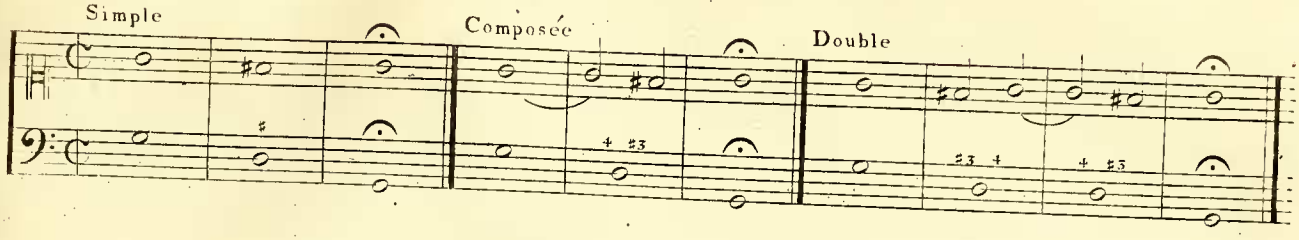
MODELES DE SALA POUR LE DEUXIÈME LIVRE.

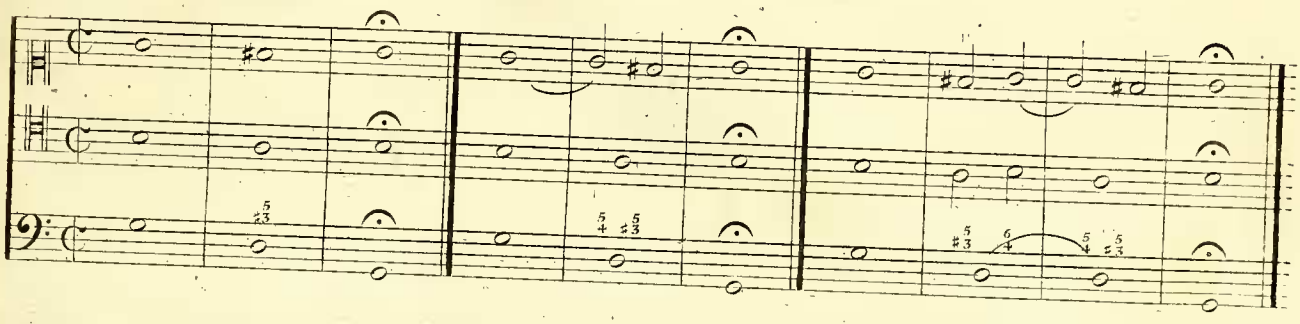
CONTREPOINTS SIMPLES.

Cadences Finales.

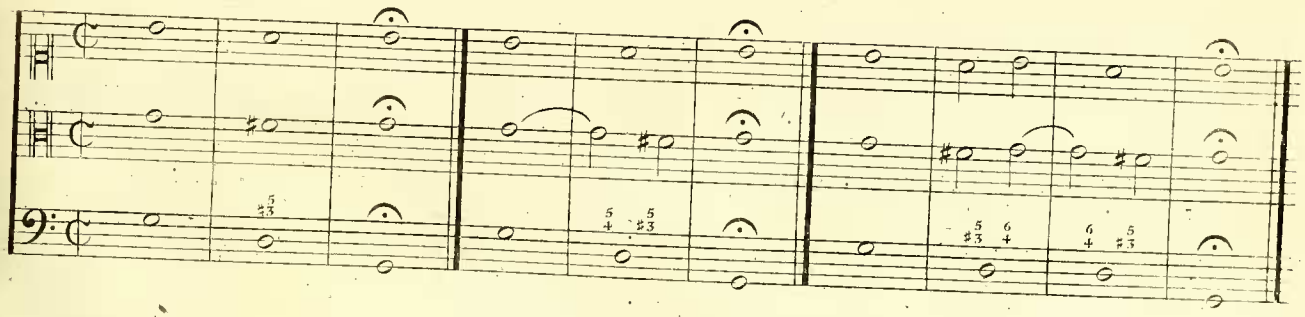
1.° à Deux Parties.



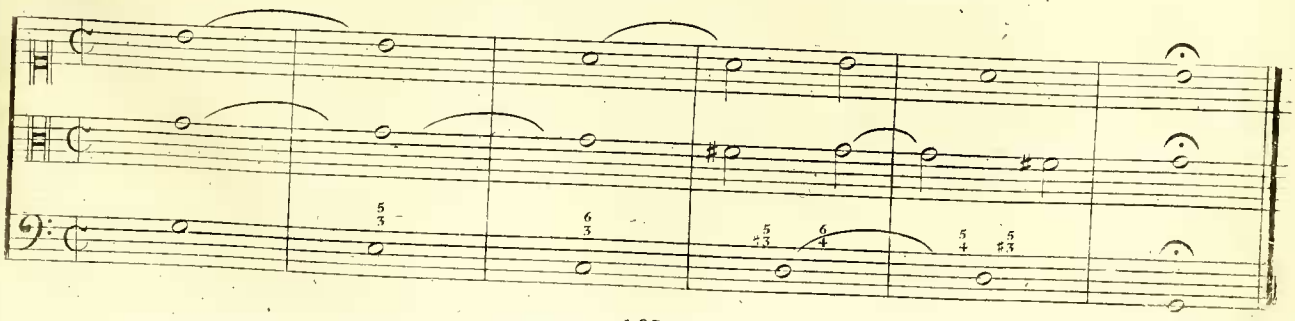
2.° à Trois Parties.



Les mêmes dans une autre Position.

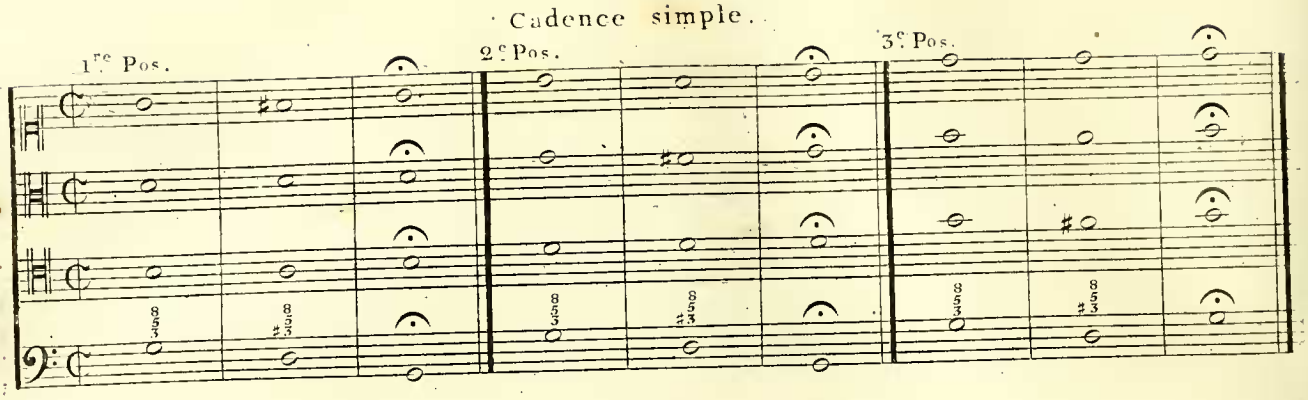


Cadence longue à Trois Parties.

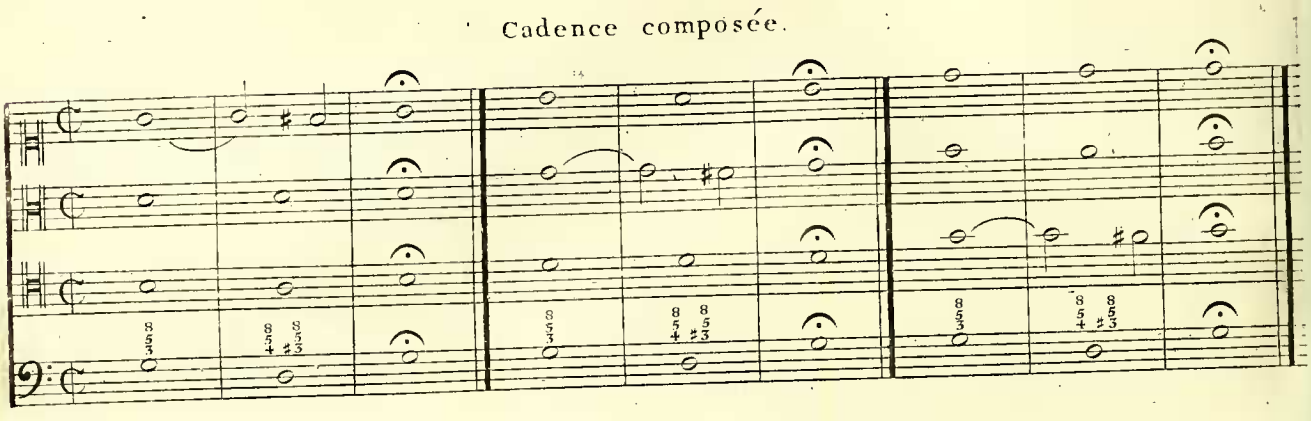


3.e à Quatre Parties.

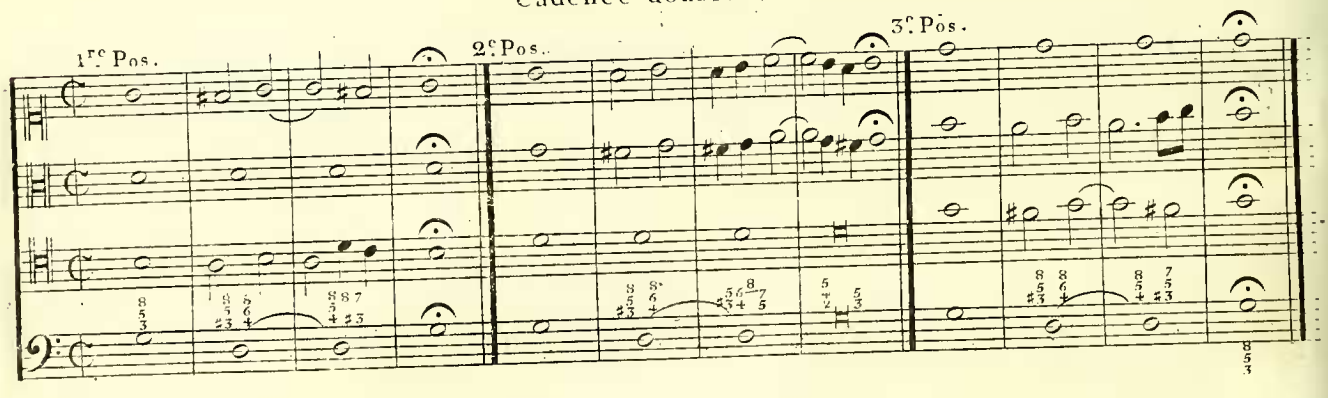
Cadence simple.



