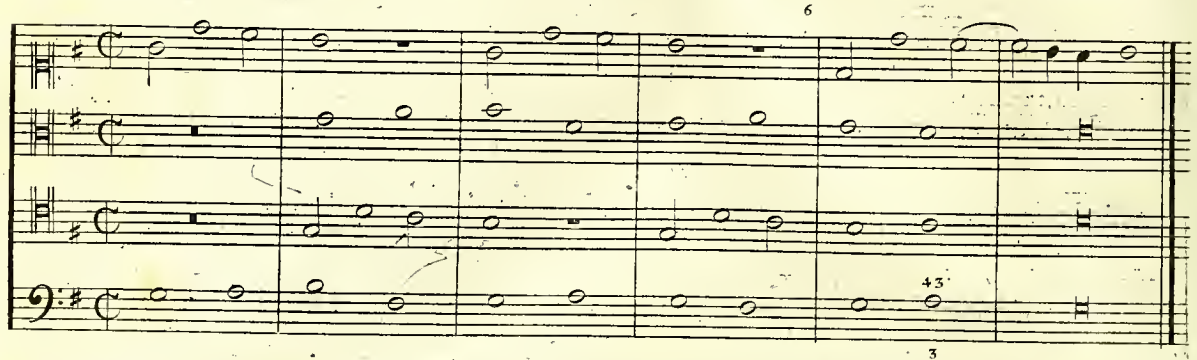
3.e

4e.

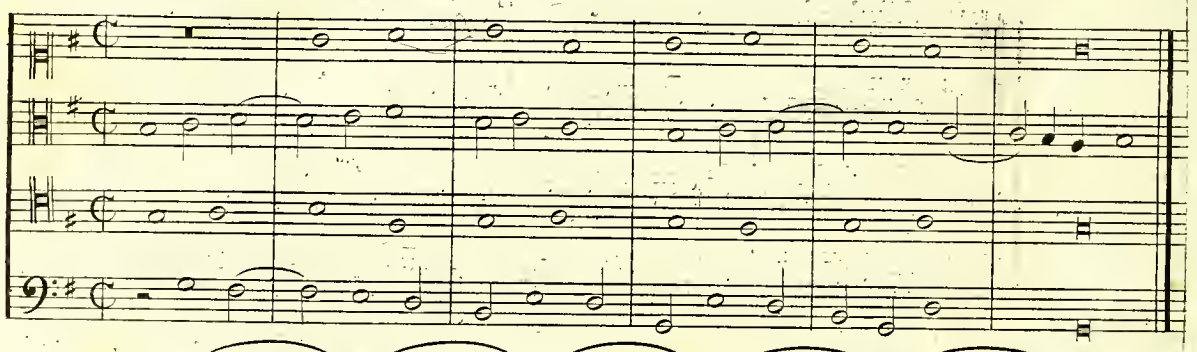


4e. Mode

Comme le premier

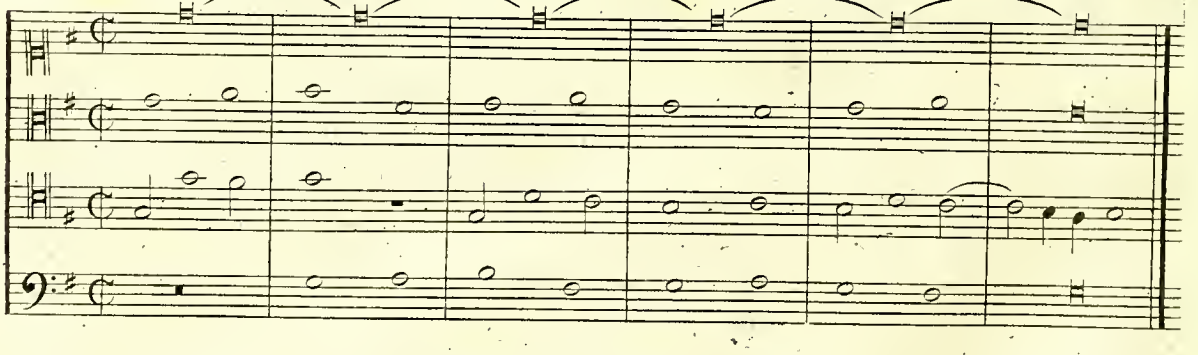


2e.



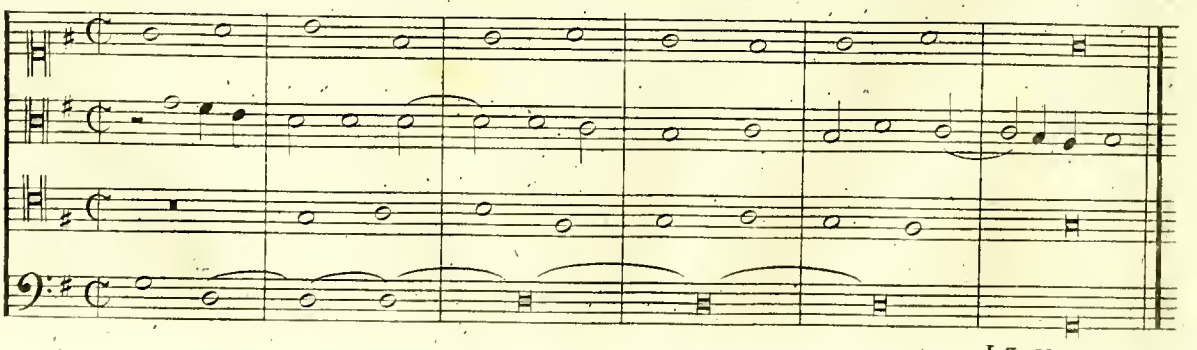
3e.

Pédale à l'aigu



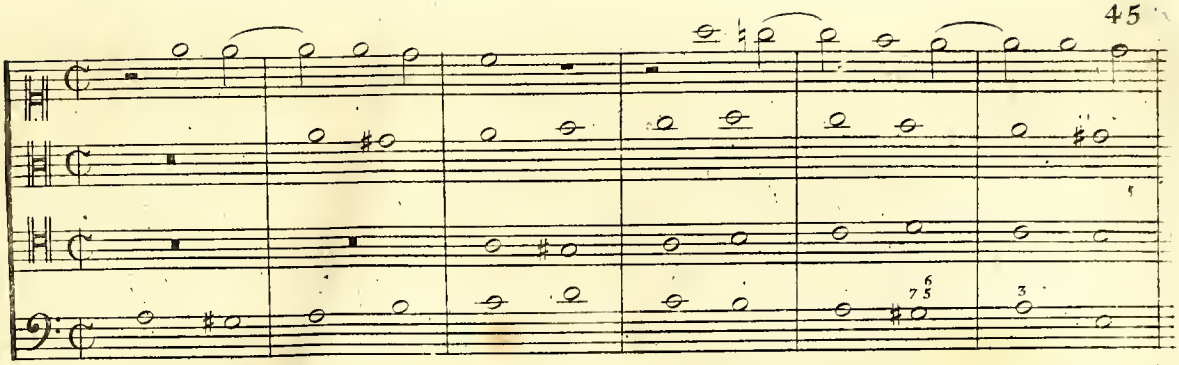
4e.

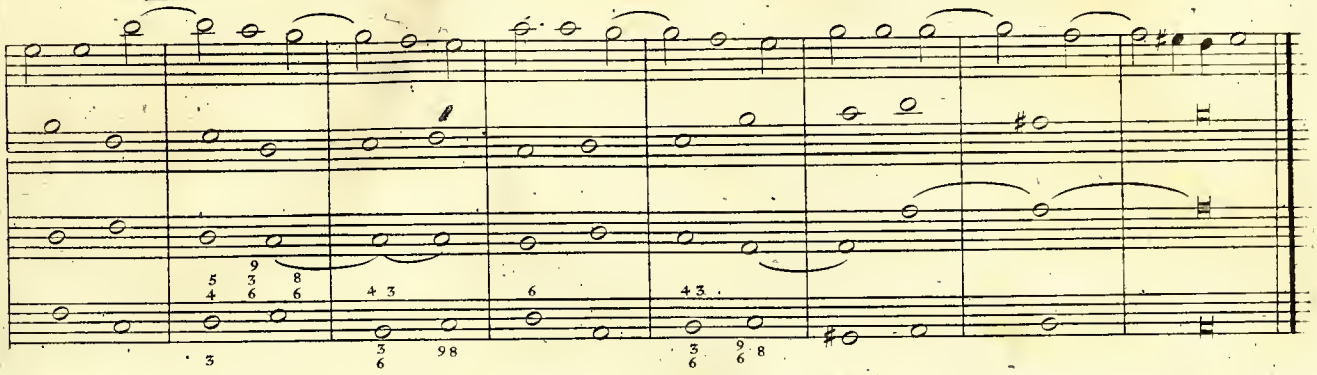
Pédale à la Basse.



5.e Mode

Trois parties en imitation





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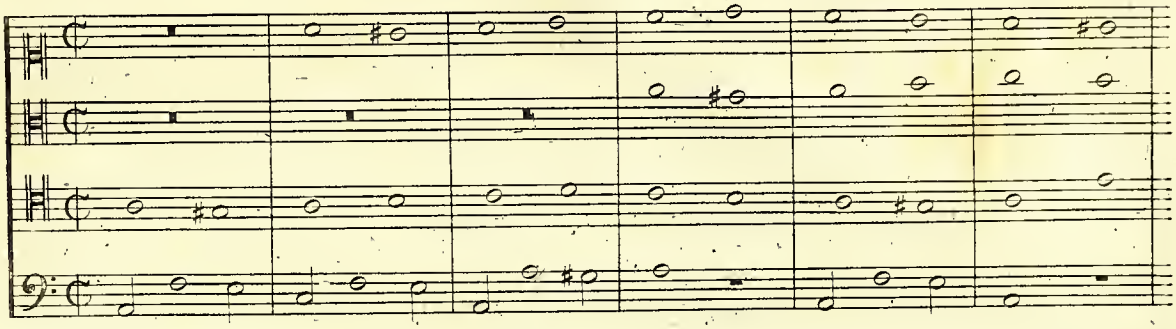

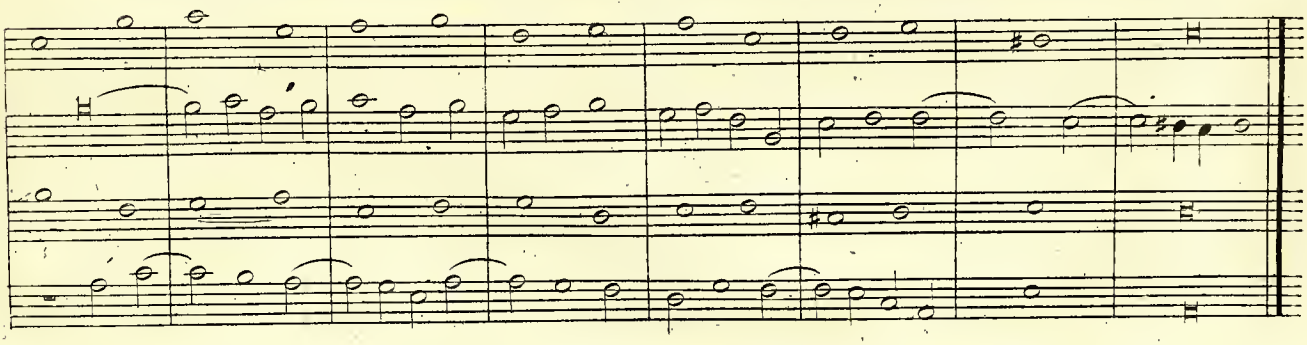

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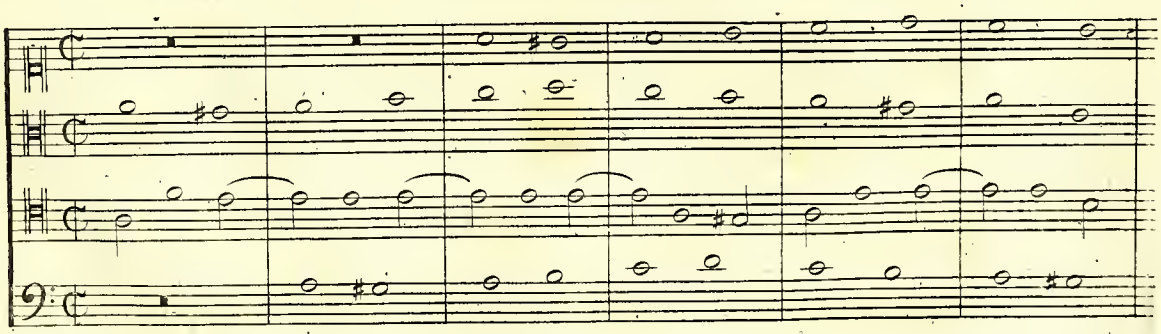
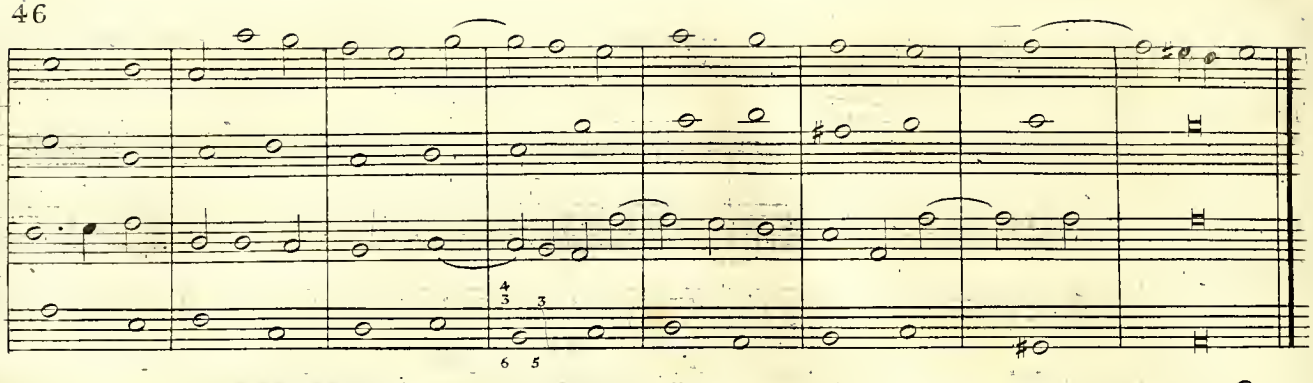
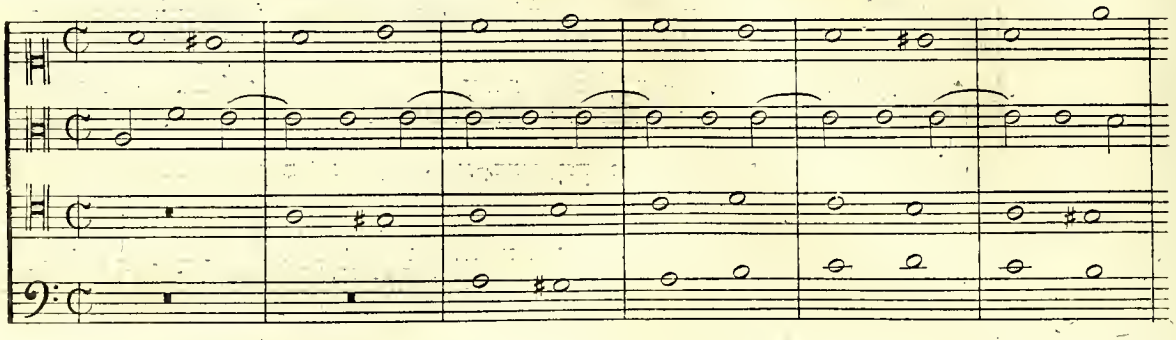
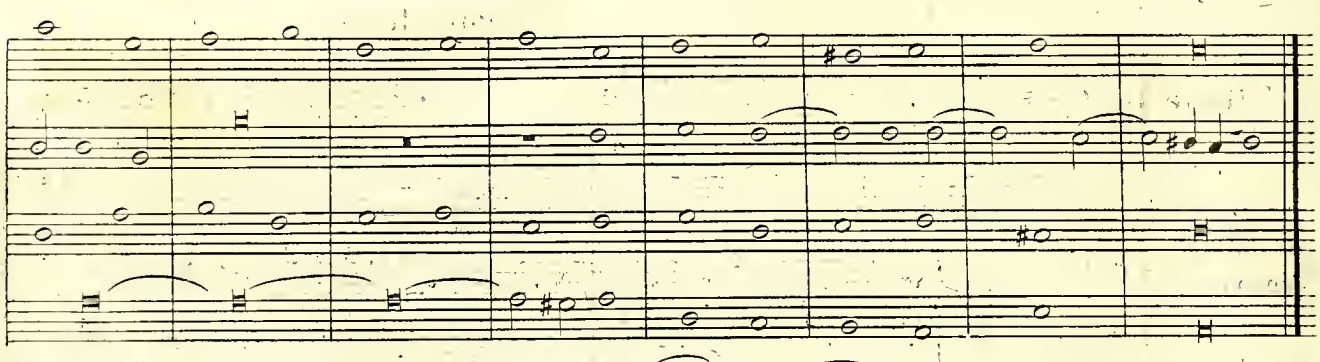




4.e

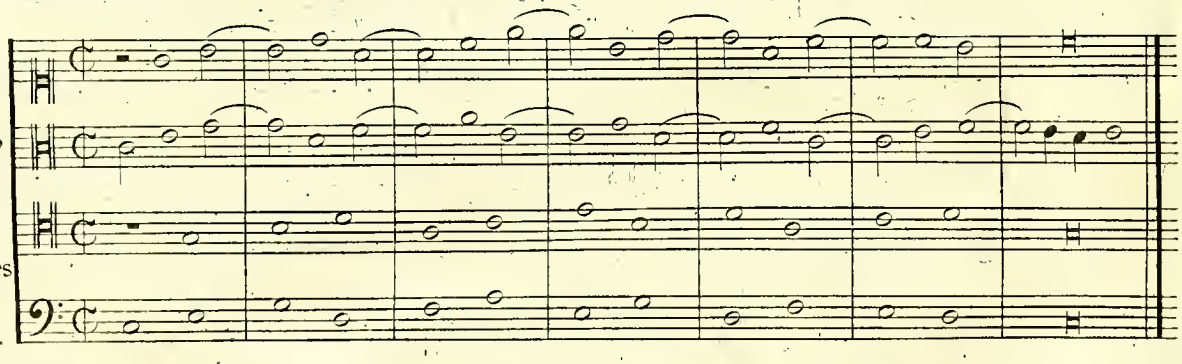
Troisparties enimitation



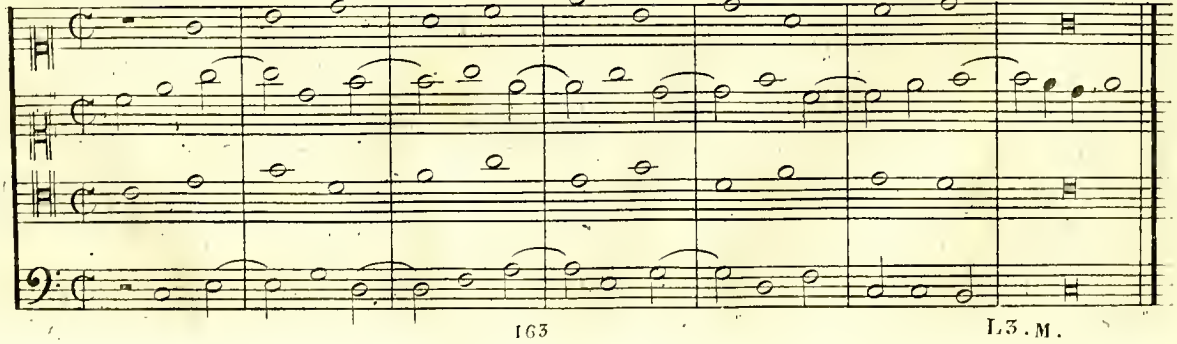


6.e Mode

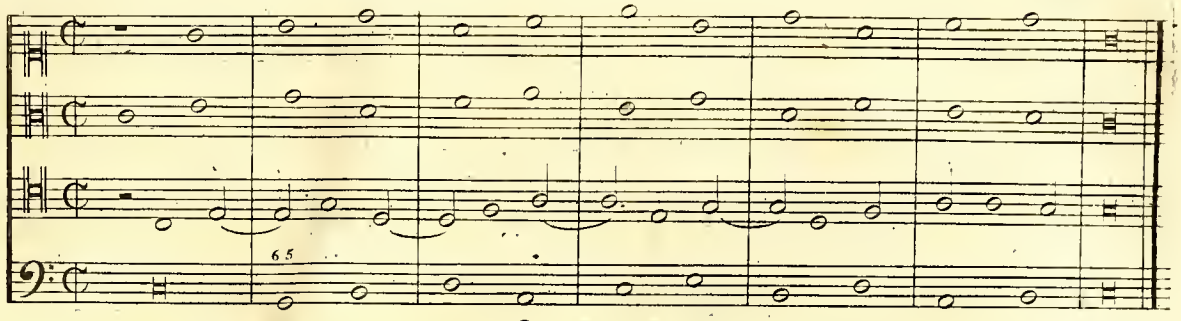
Deuxparties enimitation, et les deux autres aussi enimitation susceptibles de renvers.t entre elles.



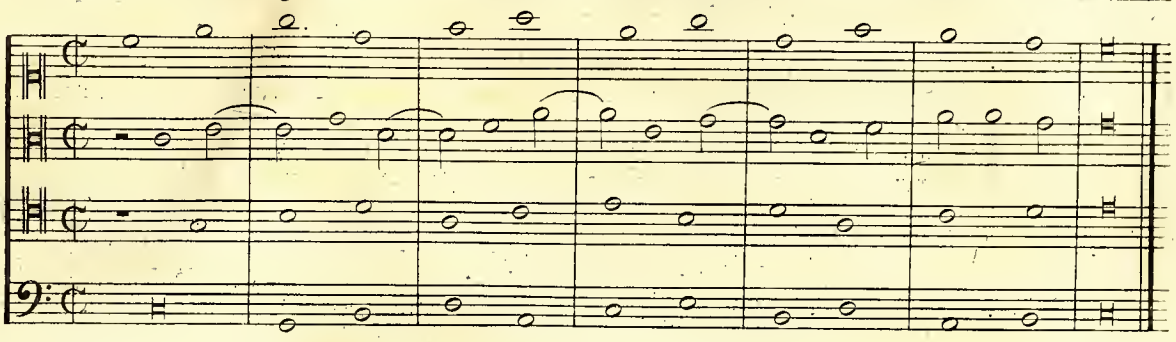
2.e



3.e Troisparties enimitation, la partie liée aussi en imitat.on

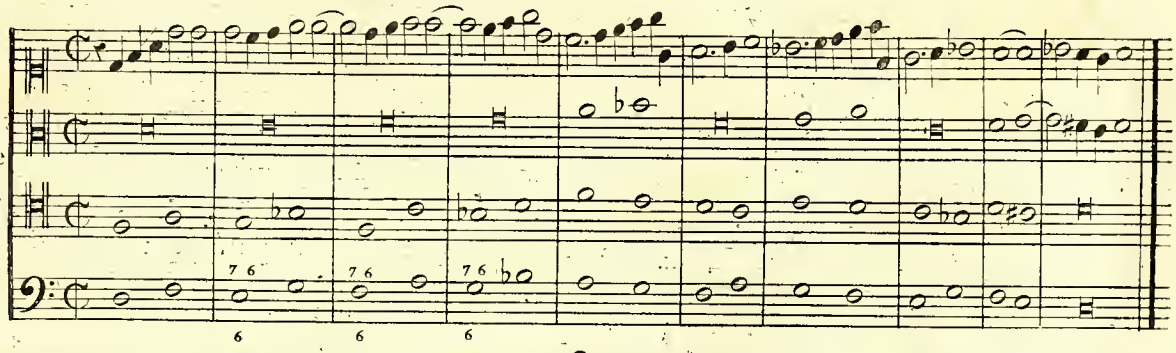


4.e

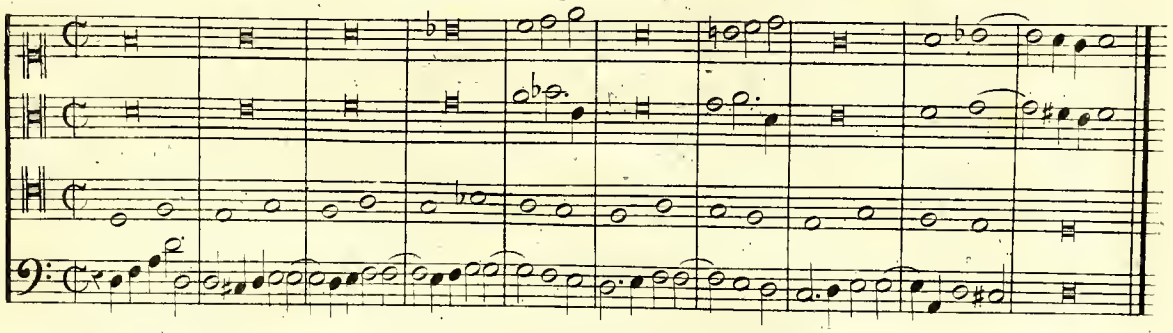


Cinquième espece: Contrepoint fleuri..

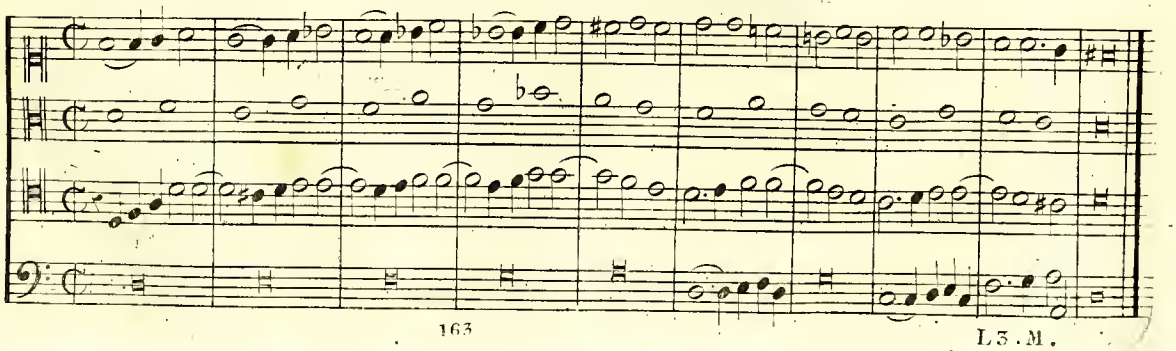
1.er Mode Une partie en dissonance les autres en consonance et disson.ce



2.e



3.e



4e.

1er. Mode

Comme le précédent.

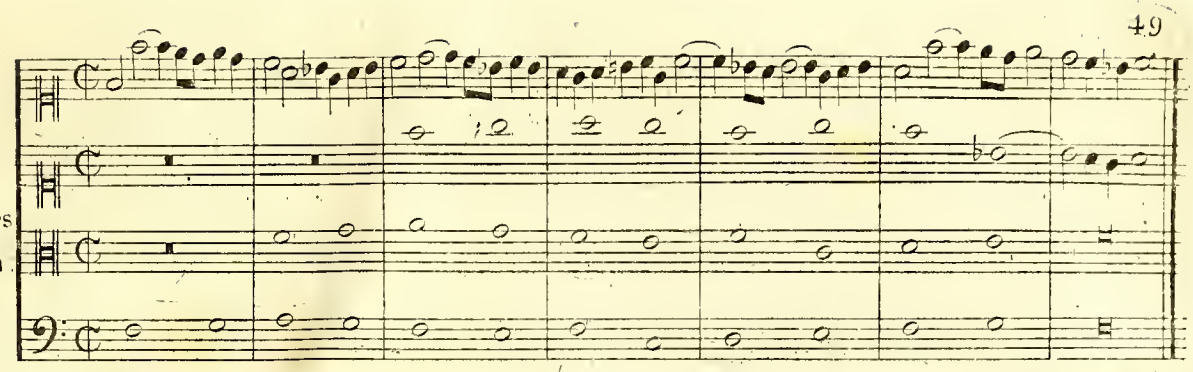
2e.

3e.

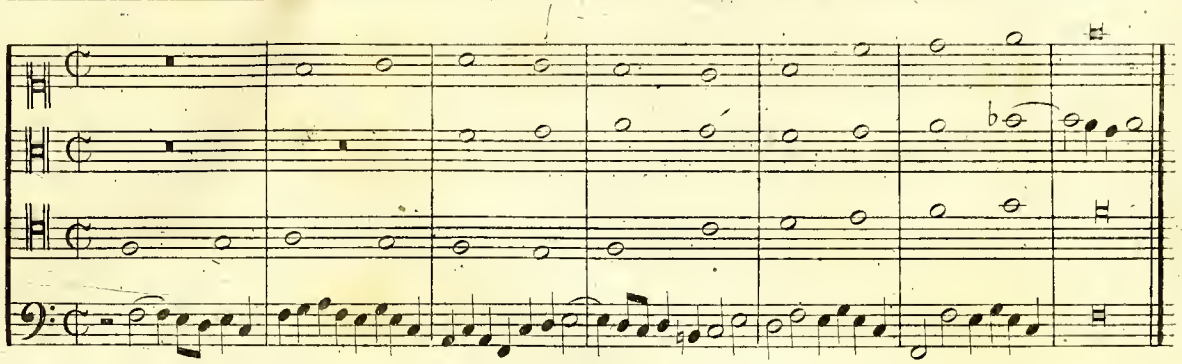
4e.

3.e Mode

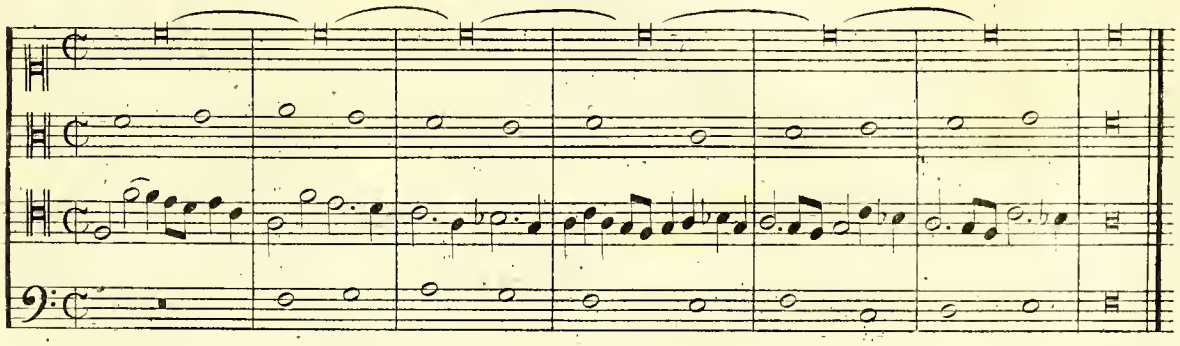
Trois parties en imitation.