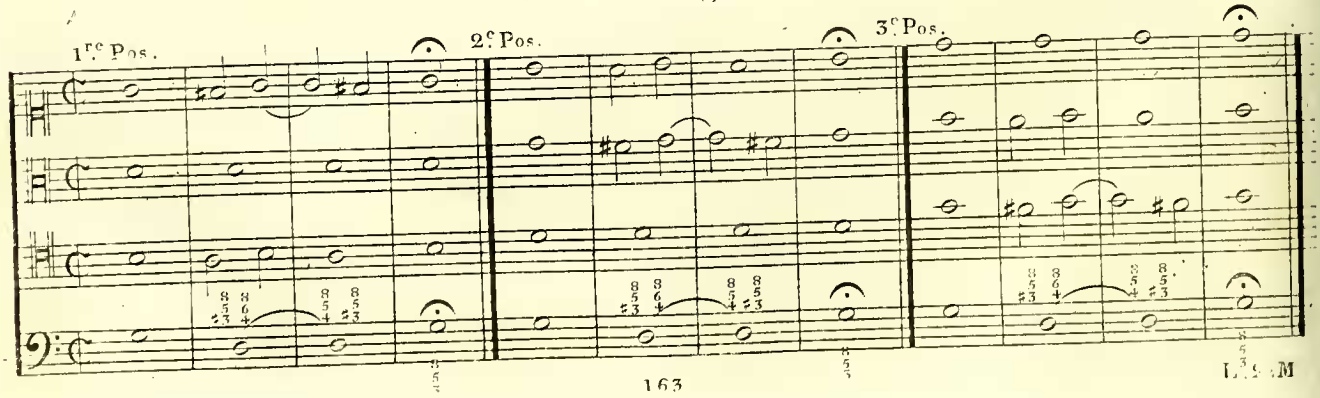
Cadence composée.



Cadence double.



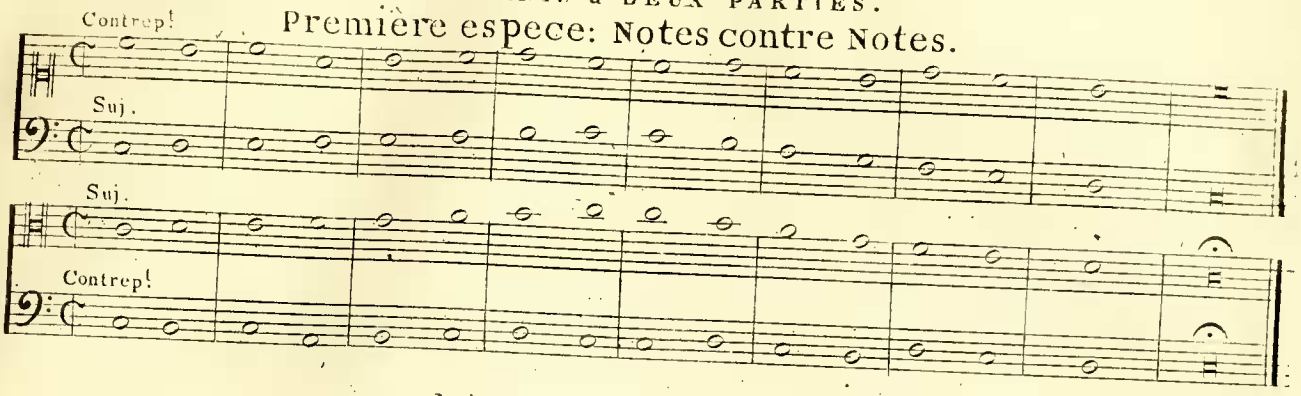
Cadence longue.



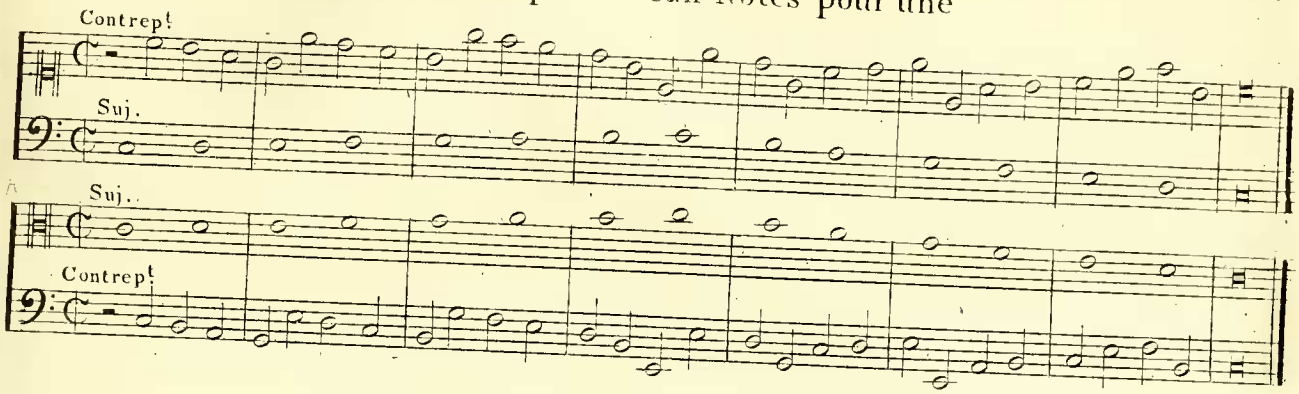
CONTREPOINTS SUR UN SUJET DONNÉ.

I° CONTREPOINTS à DEUX PARTIES.

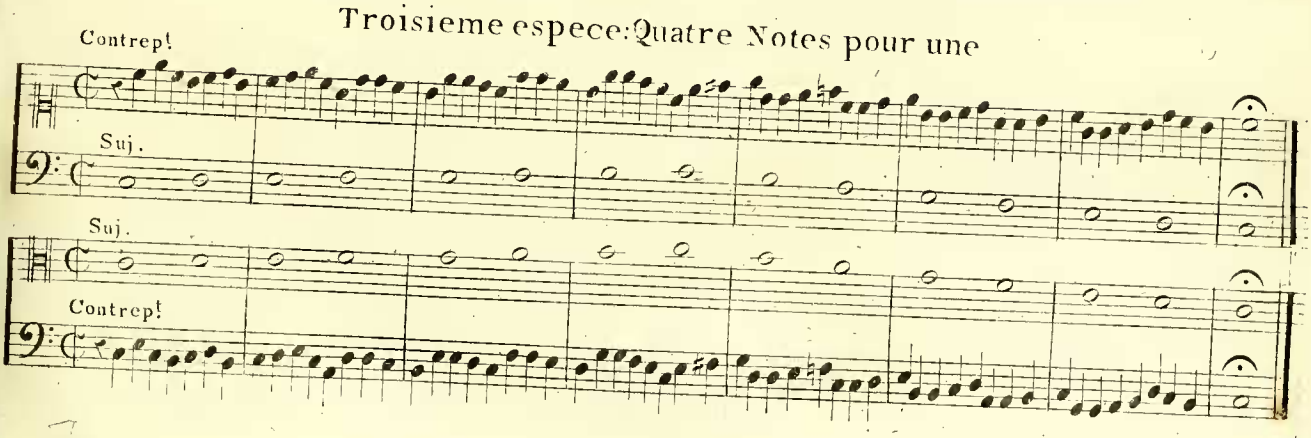
Première espece: Notes contre Notes.



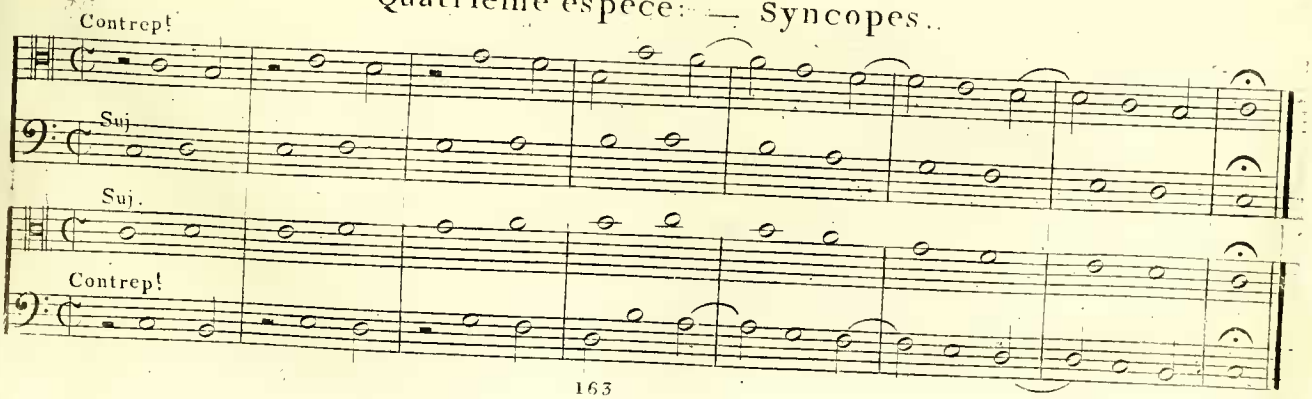
Seconde espece: deux Notes pour une



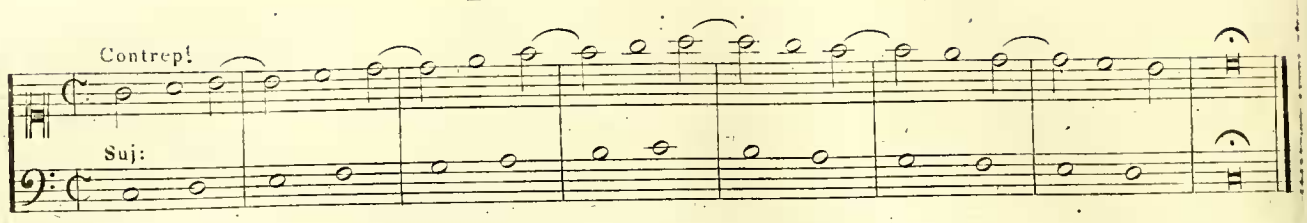
Troisieme espece: Quatre Notes pour une



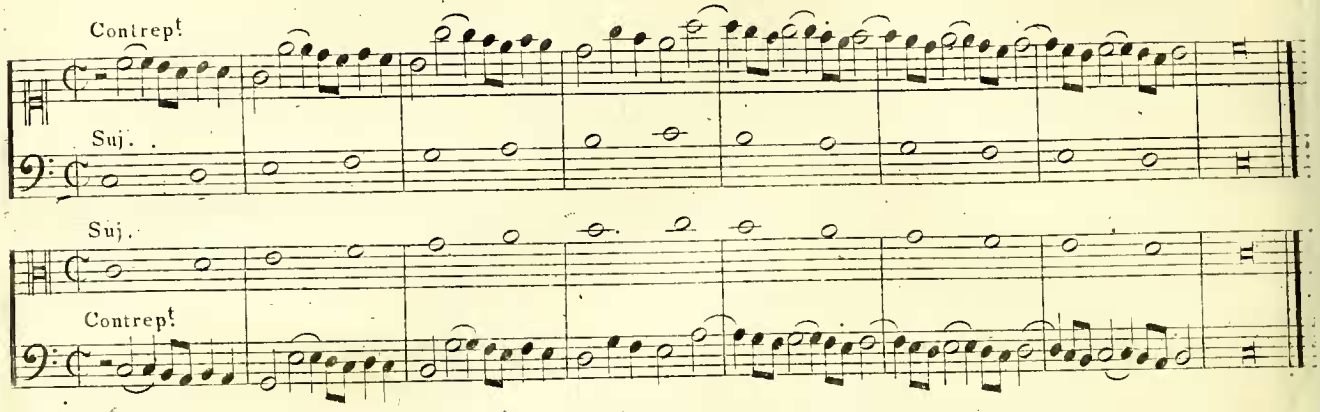
Quatrième espece: — Syncopes.



La même, autrement.

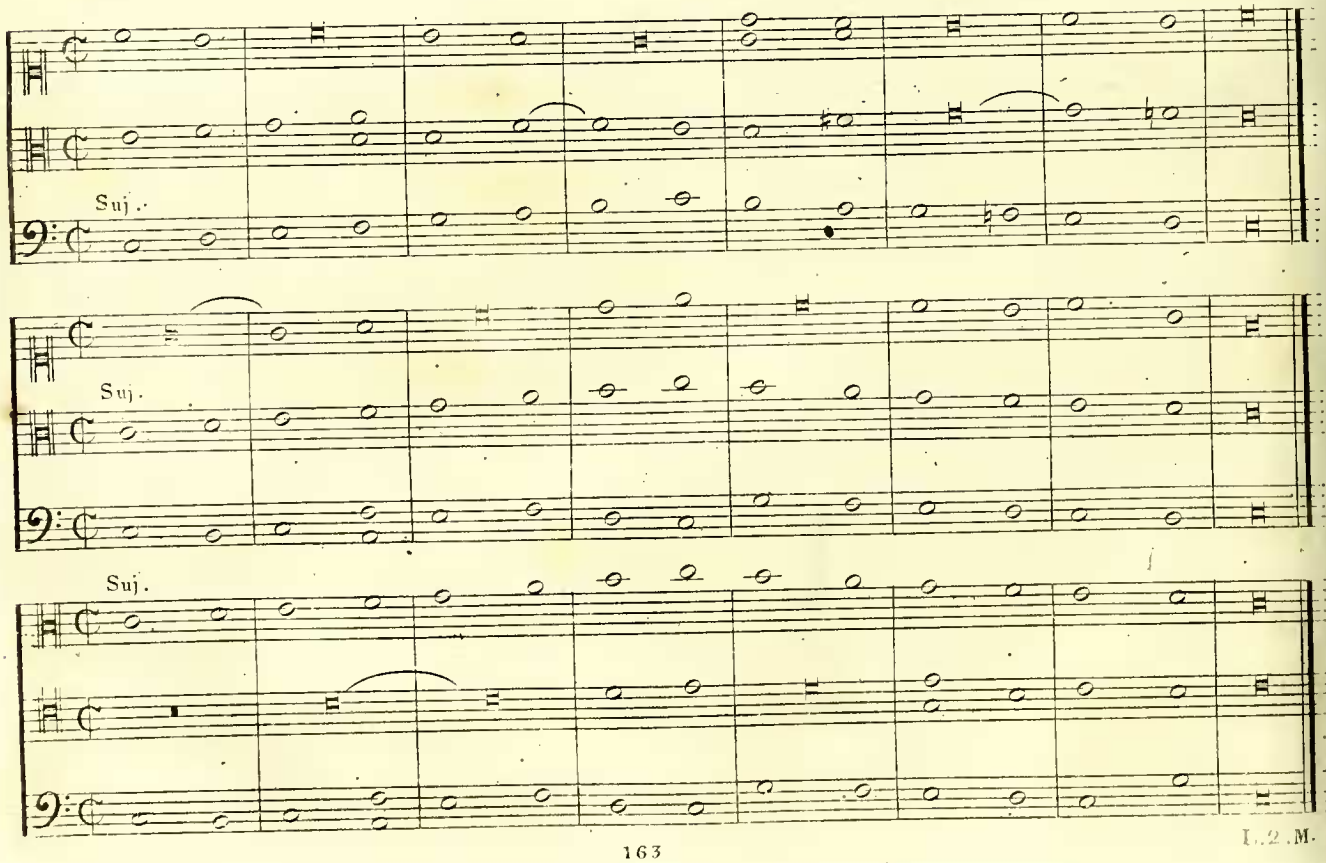


Cinquième espece: Contrepoint fleuri.



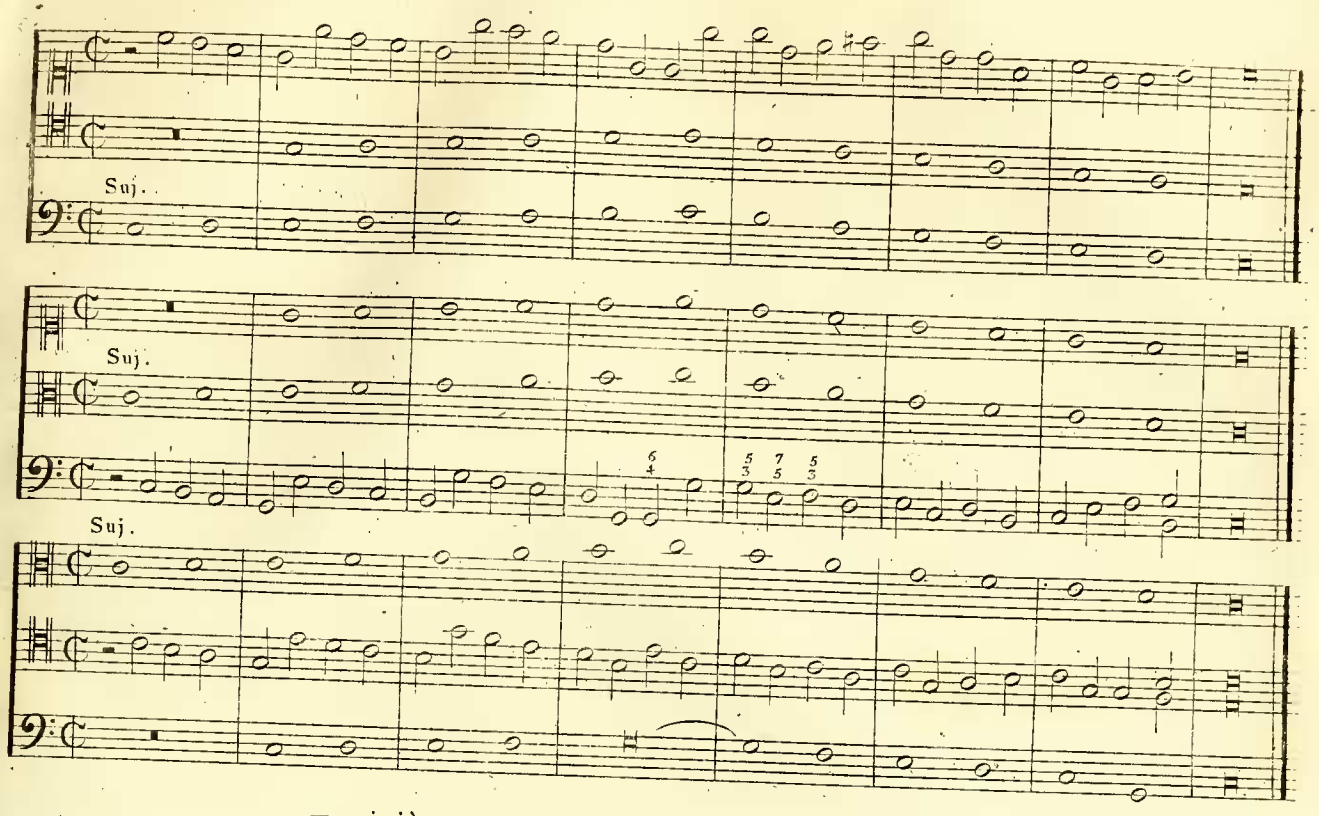
2°. CONTREPOINT à TROIS PARTIES.

Première espece: Notes contre Notes.

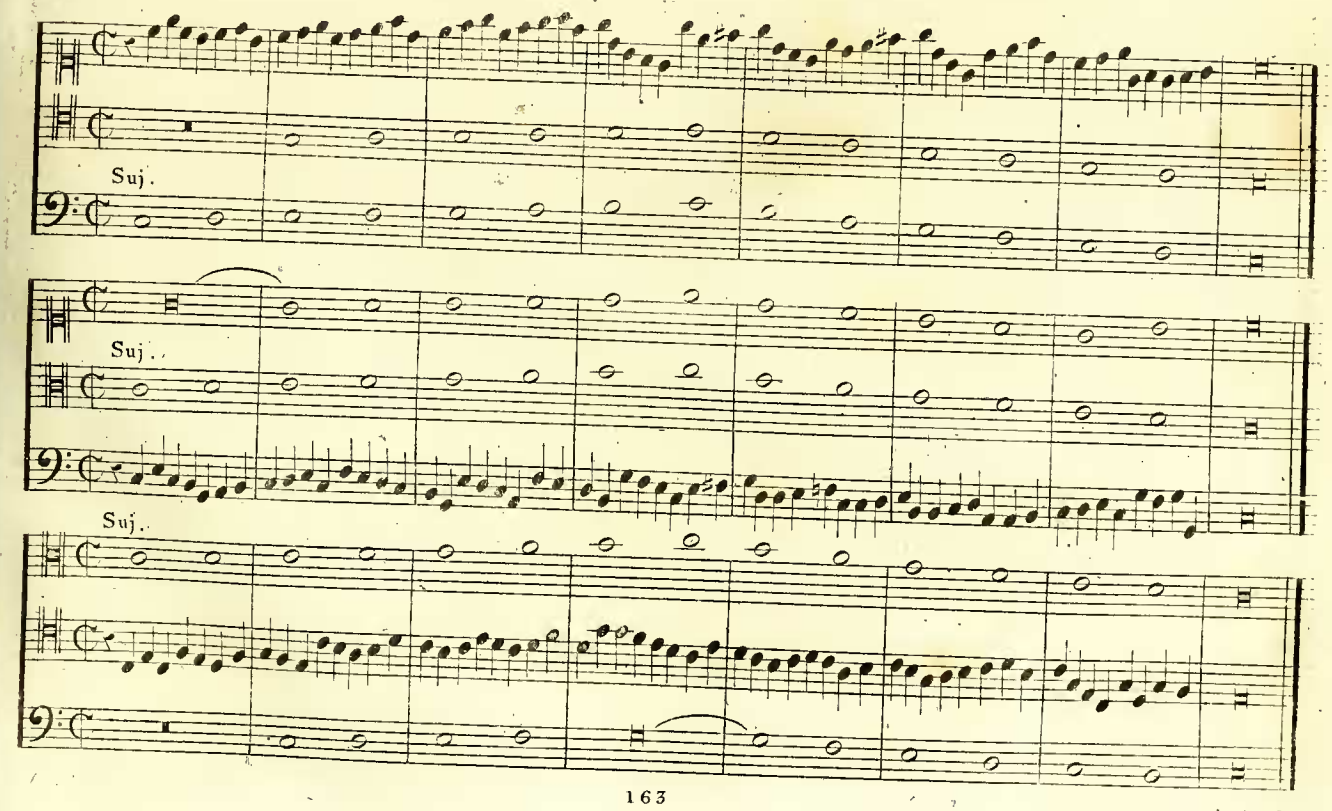


L.2.M.