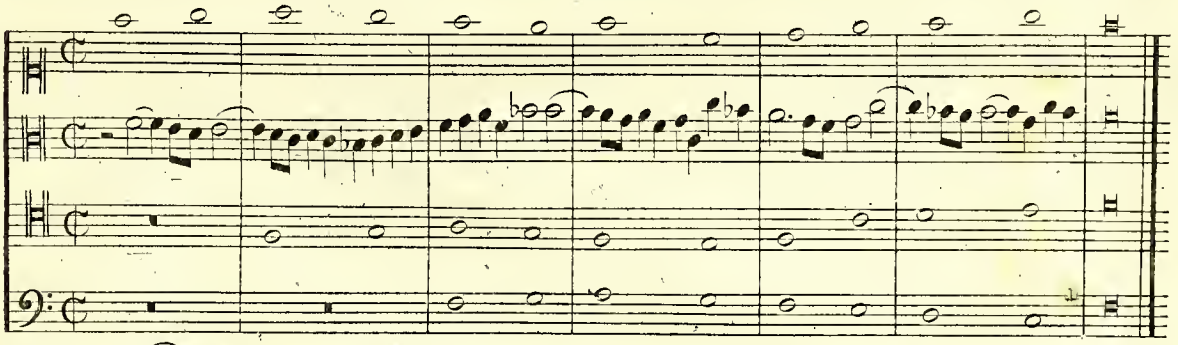
2.e



3.e

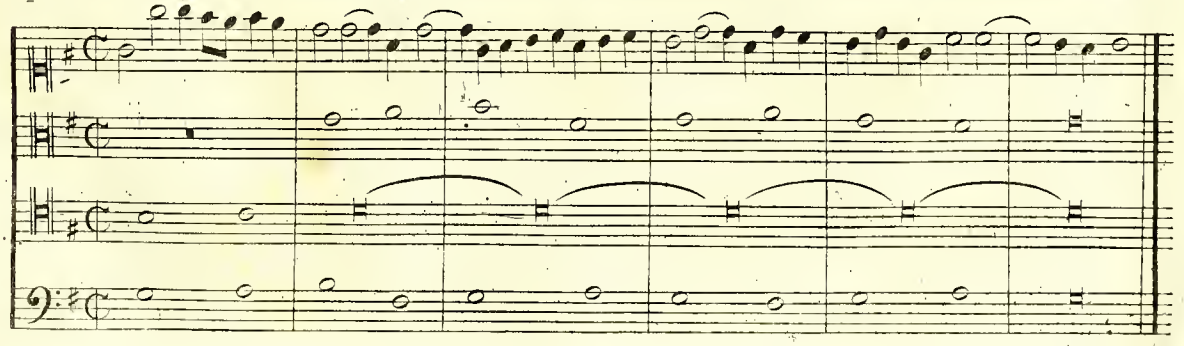


4.e



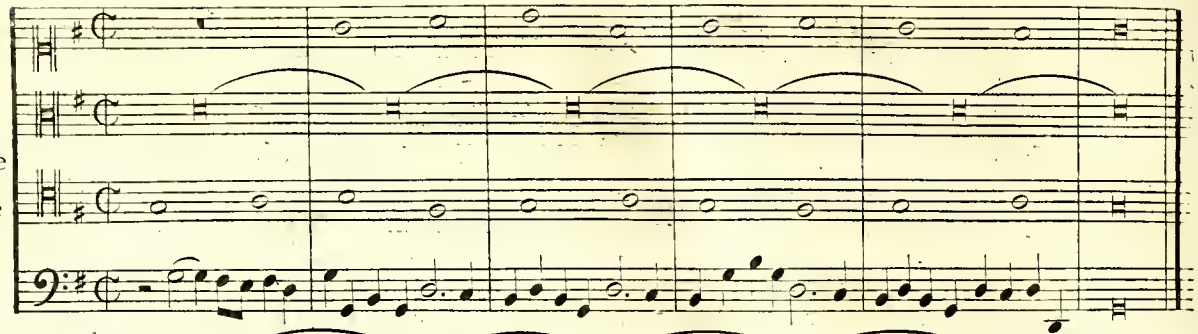
4.e Mode

Comme le précédent.

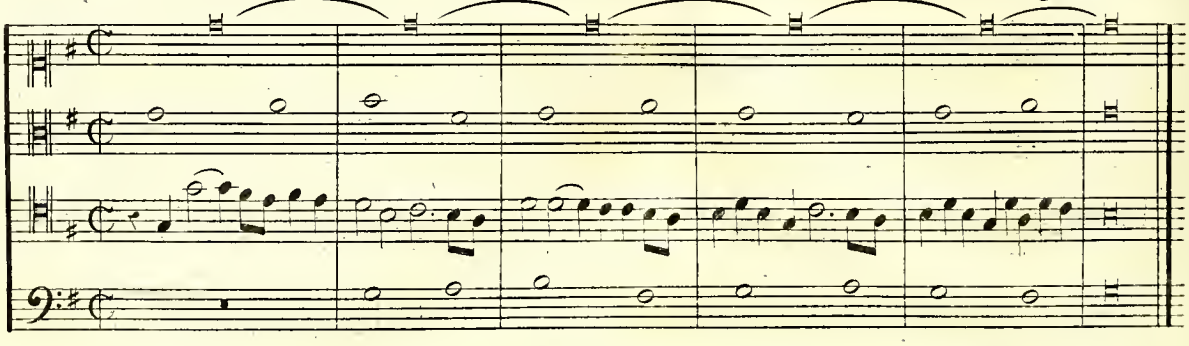


2.e

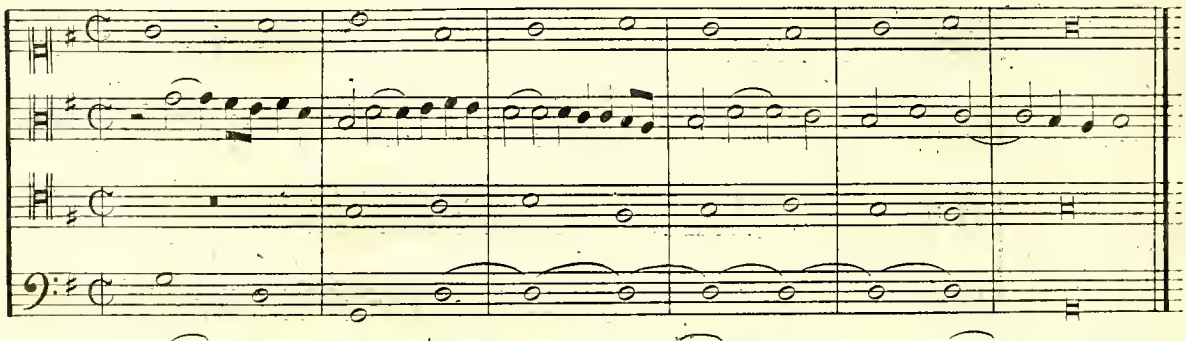
Avec pédale intérieure



3.e

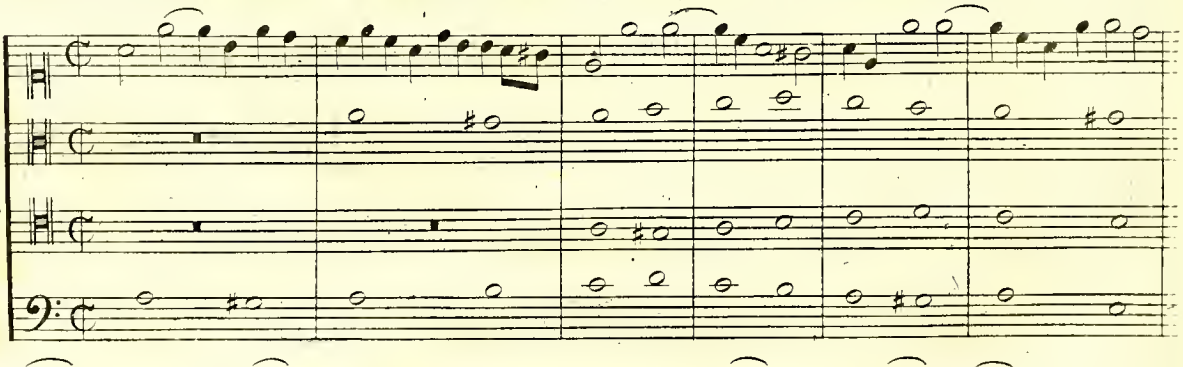


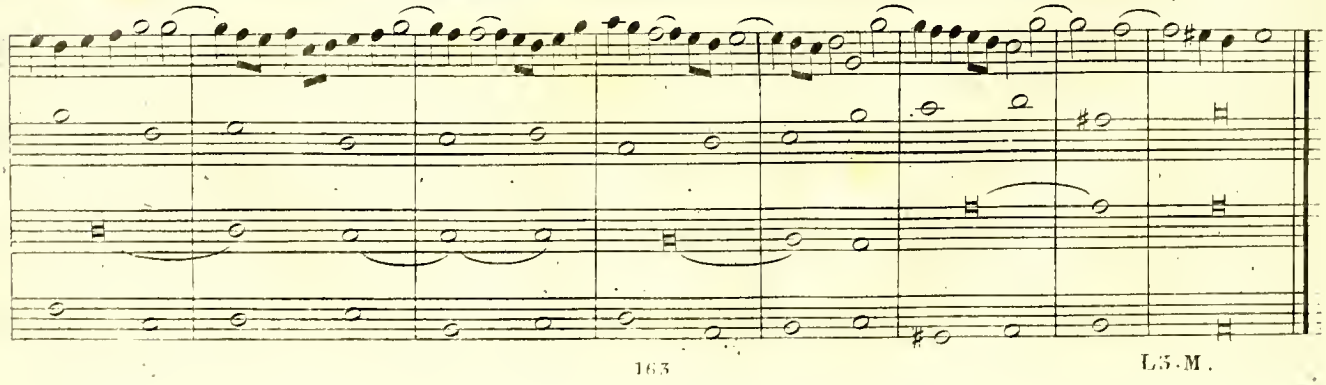
4.e



5.e Mode

Trois parties en imitation

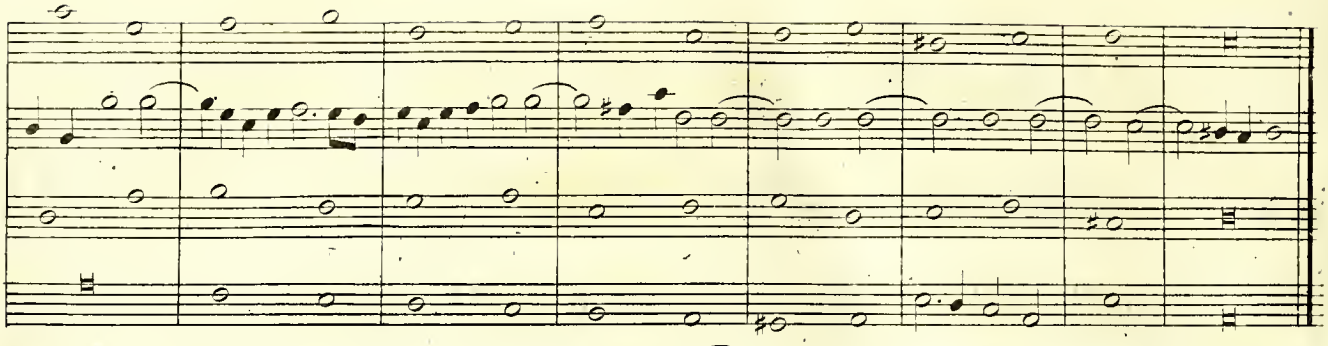




2.e

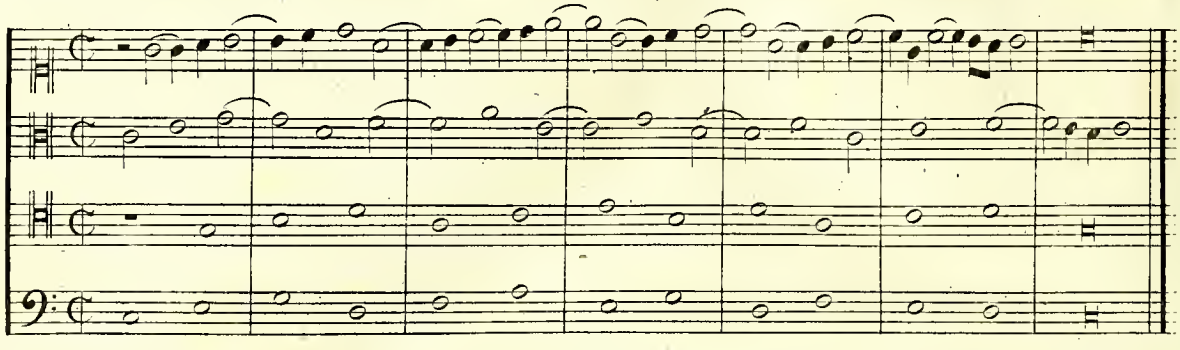
3.e

4.e

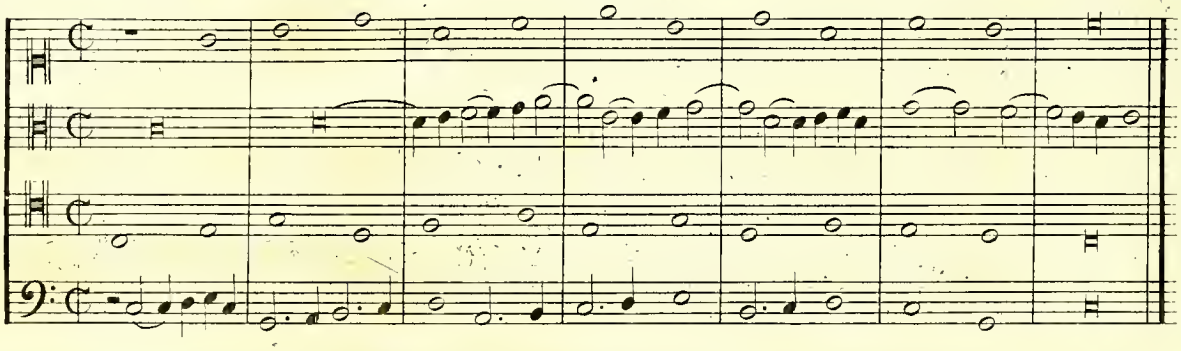


6.e Mode

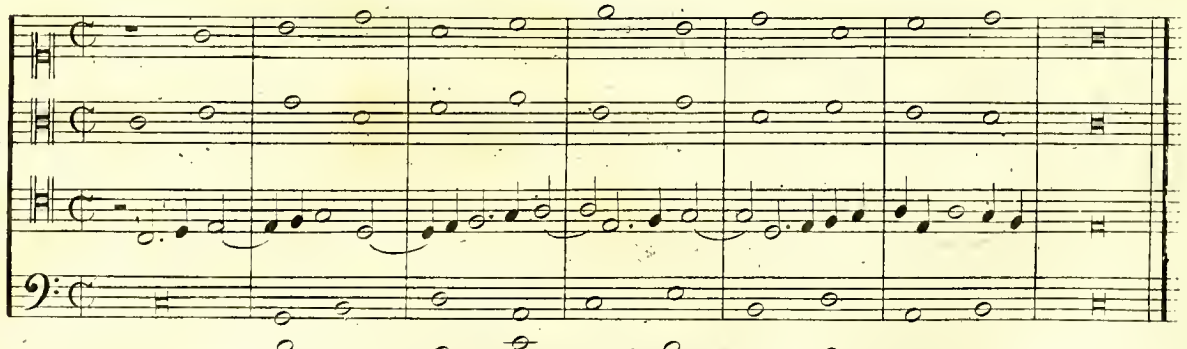
Deux parties en imitation, la troisième diminuée aussi en imitation la derniere syncopée.