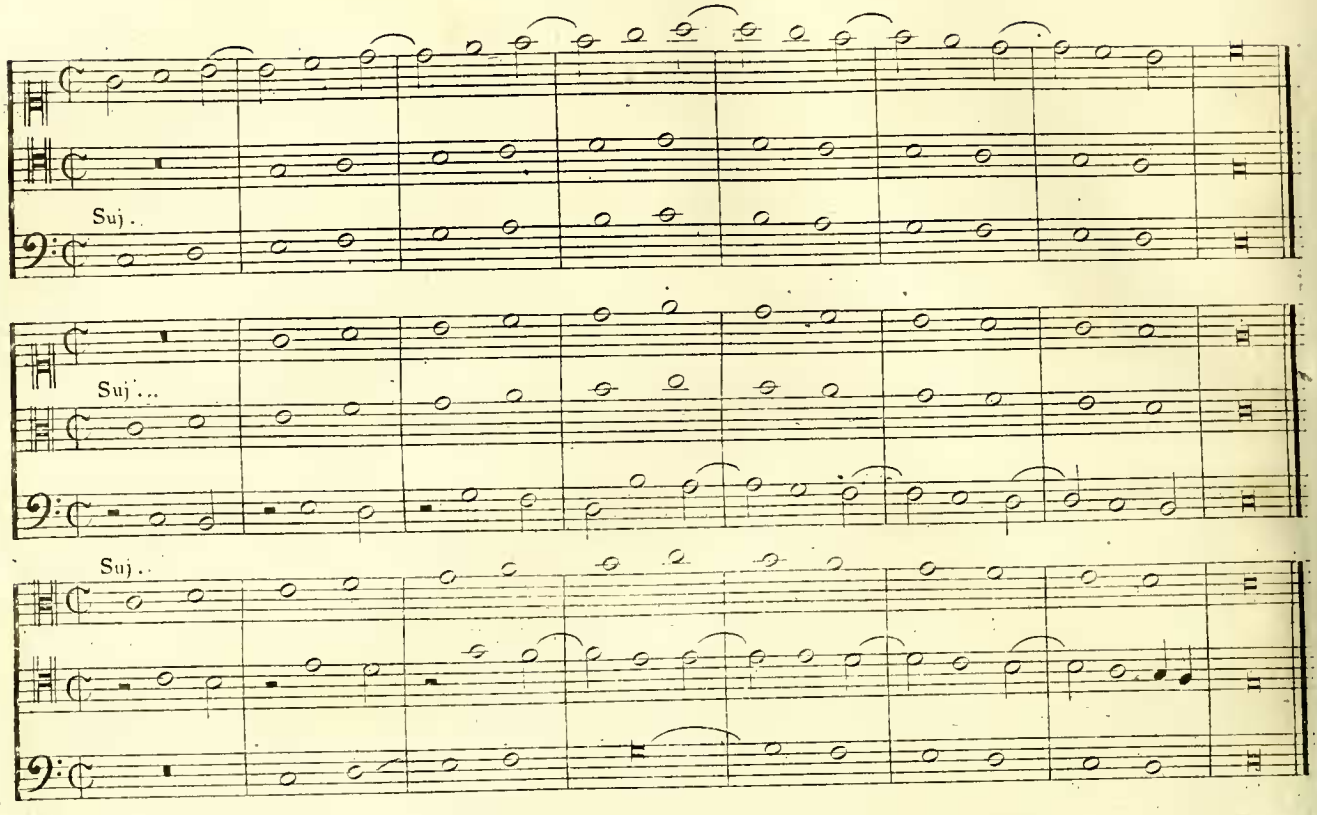
Deuxième espece: Deux Notes contre une.



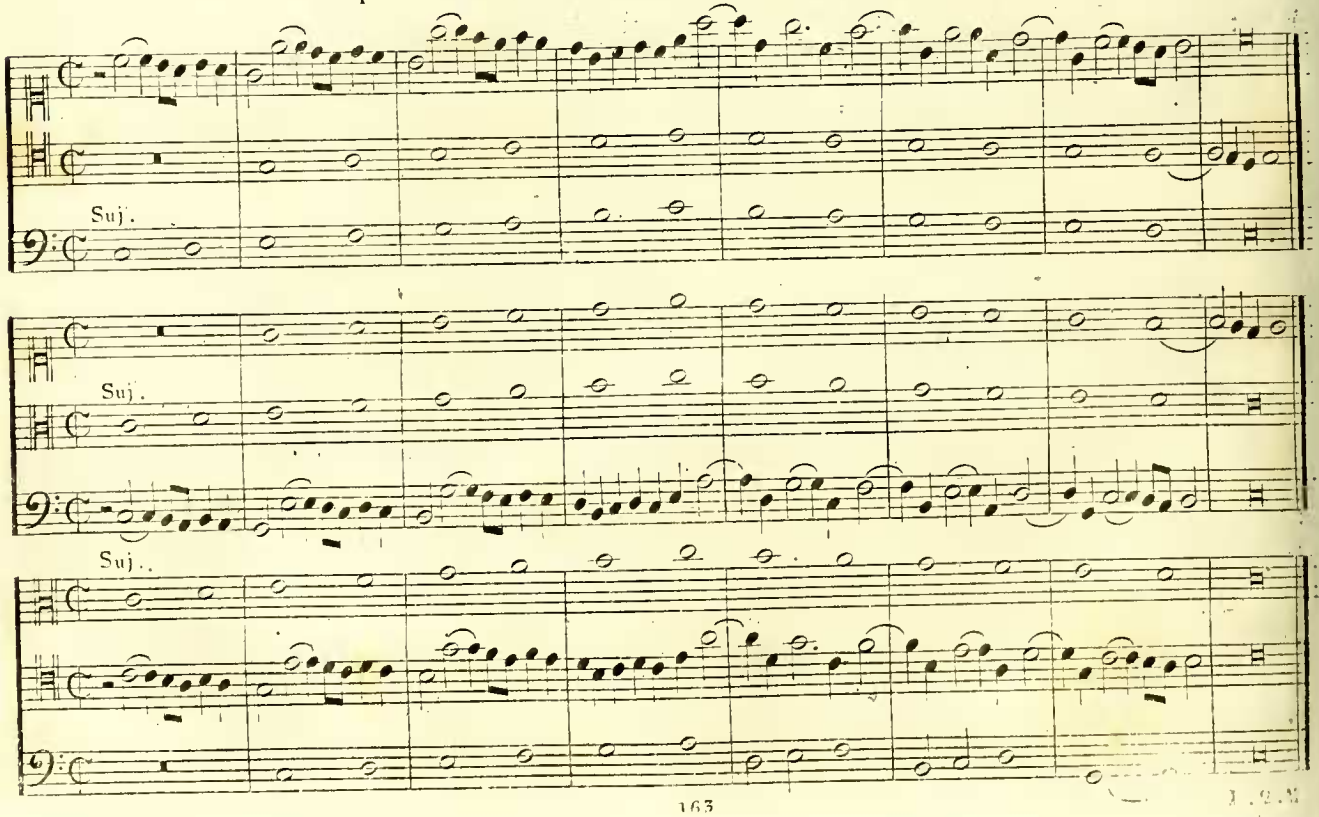
Troisième espece: Quatre Notes pour une



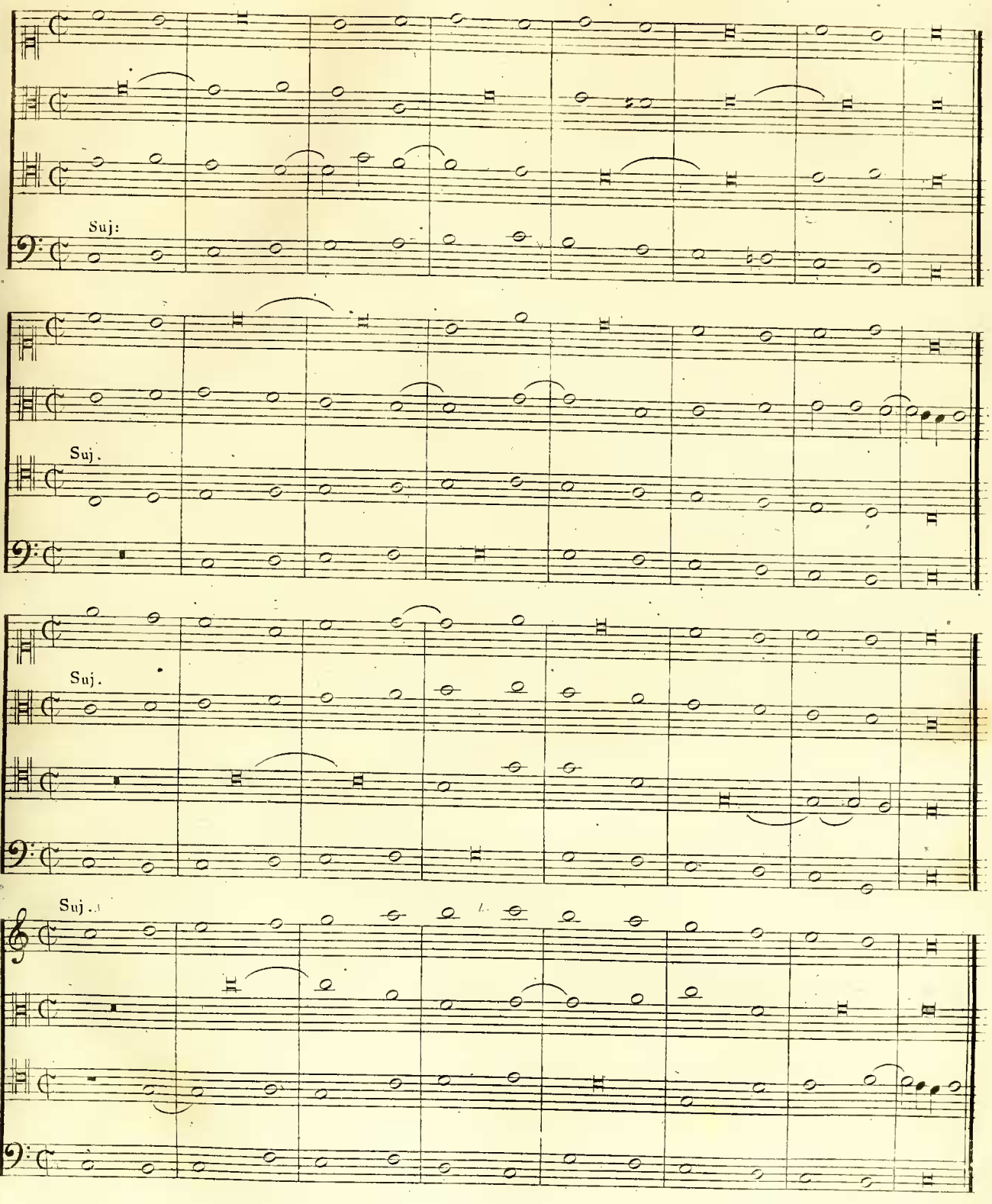
Quatrième espece, avec Syncopes.



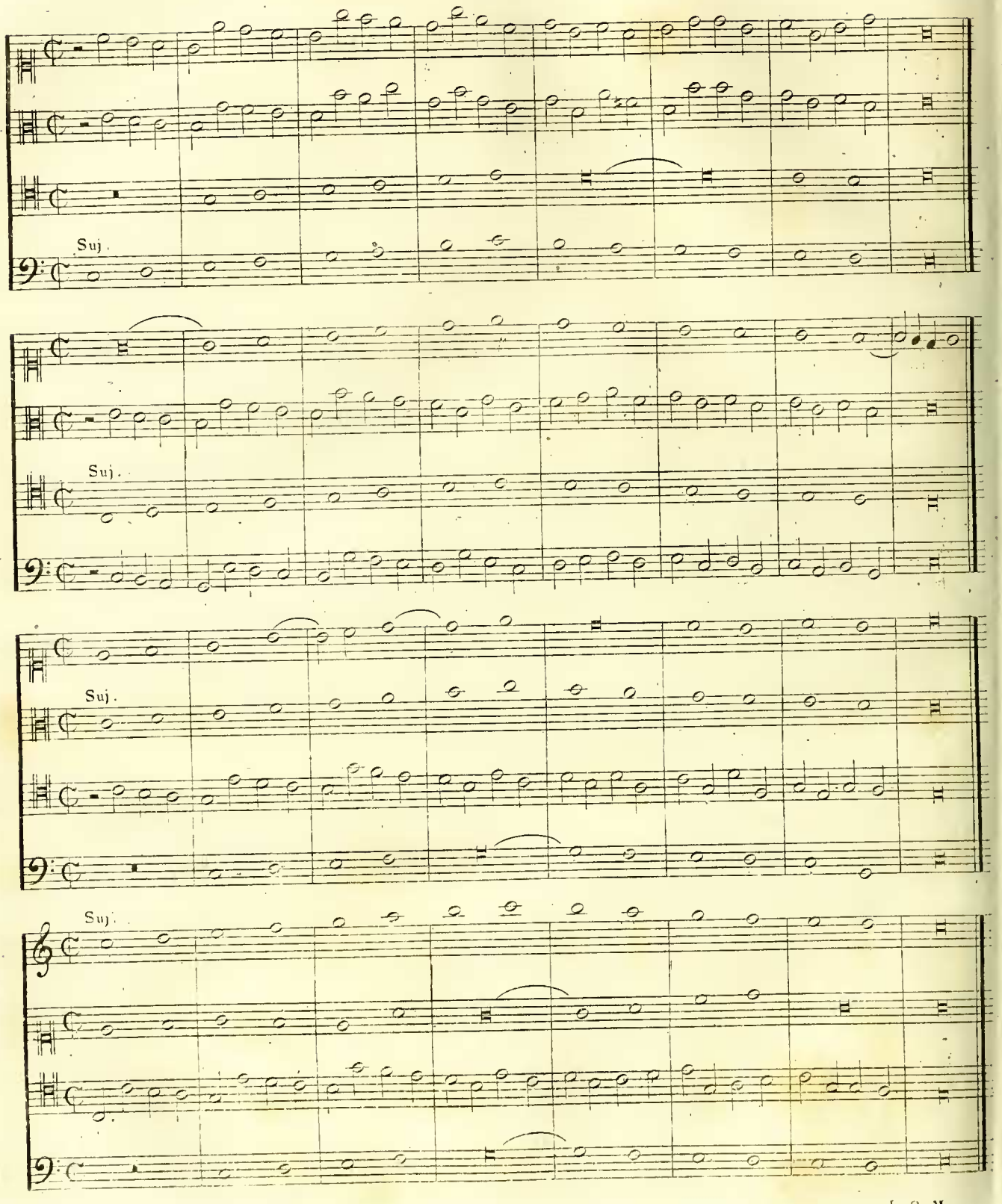
Cinquième espece: Contrepoint fleuri..



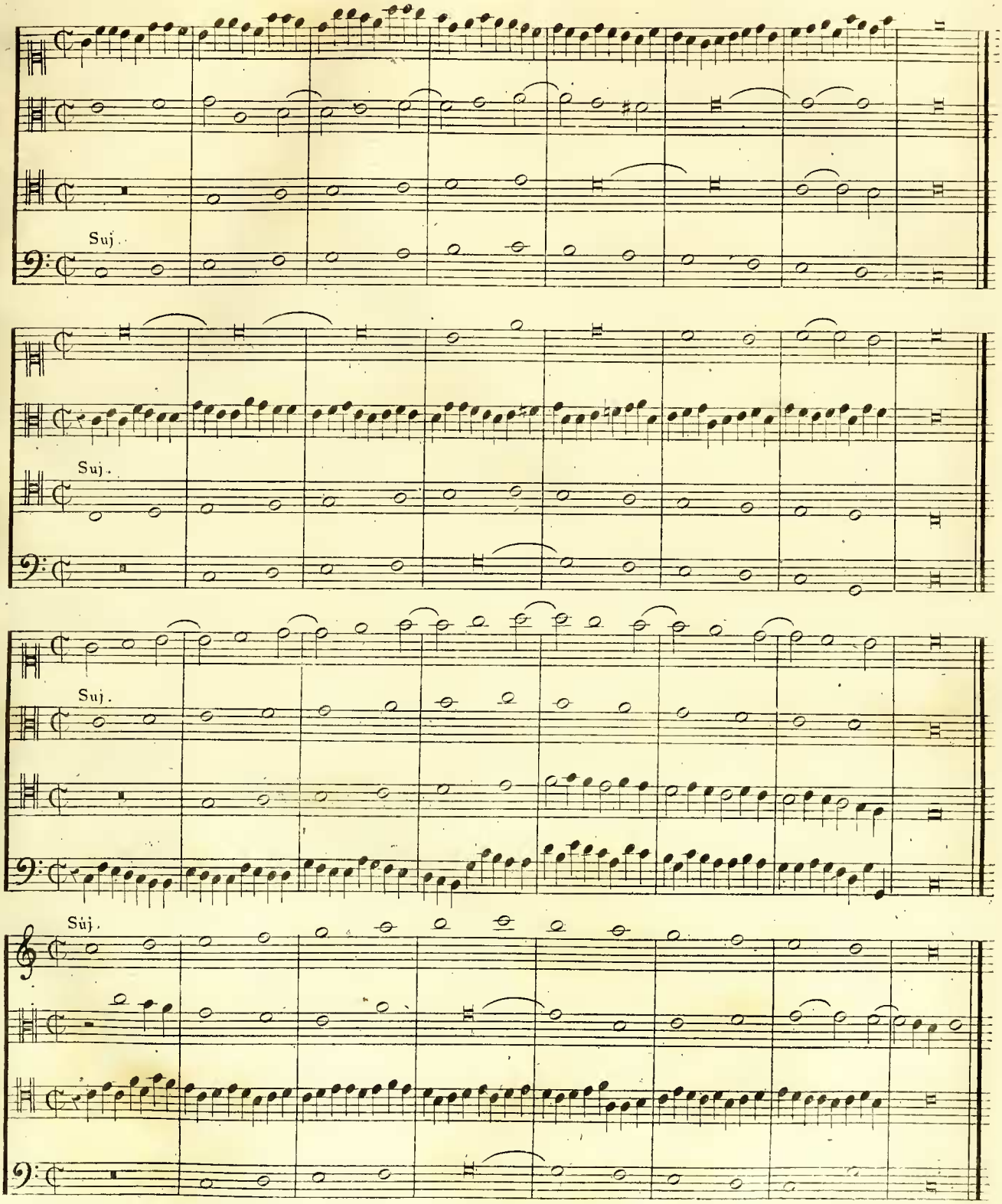
Premiere espece: Notes contre Notes.



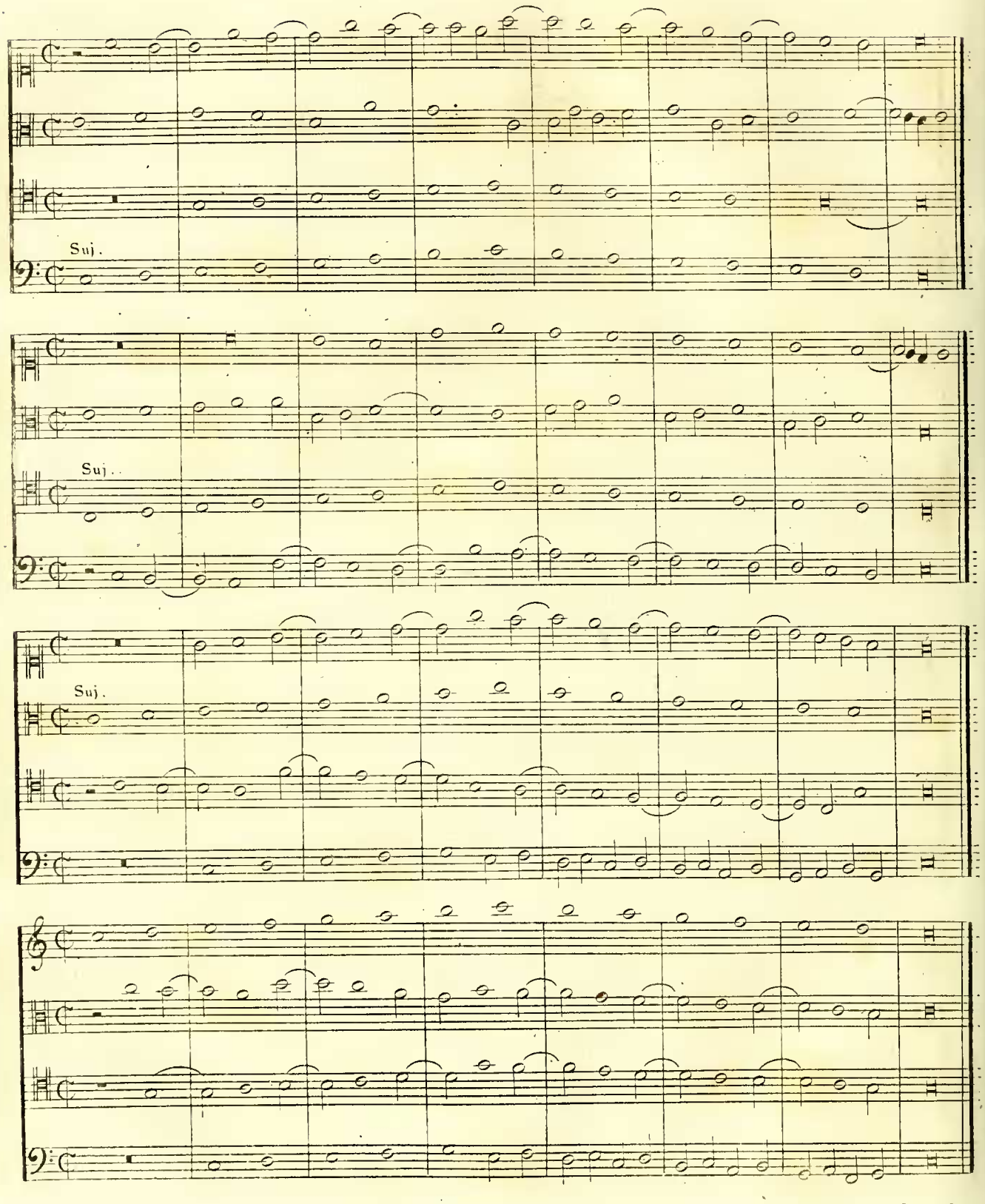
Deuxième espece: Deux Notes contre une.