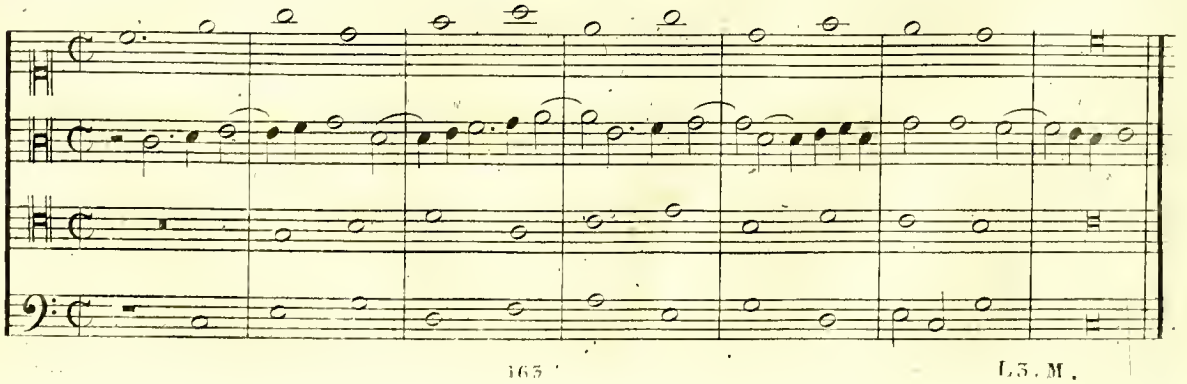
2.e



3.e

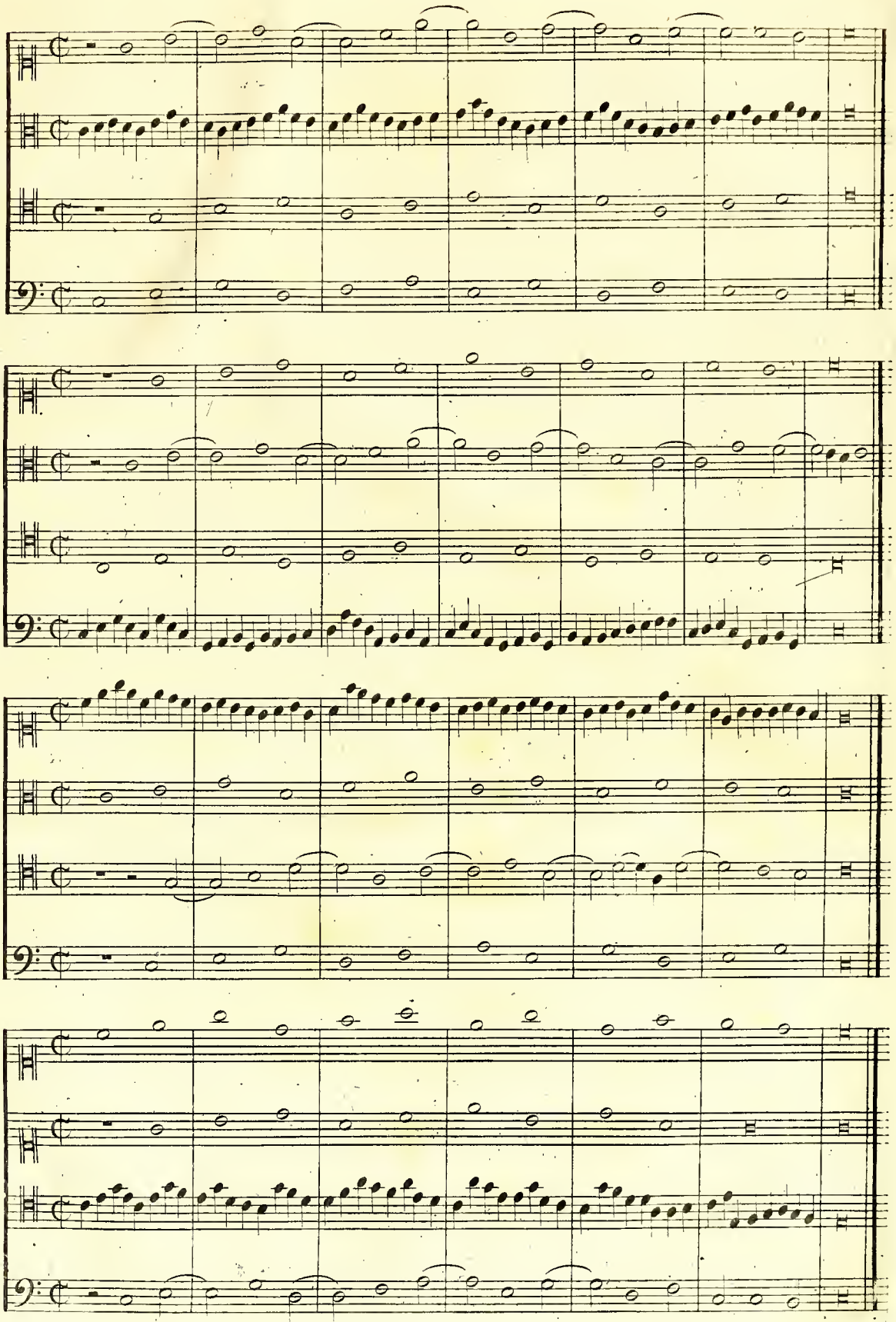


4.e



Le même Mode autrement 1er

Une partie en imitation, un autre liée et l'autre en diminution.

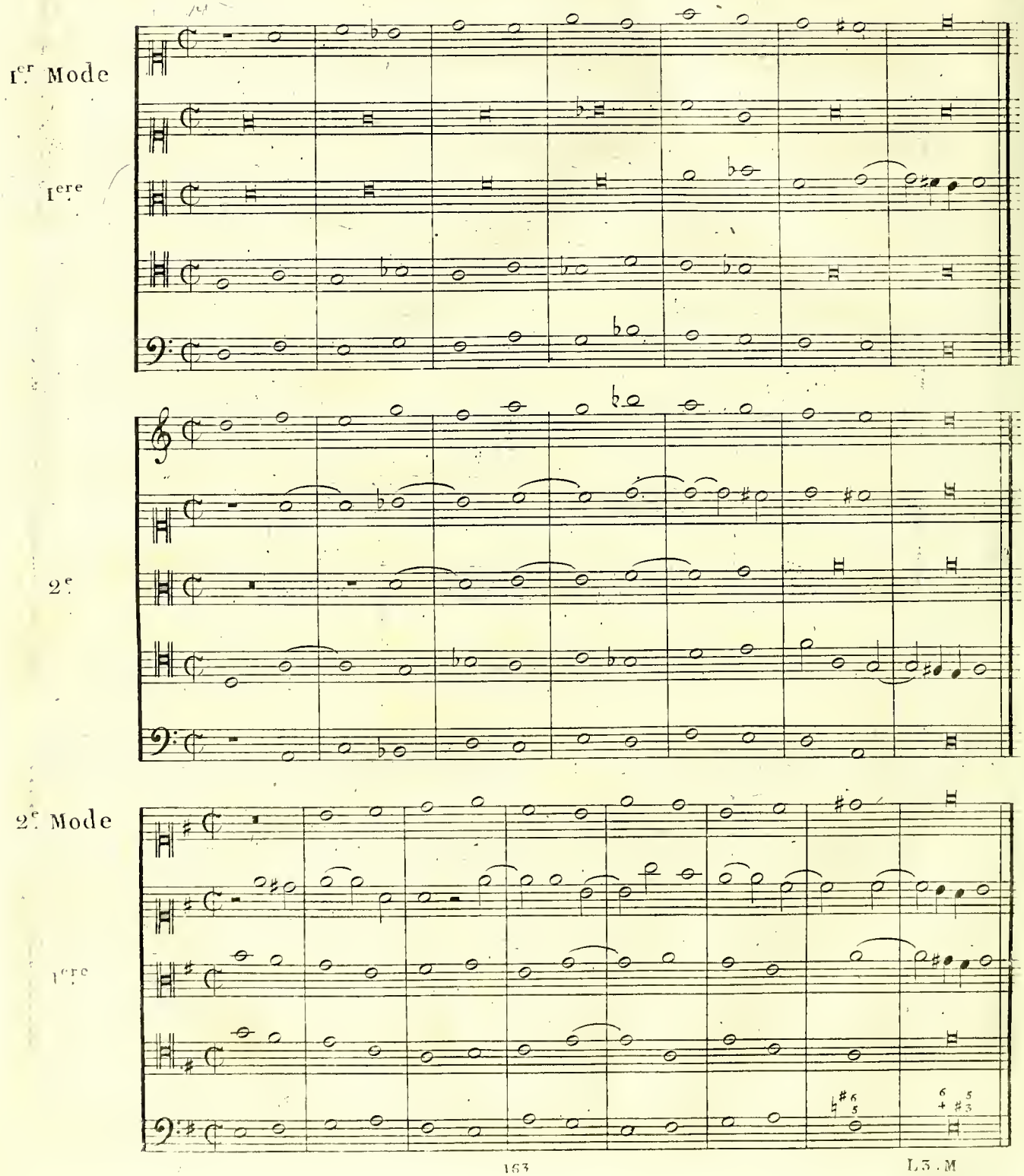


2e

3e

4e

Première espece. Notes contre notes



2e.

3e. Mode

Iere

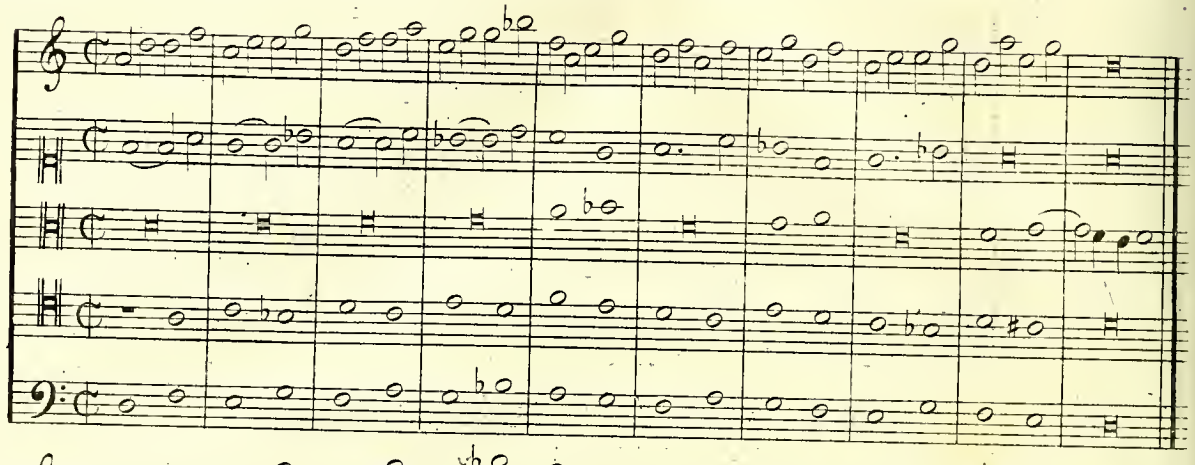
2e.

L'Auteur dans la vue d'abréger n'a pas traité les autres modes; mais il invite l'etudiant à les prendre dans les cinq positions.

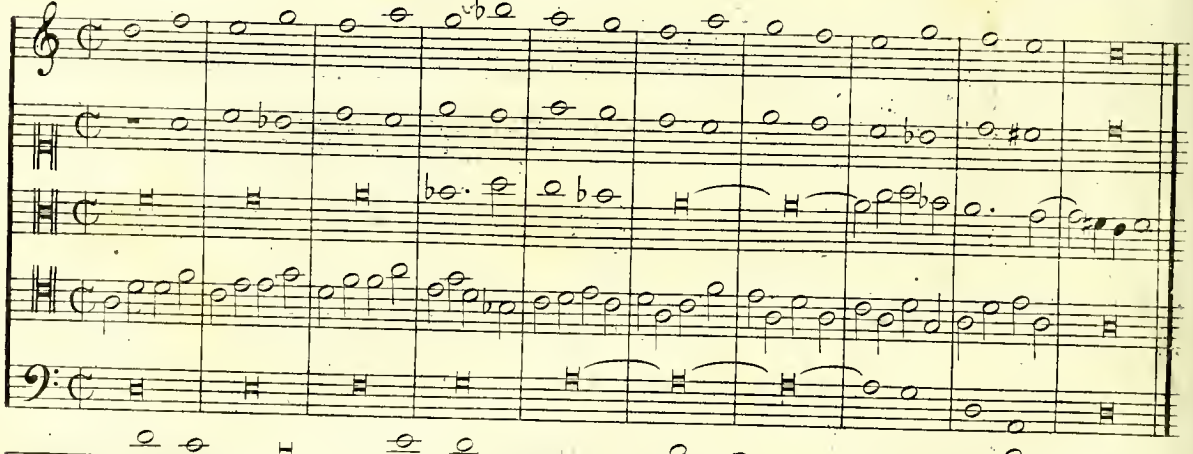
Deuxième espece. Deux notes pour une.

1.er Mode

1.ere ex.

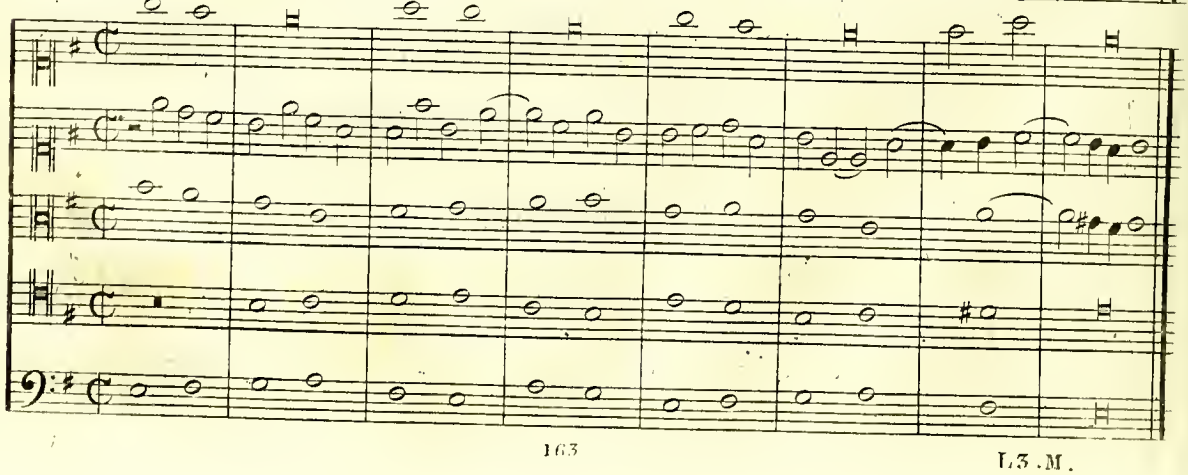


2.e



2.e Mode

1.ere



2.e

3.e Mode

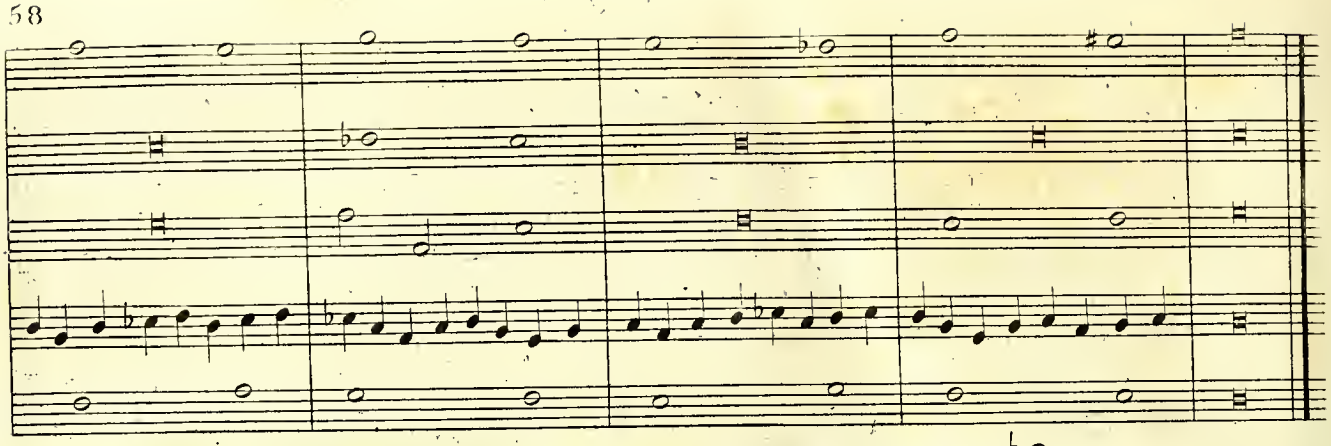
1.ere ex.

2.e

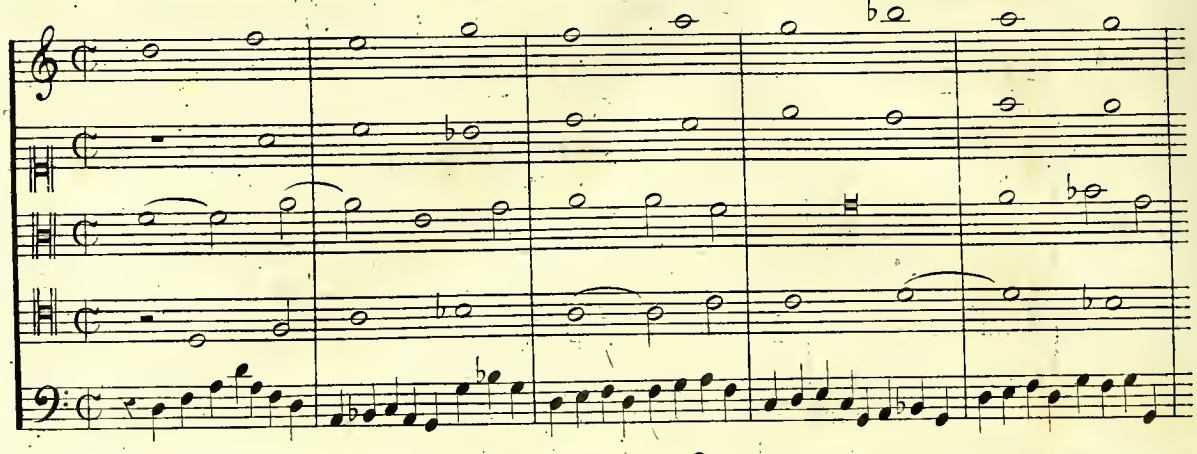
Troisième espece: Quatre notes pour une.

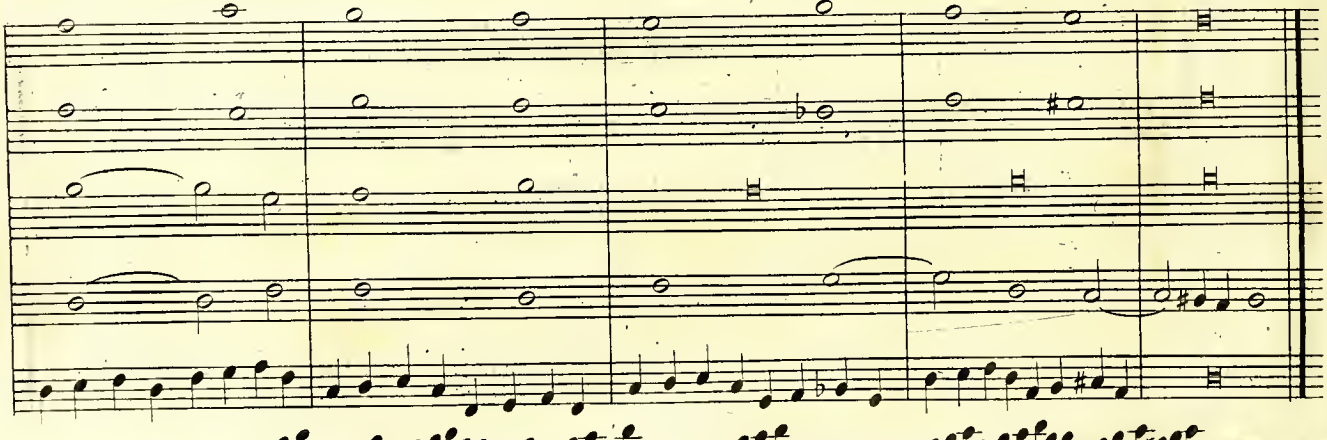
1.er Mode

1.ere ex.



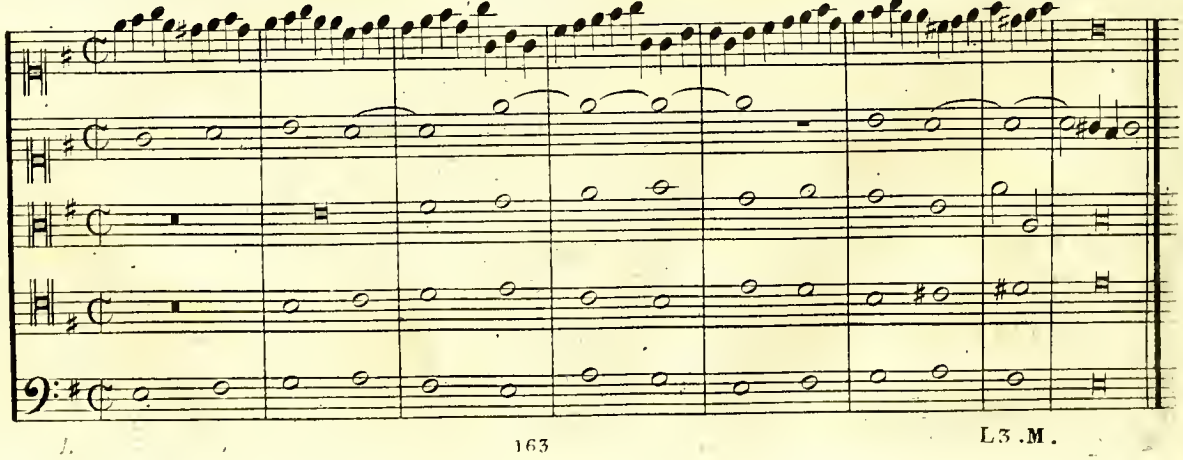
2e.



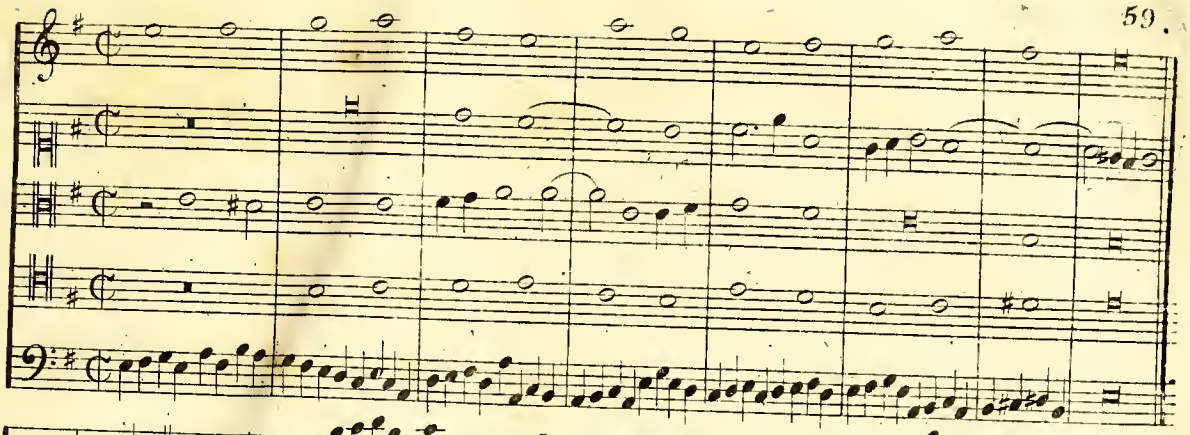


2e. Mode

1ere ex.

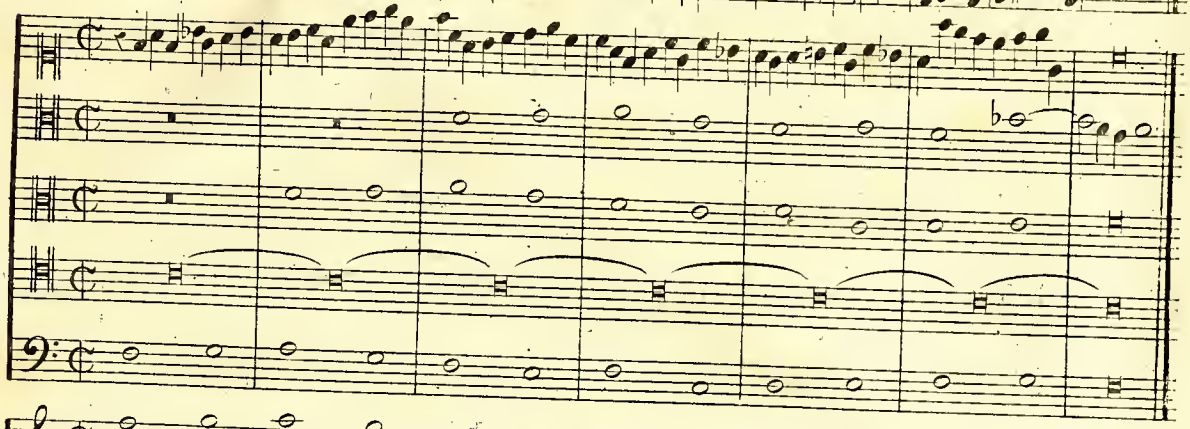


2.e

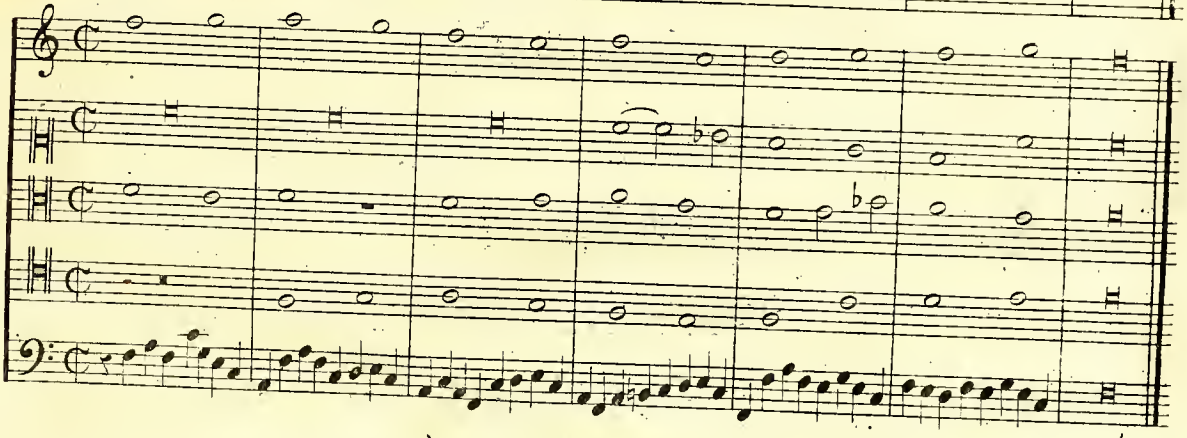


3.e Mode

1.ere ex.



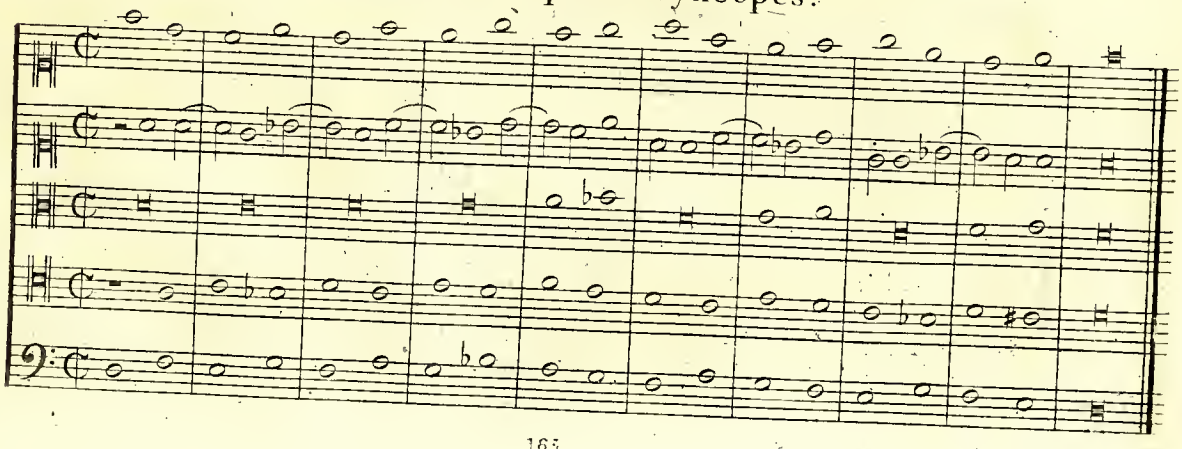
2.e



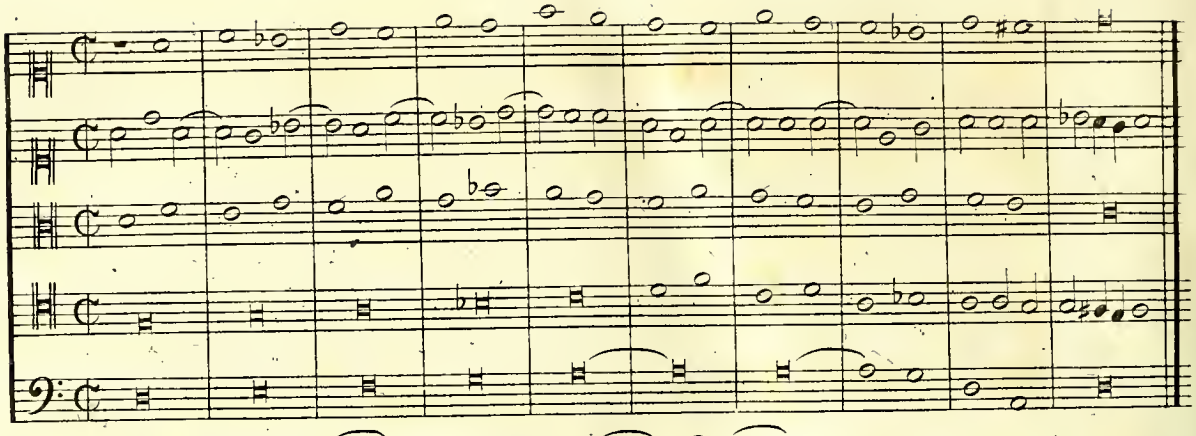
Quatrième espece: Syncopes.

1.er Mode

1.ere ex.