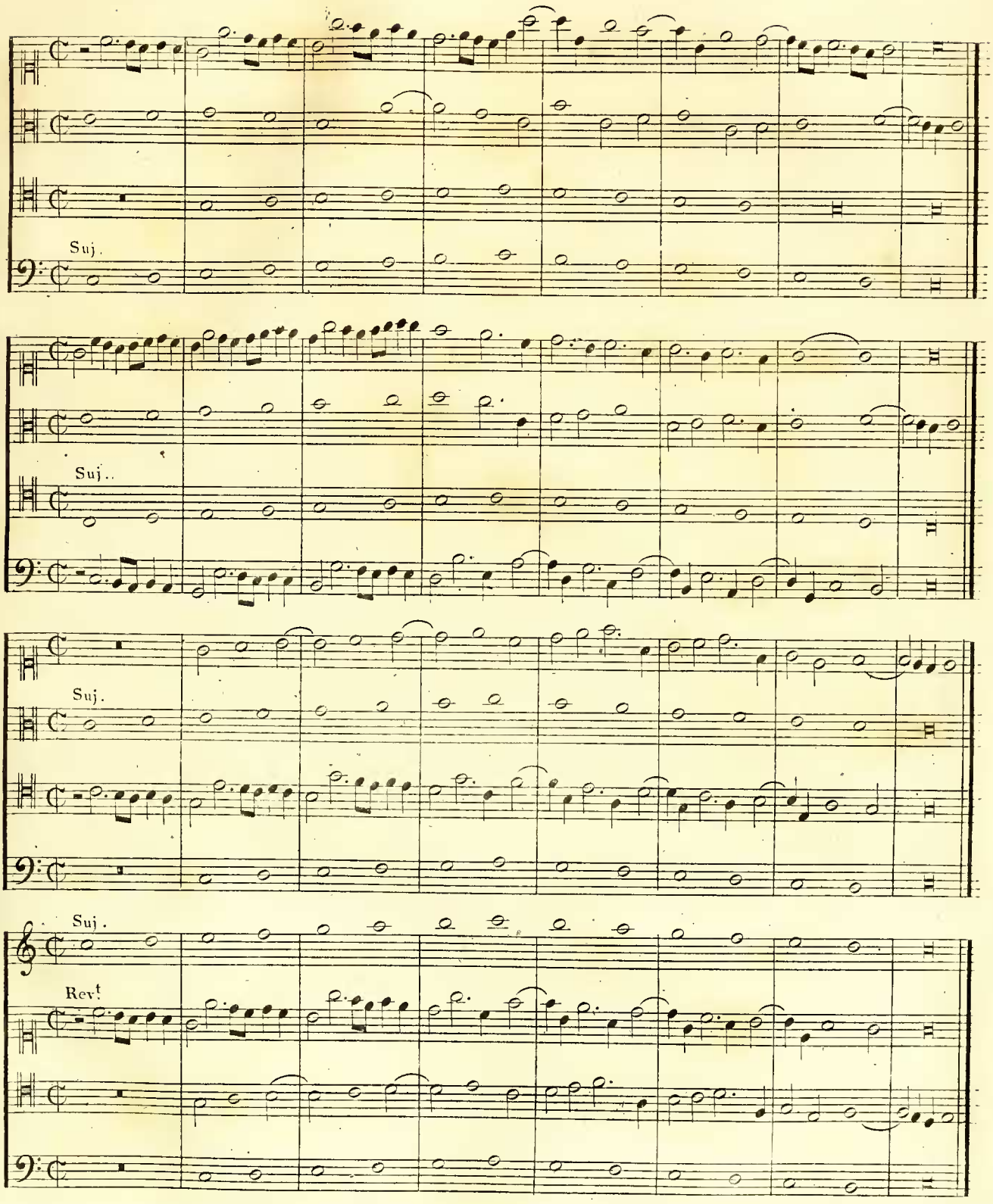
Troisième especes: Quatre Notes pour une.



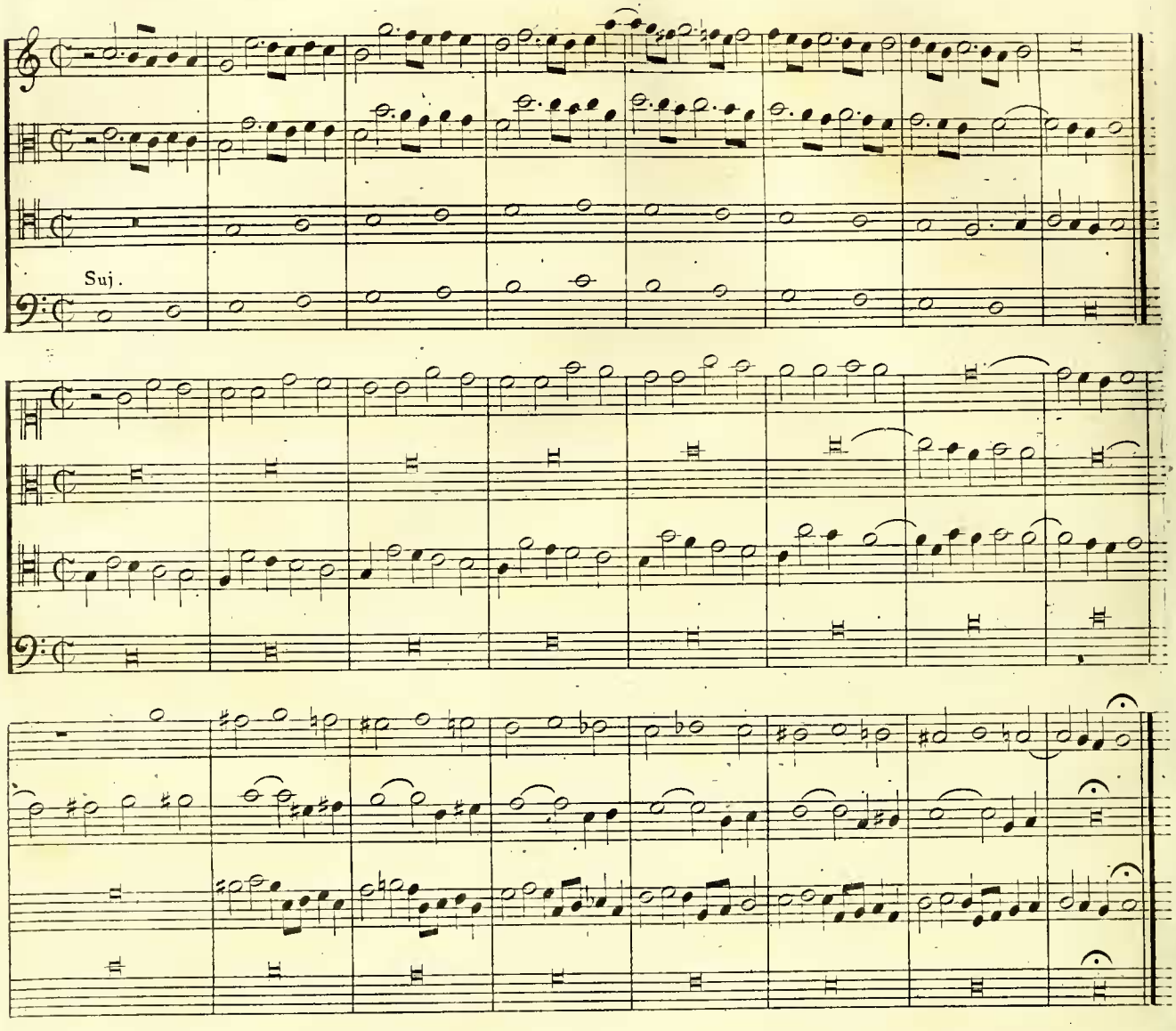
Quatrième espece: Syncopes.



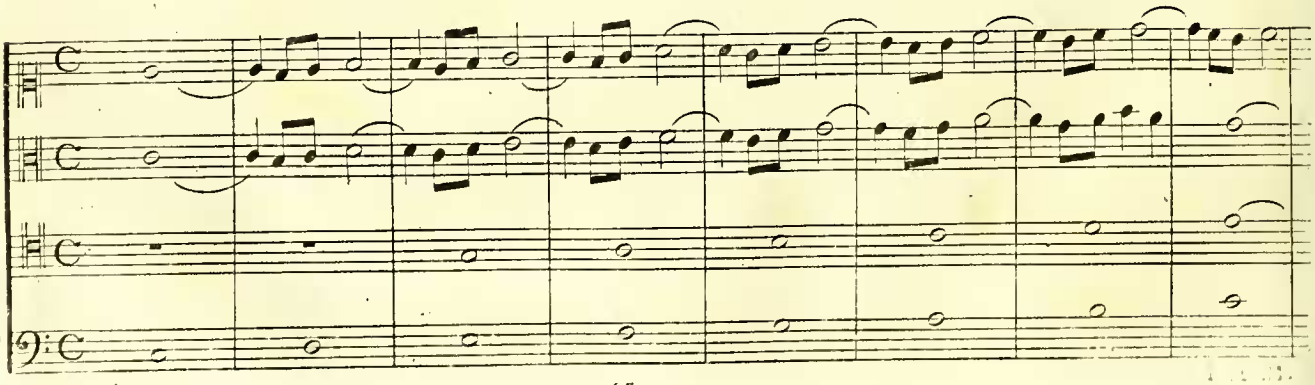
Cinquième espece: Contrepoint fleuri

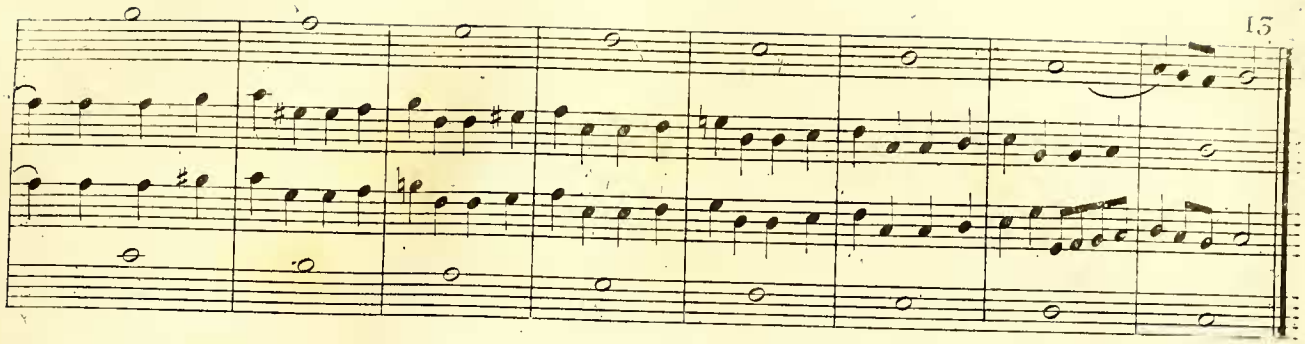


DIVERSES AUTRES MANIÈRES DE TRAITER LE MÊME SUJET A QUATRE PARTIES.

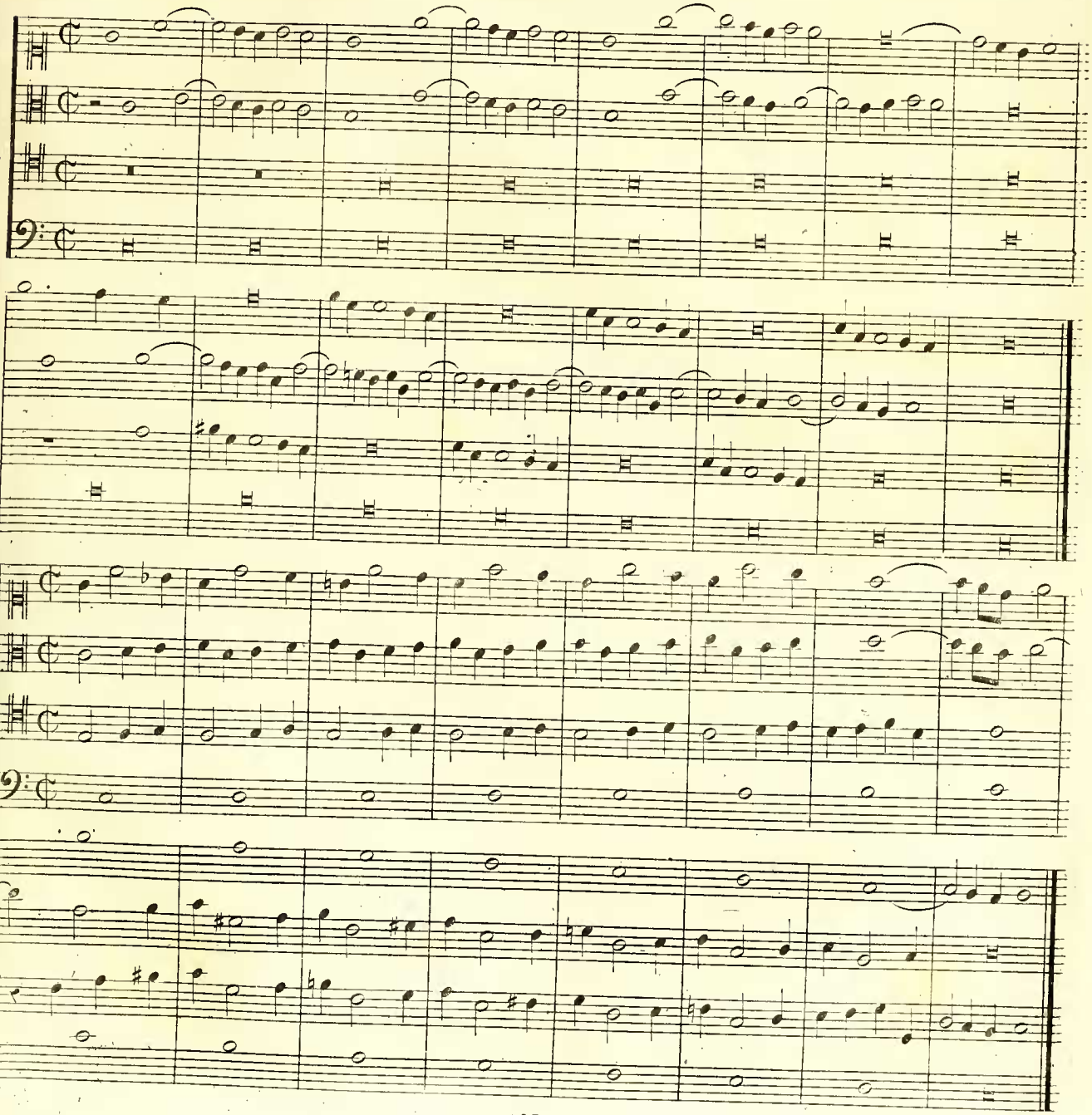


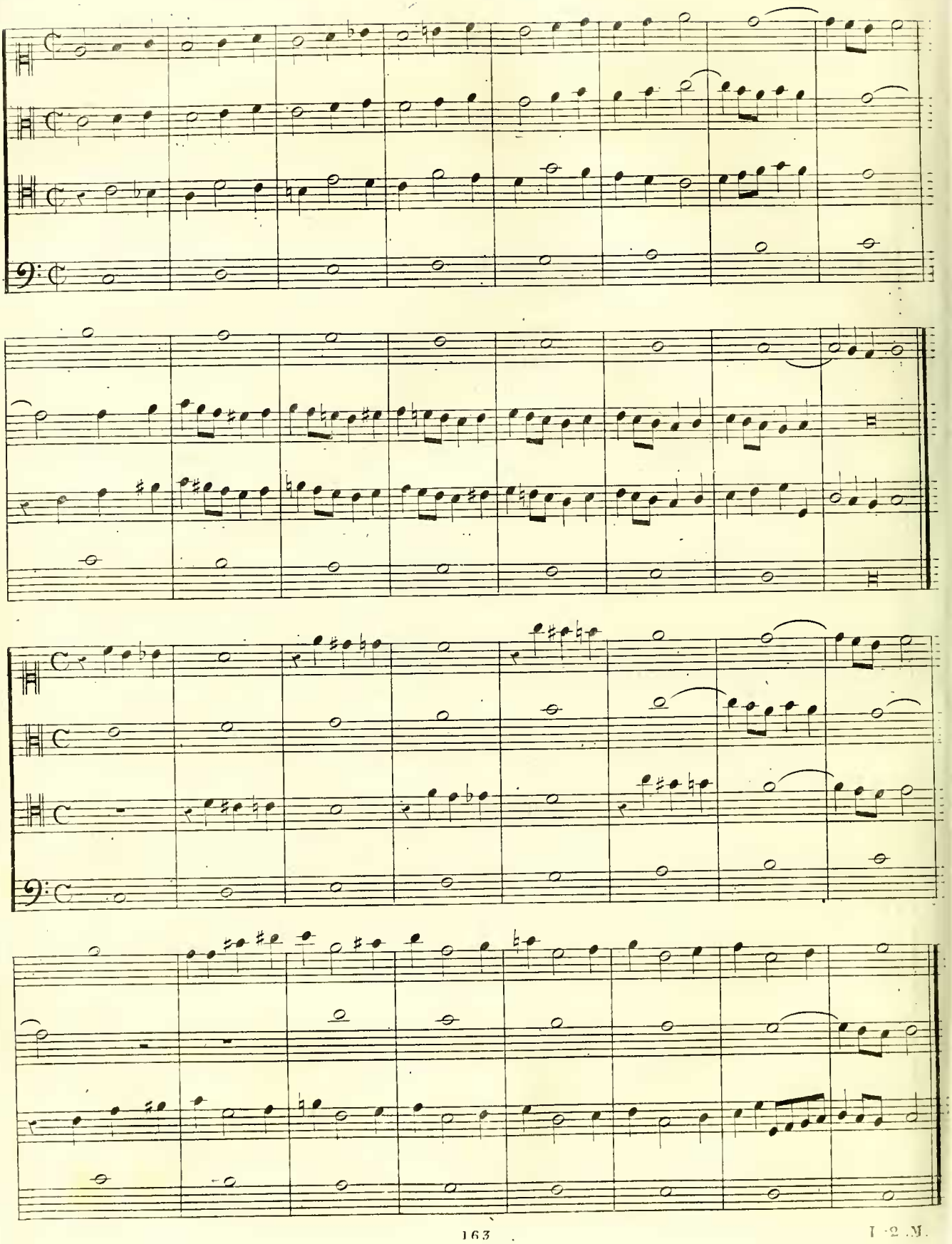
Autres Exemples.