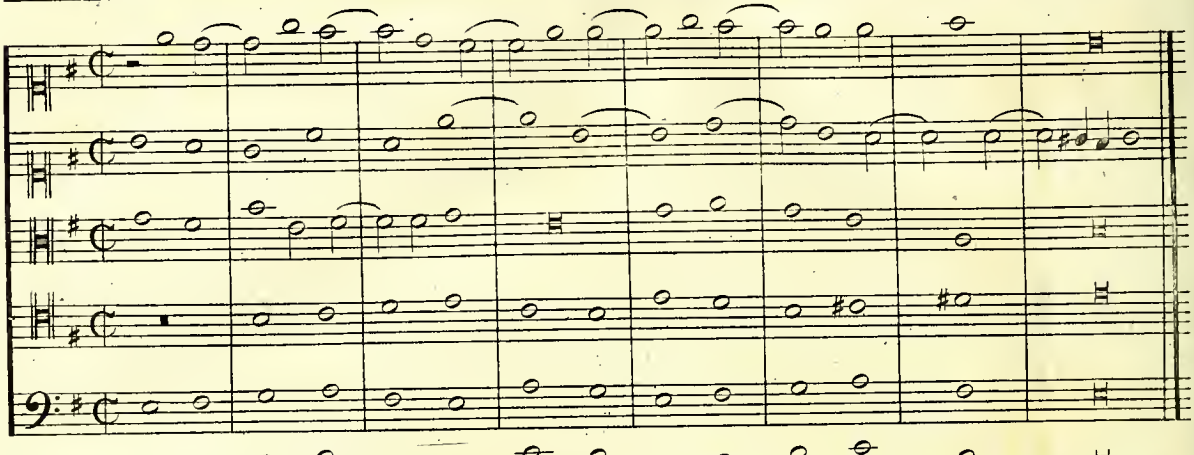


2.e

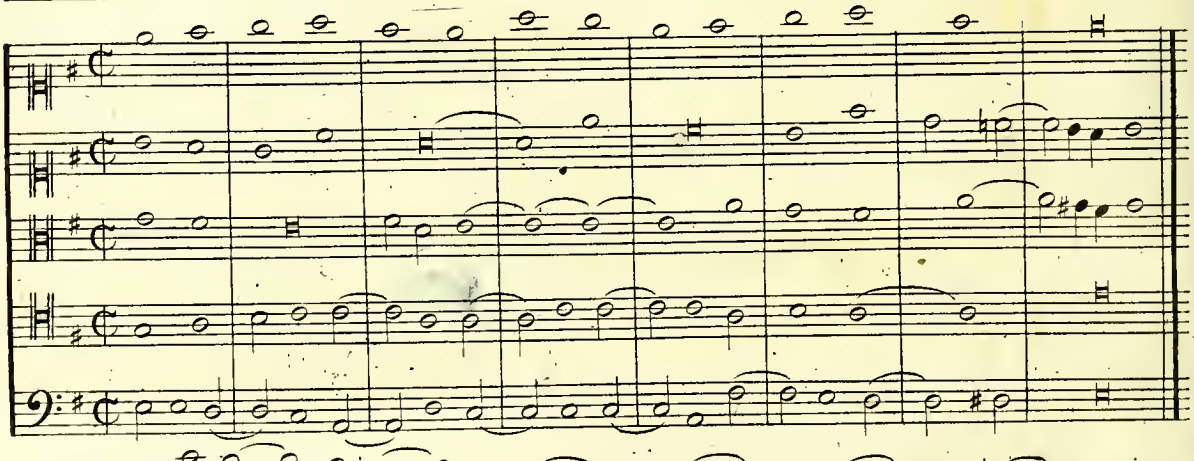


2.e Mode

1.ere ex.

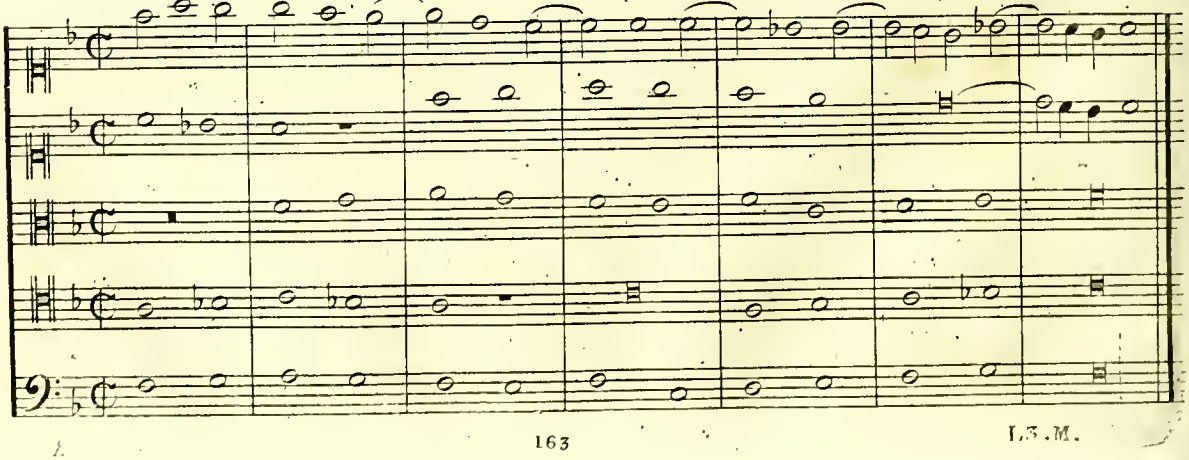


2.e



3.e Mode

1.ere ex.



2.

Cinquième espece: Contrepoint fleuri.

1er Mode

1ere ex.

2.

3e.

4e.

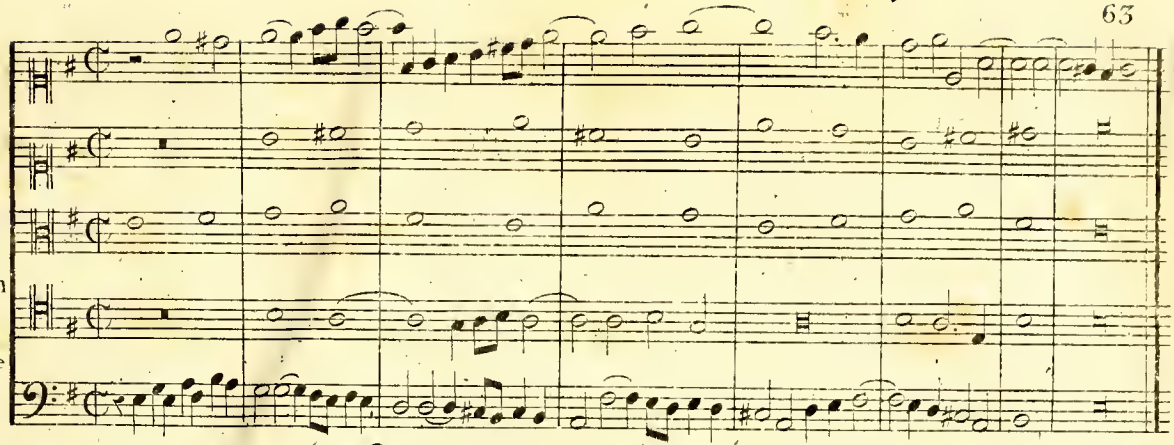
2e. Mode

1ere ex.

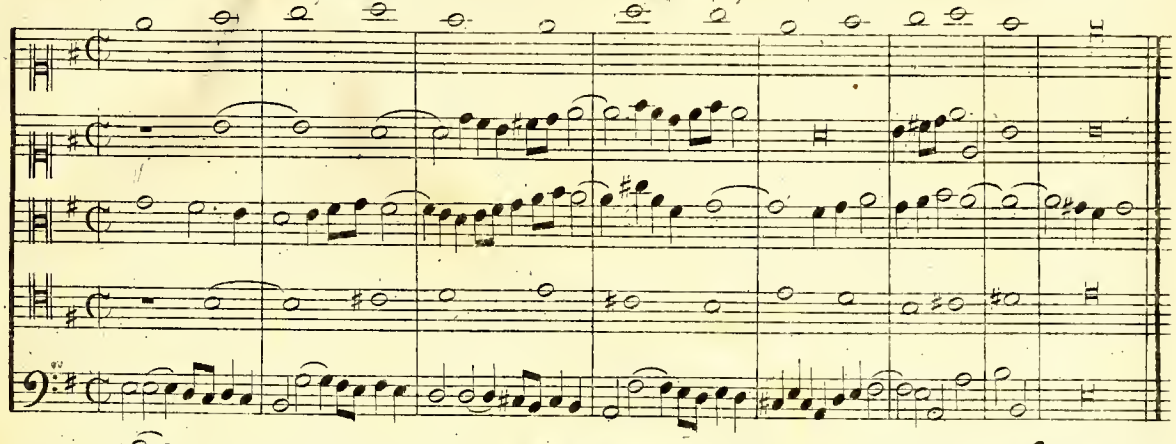
2e.

3.e

Une partie en imit.on les autres en consonance et dissonce

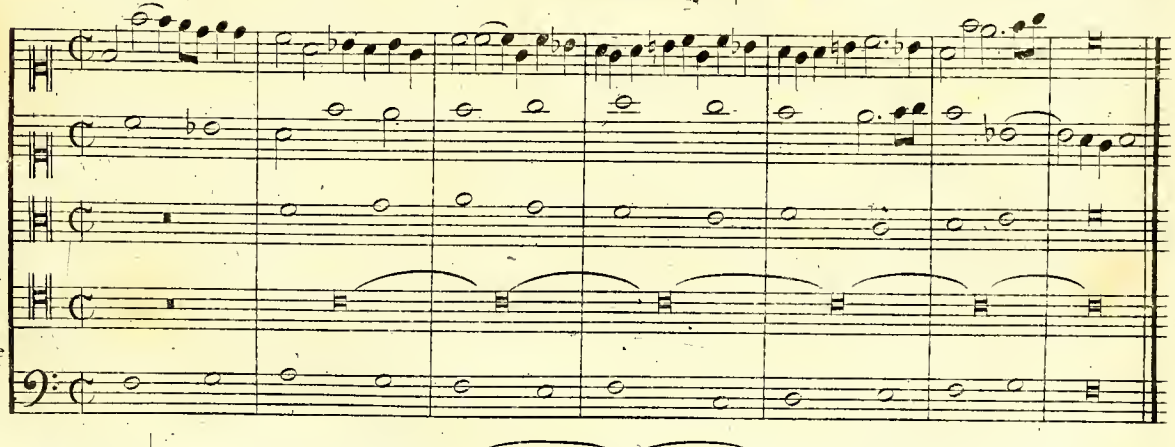


4.e

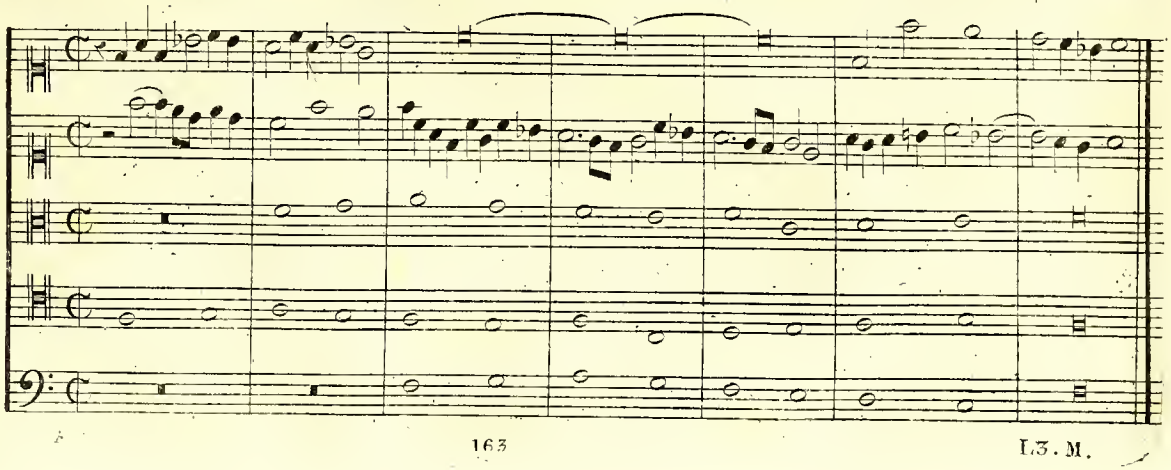


3.e Mode

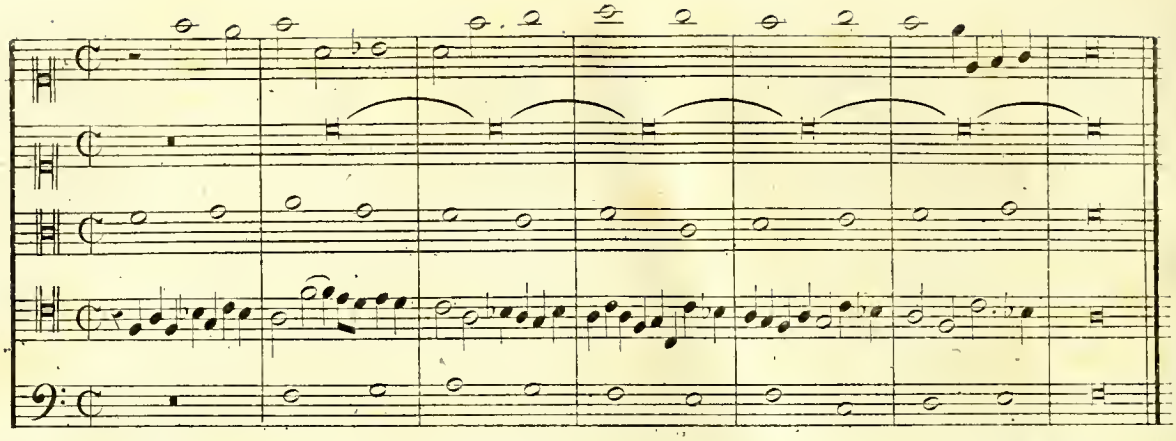
Une partie en imit.on, les autres en consonance et dissonce



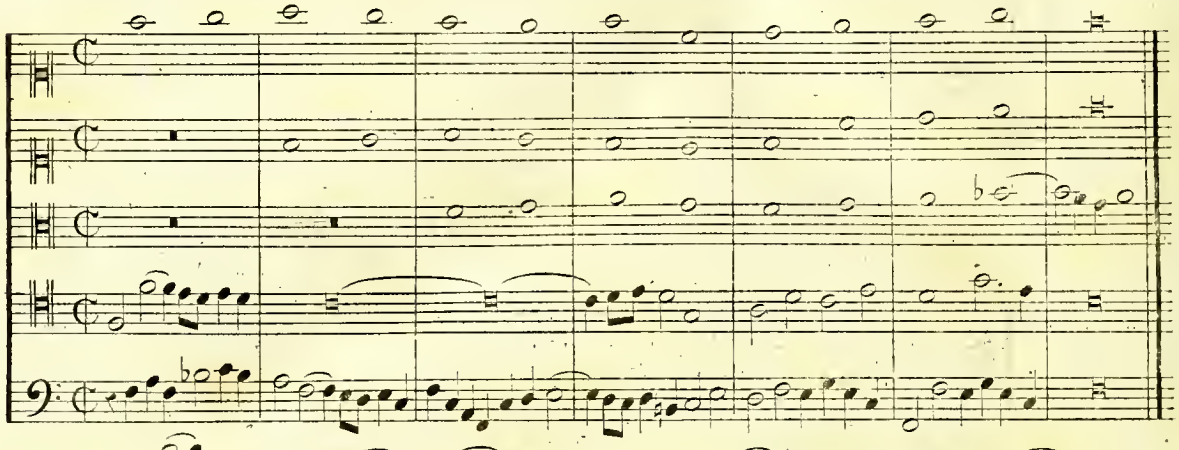
2.e



3.e

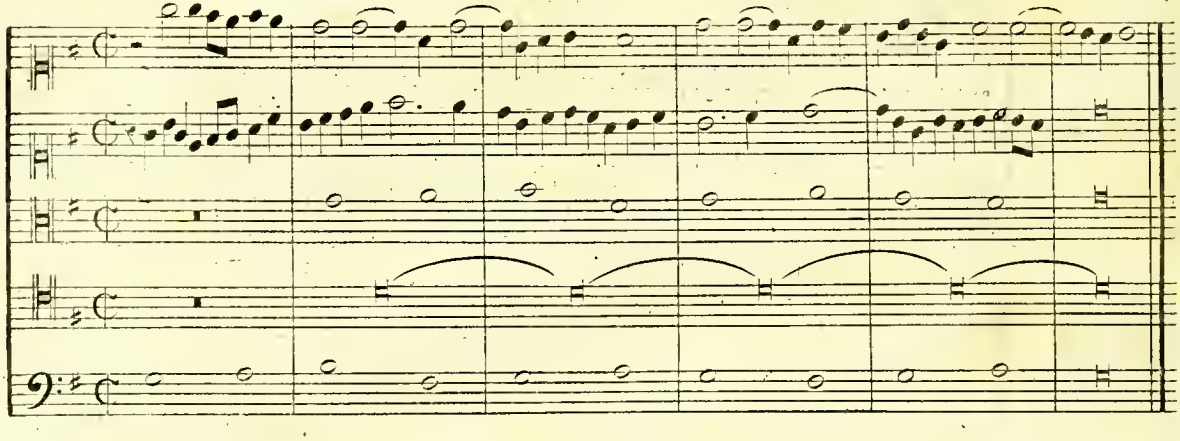


4.e

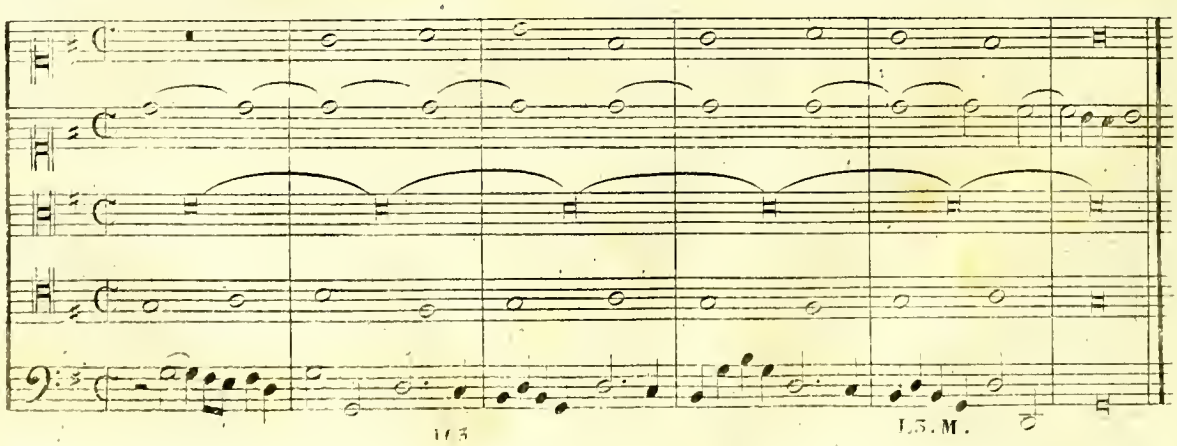


4.e Mode

Une partie en imit.on une en ped.le les deux extrêmes en diminution.



2.e



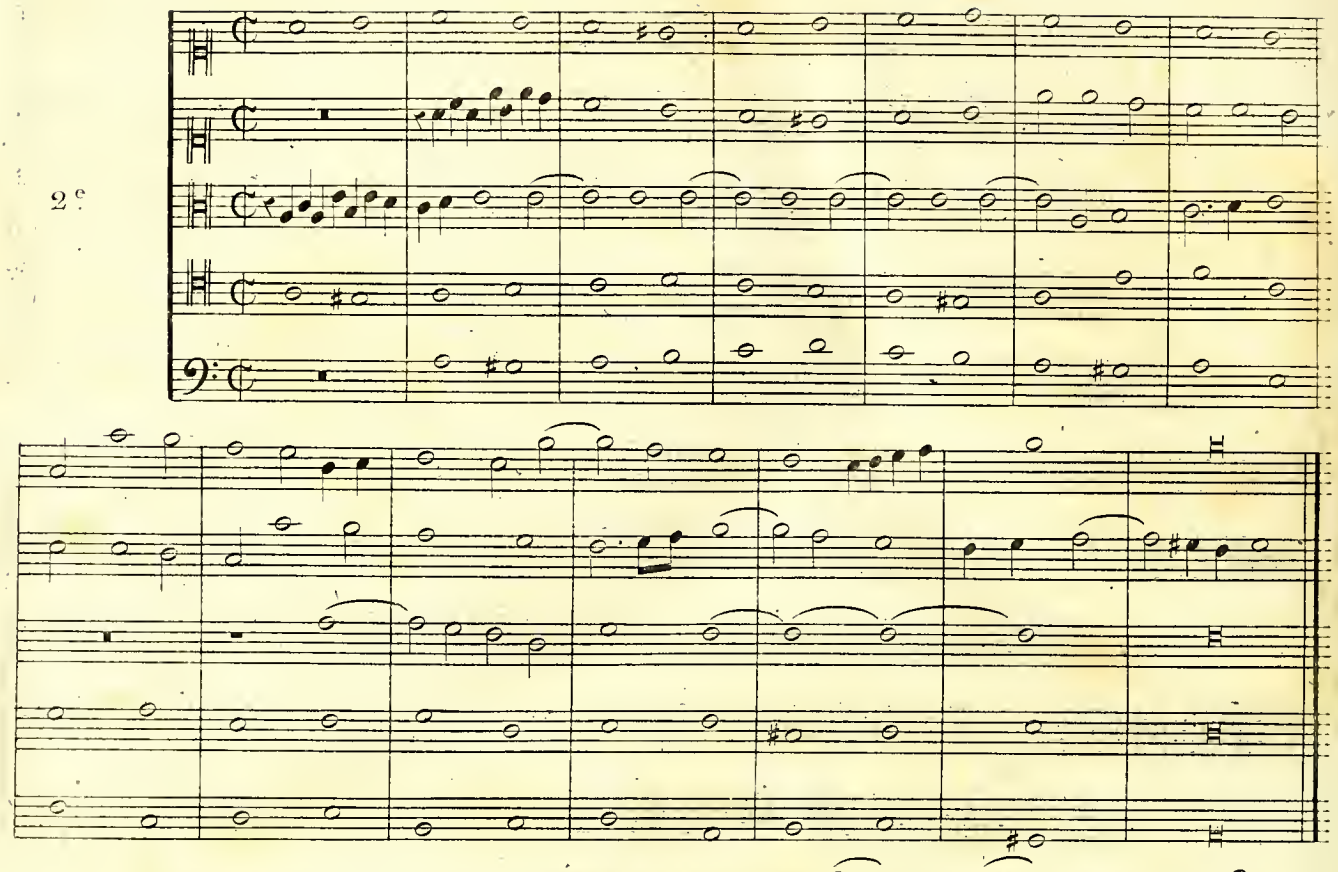
3.e

4.e

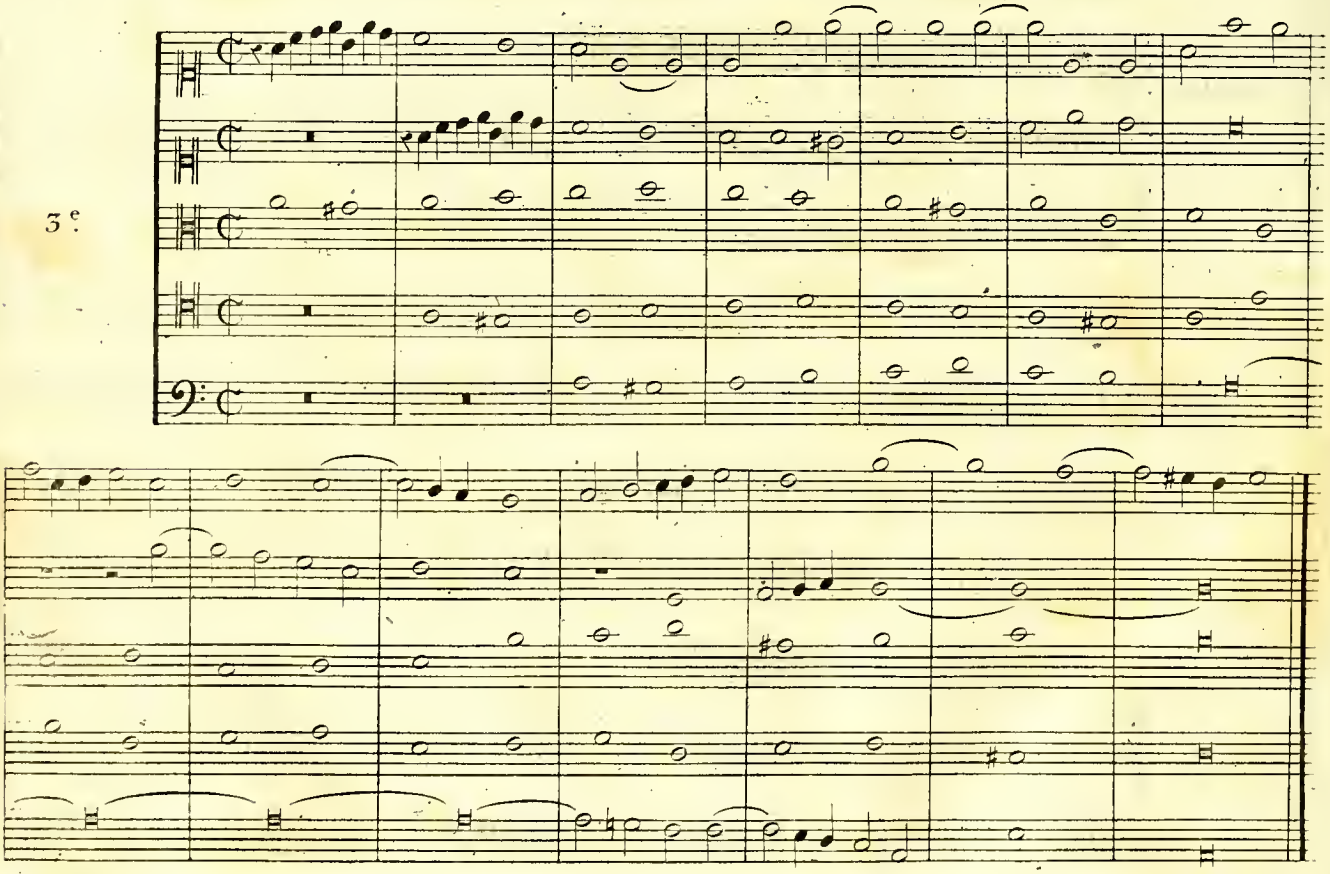
5.e Mode

Trois parties en imitat.on les autres en consonance et dissonce

2.e



3.e



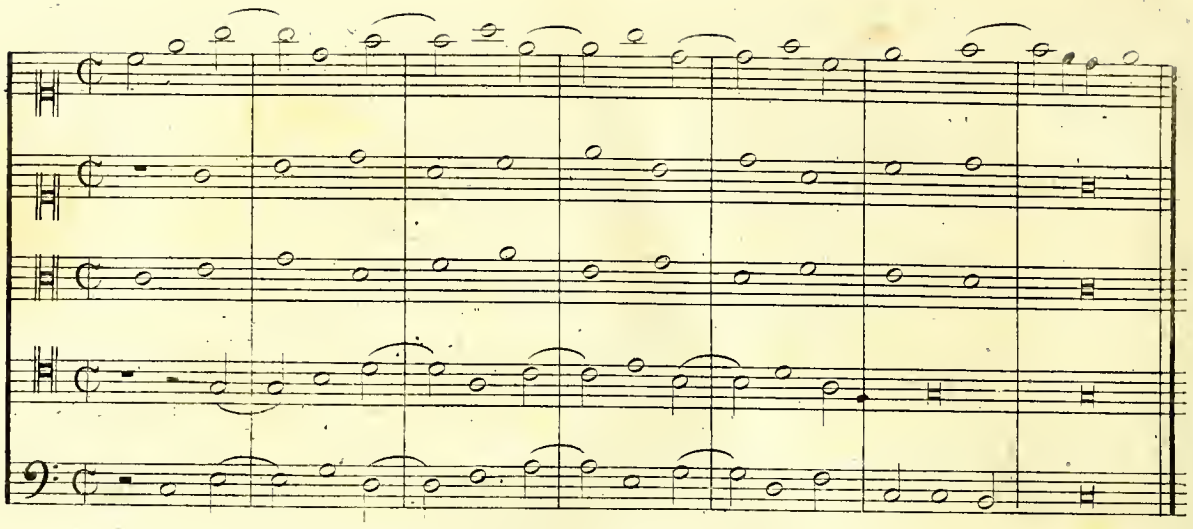
4.e

6.e Mode

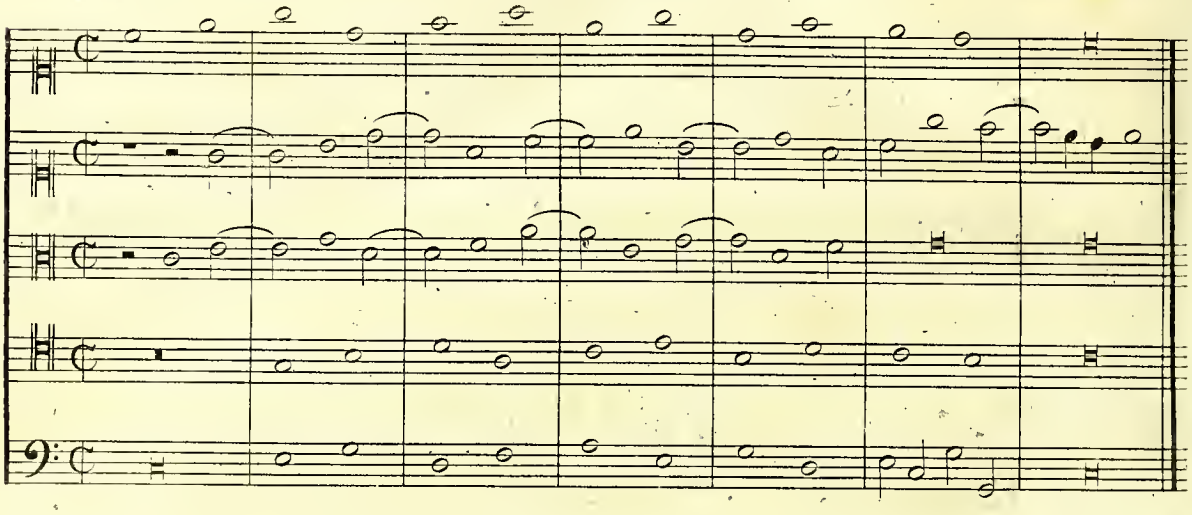
1.ere ex.

2.e

3e

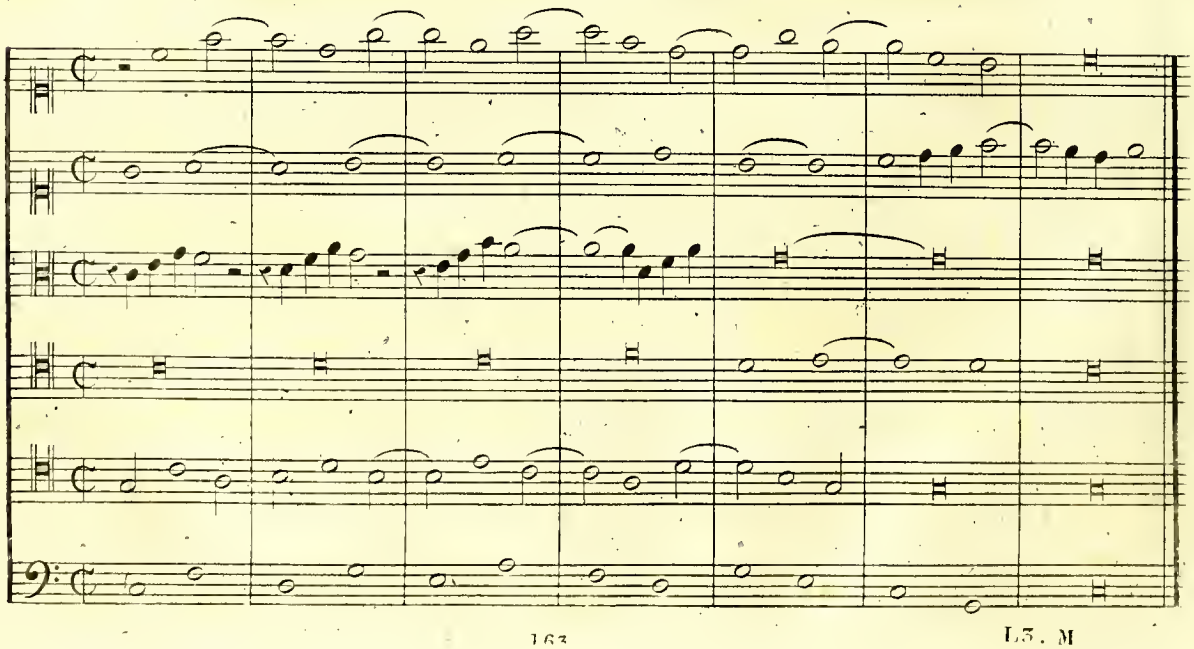


4e



DISPOSITIONS À SIX PARTIES

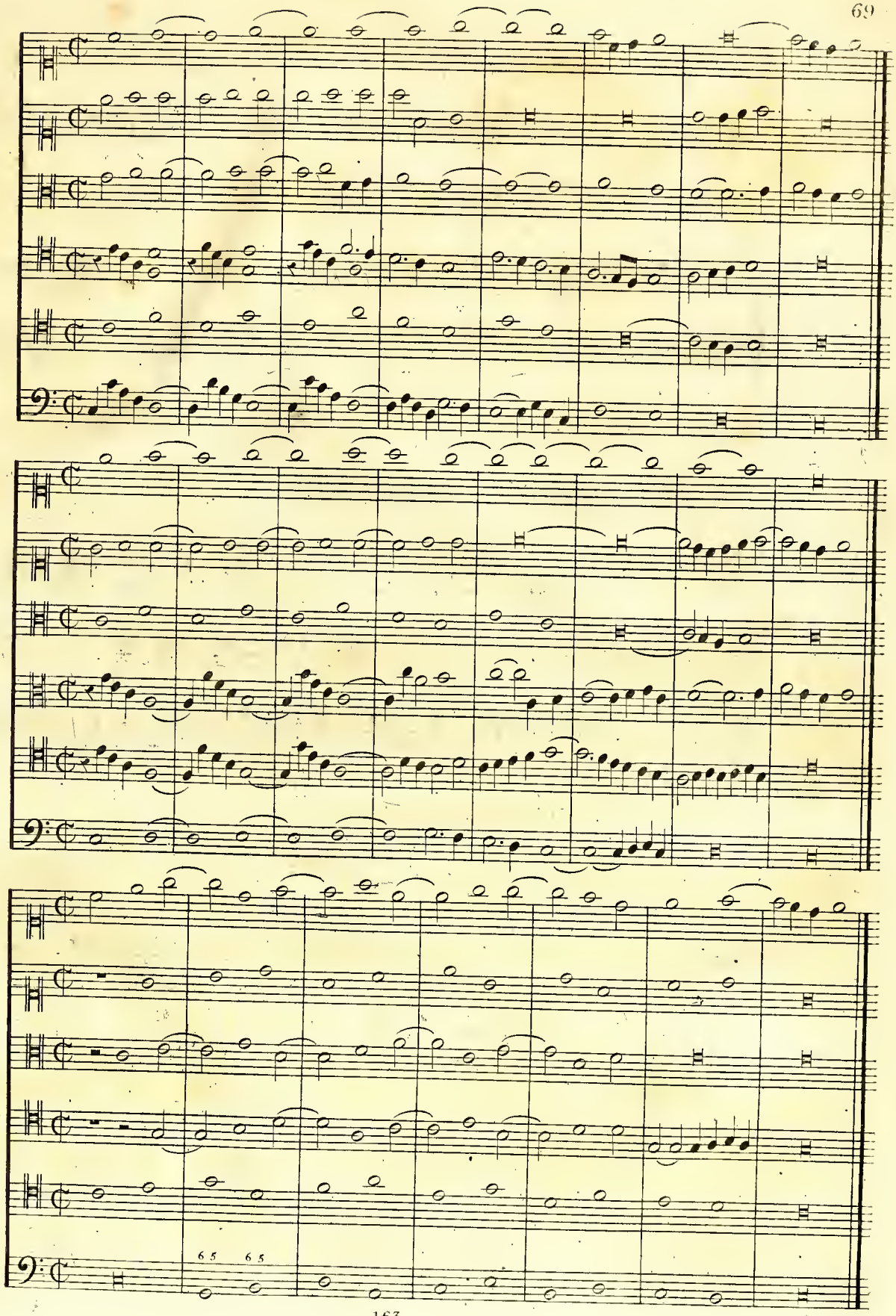
1ere ex.



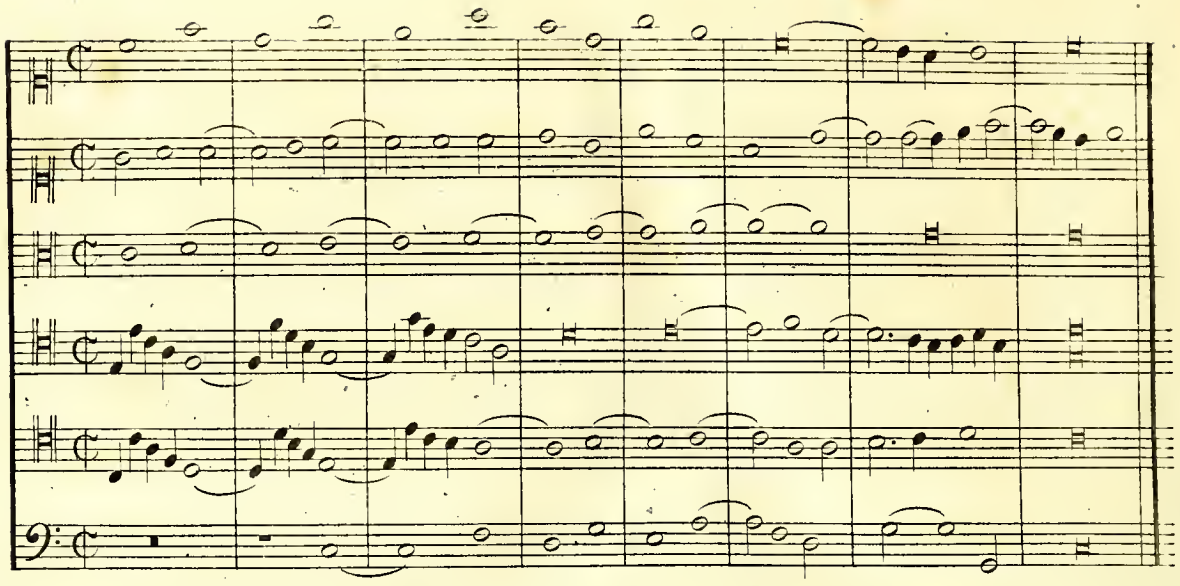
2e

3e

4e



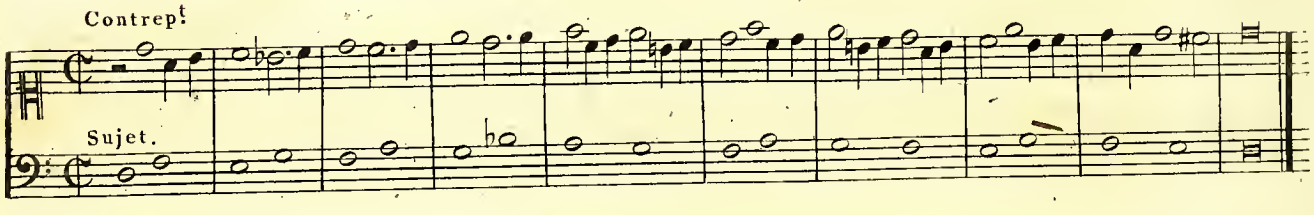
5e



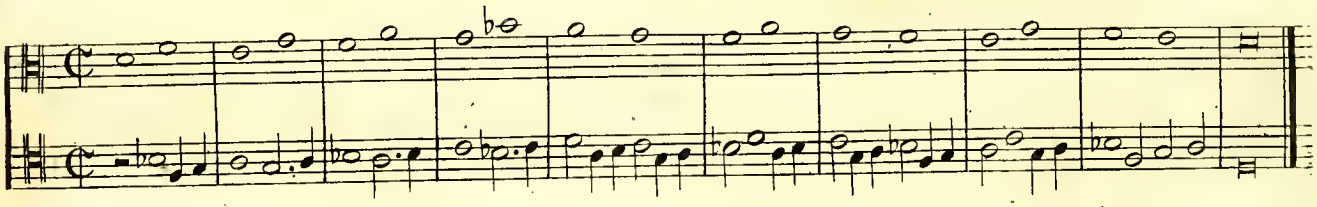
EXEMPLES

DE DIVERSES ESPÈCES DE CONTREPOINT DOUBLE.

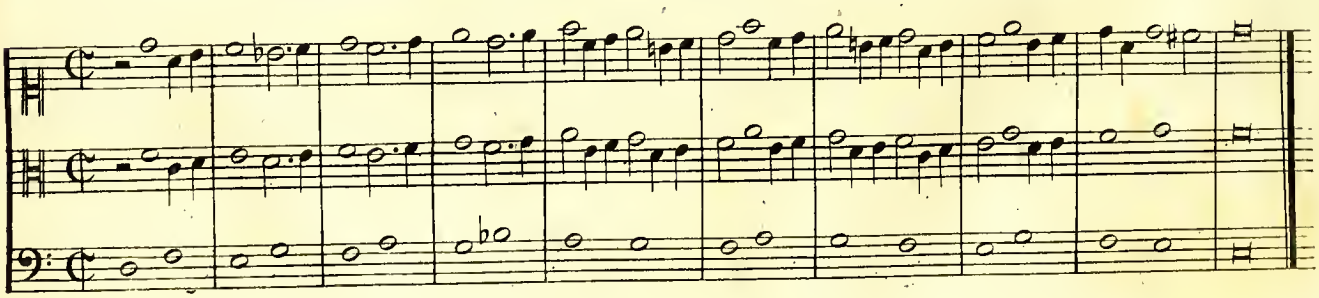
1° Contrepoint à la Dixième.



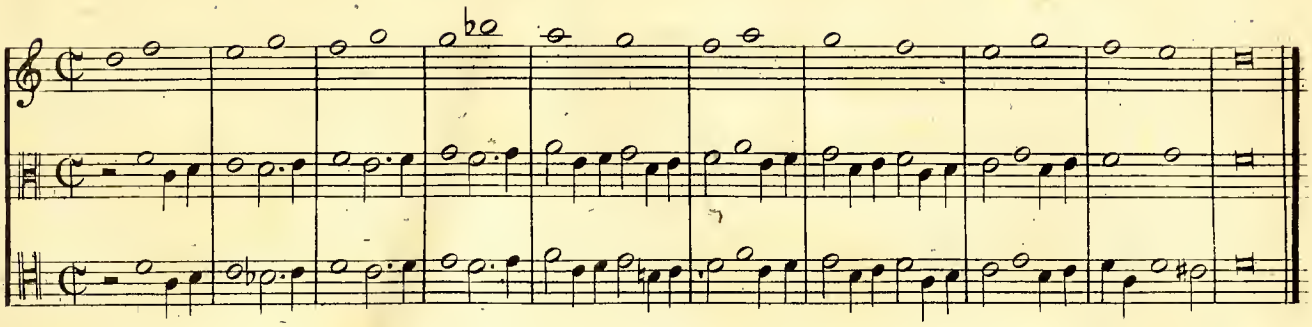
Renversement.



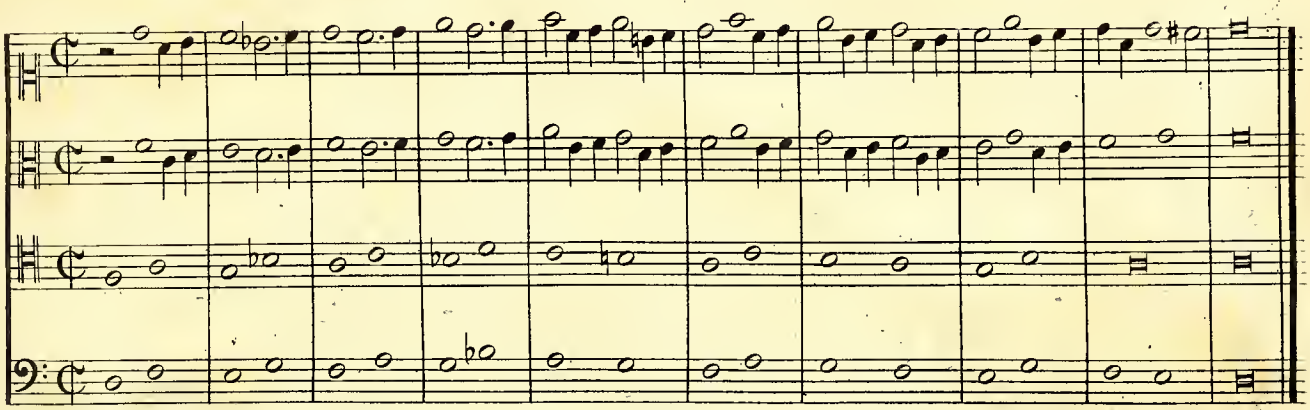
2° Le même avec une partie en Sixte, à Trois.



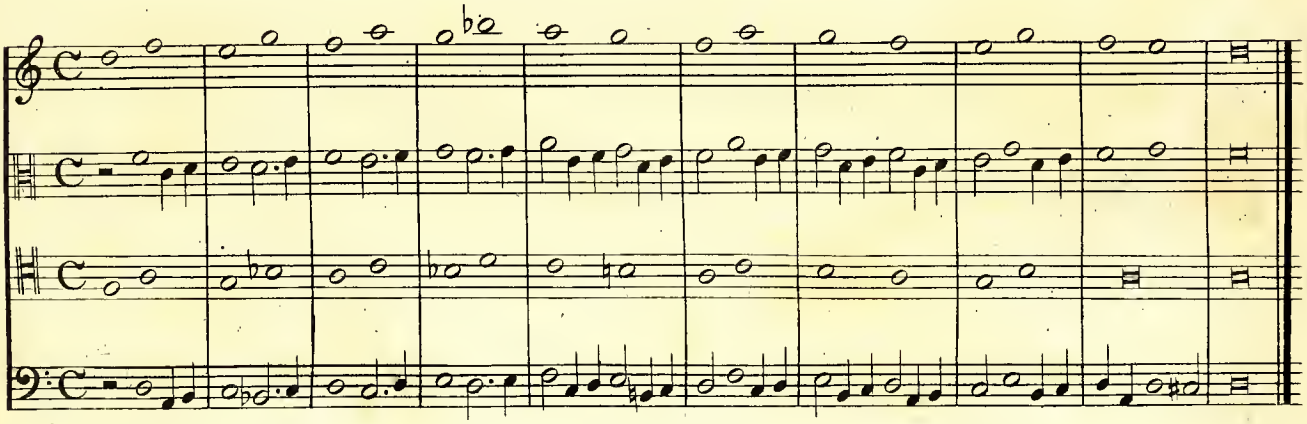
Renversement.



3.e Le même, à Quatre parties.



Renversement.



FIN.