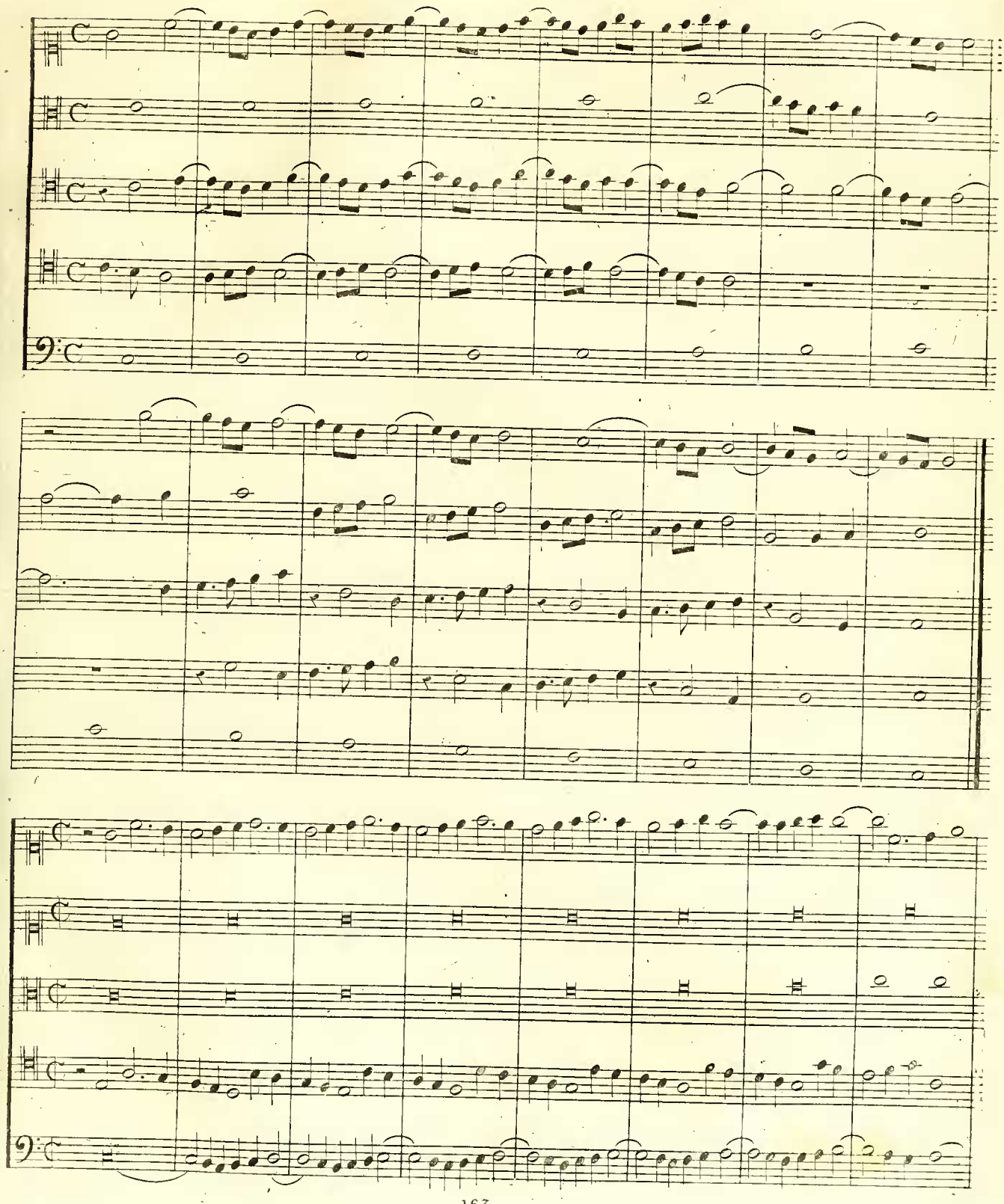


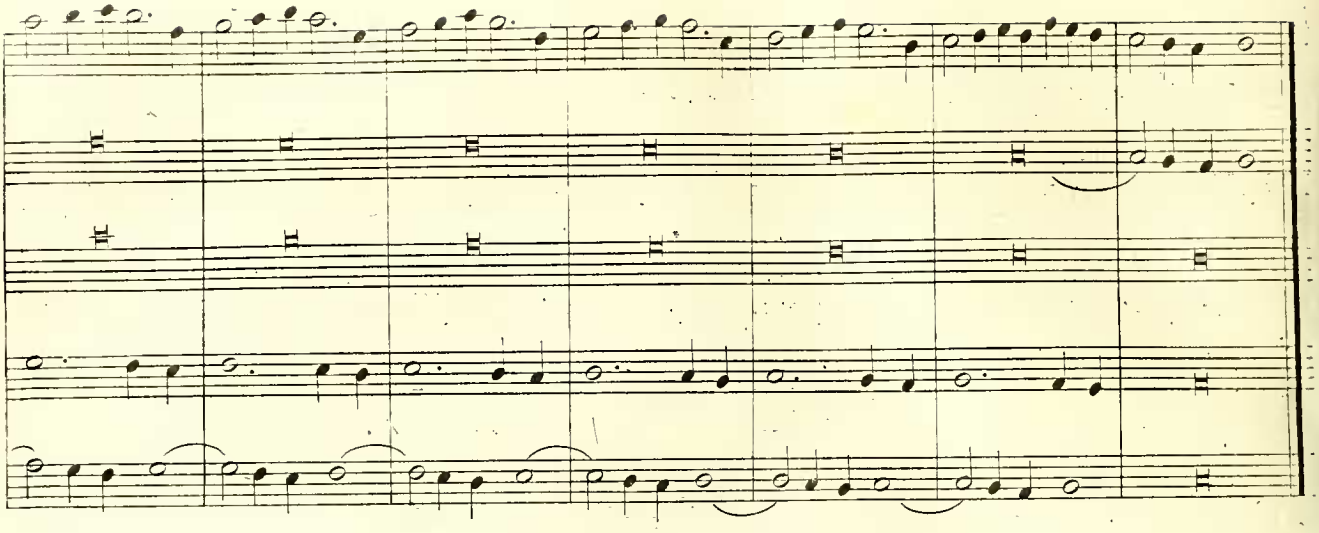
Autres Exemples.



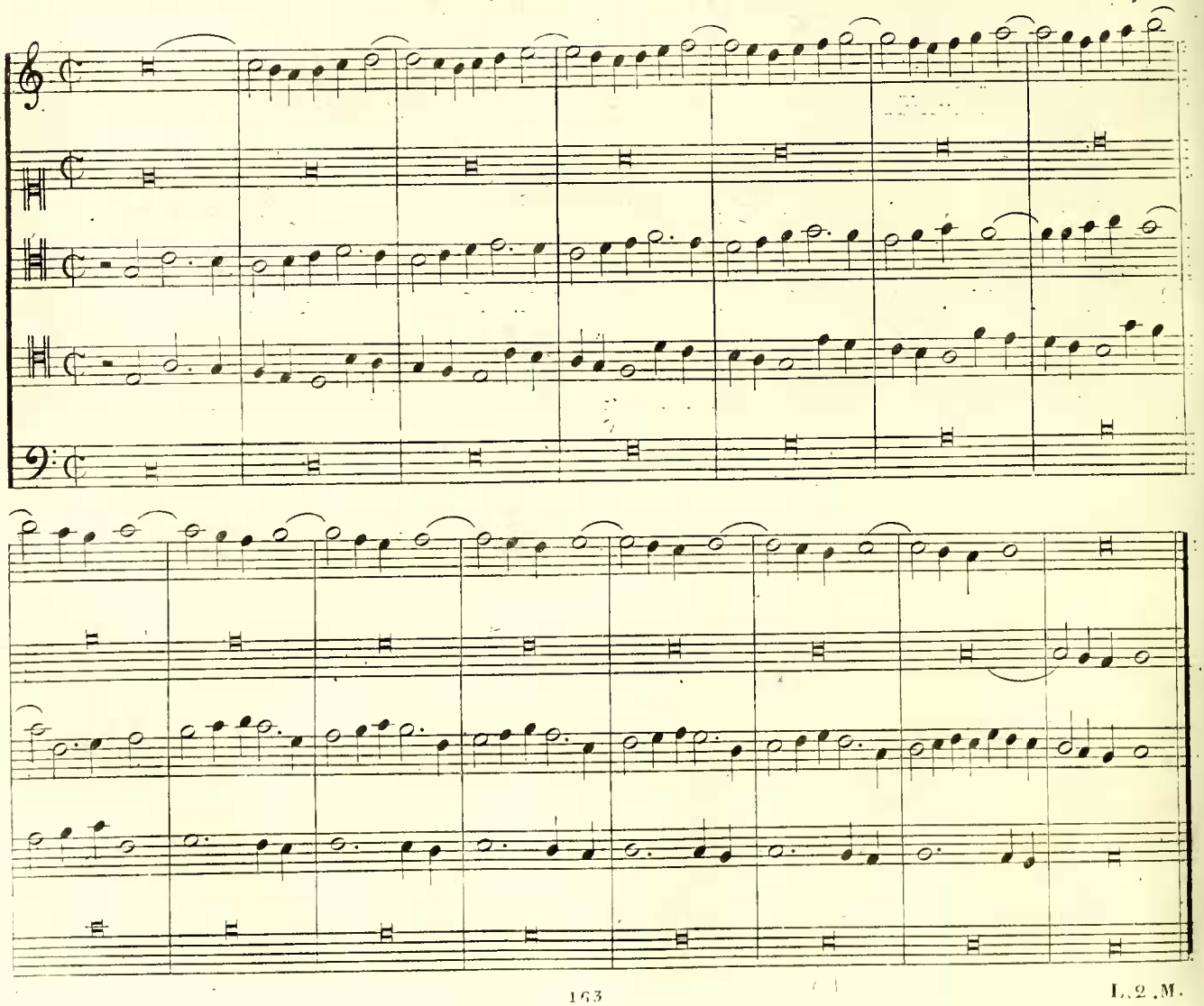


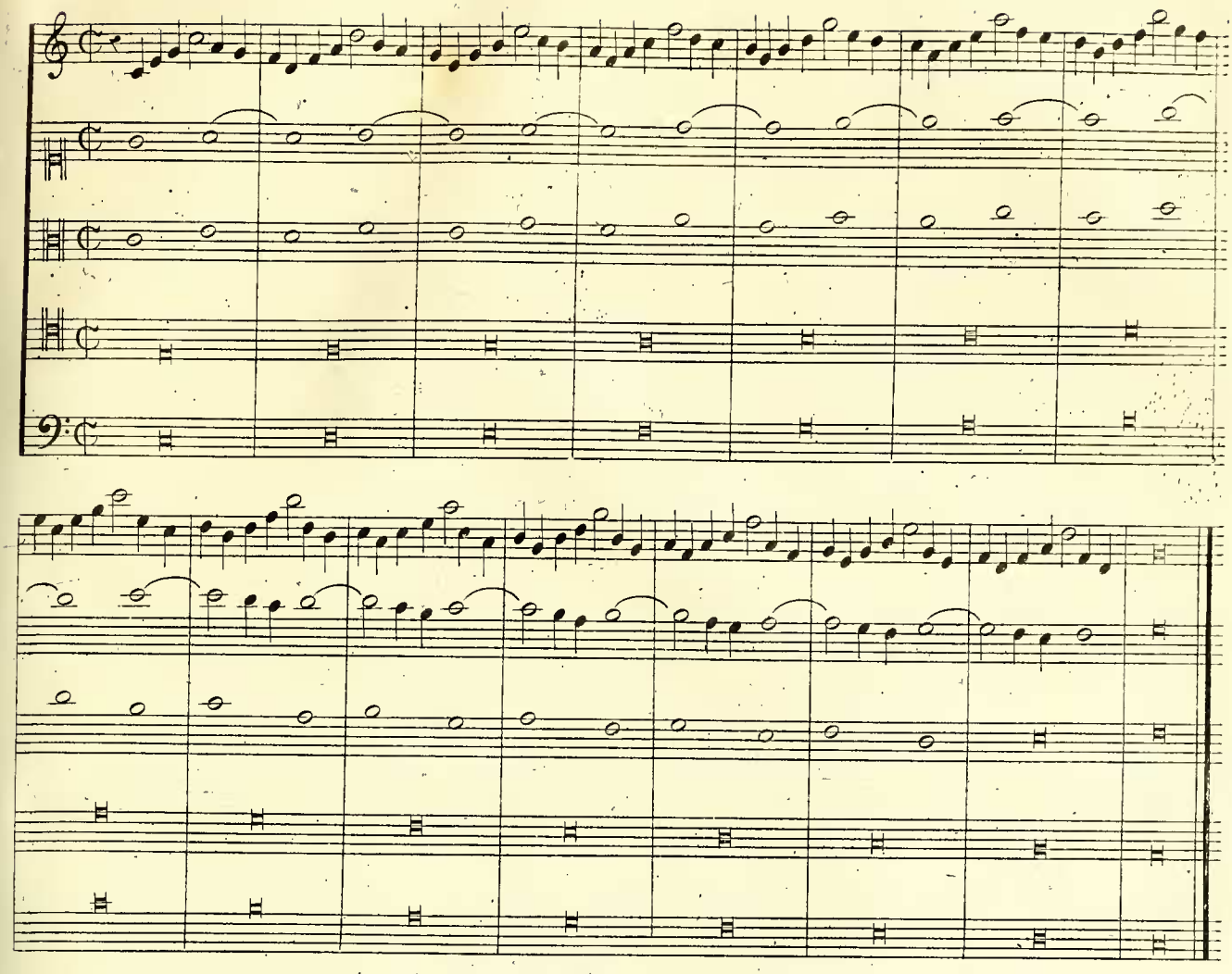
DIVERSES MANIERES DE TRAITER LE MÊME SUJET À CINQ PARTIES.





Renversement de la précédente.





Fin des contrepoints simples de Sala..

La brièveté de ce livre me décide à placer ici quelques Trios composés sur tous les inter=valles compris dans l'étendue de l'octave, par un ancien Maître de l'Ecole Napolitaine dont le P. Martini parle avec la plus grande estime, et dont il a cité plusieurs morceaux, entre autres le premier de ceux que je rapporte ici, comme des modèles de composition. Quoi qu'à raison de leur contexture, ces Trios appartiennent plutôt au genre de la fugue qu'à celui du contrepoint simple, le lecteur ne les considerera, pour le moment, que sous ce dernier point de vue, sauf à les considérer par la suite sous les deux rap=ports. Aureste je suis très persuadé que quand il en aura senti le mérite, il me saura bon gré de cette addition.

TRIOS SUR LES INTERVALLES DE LA GAMME.

Par Cristoforo Caresana

Organiste de la Chapelle Royale de Naples.

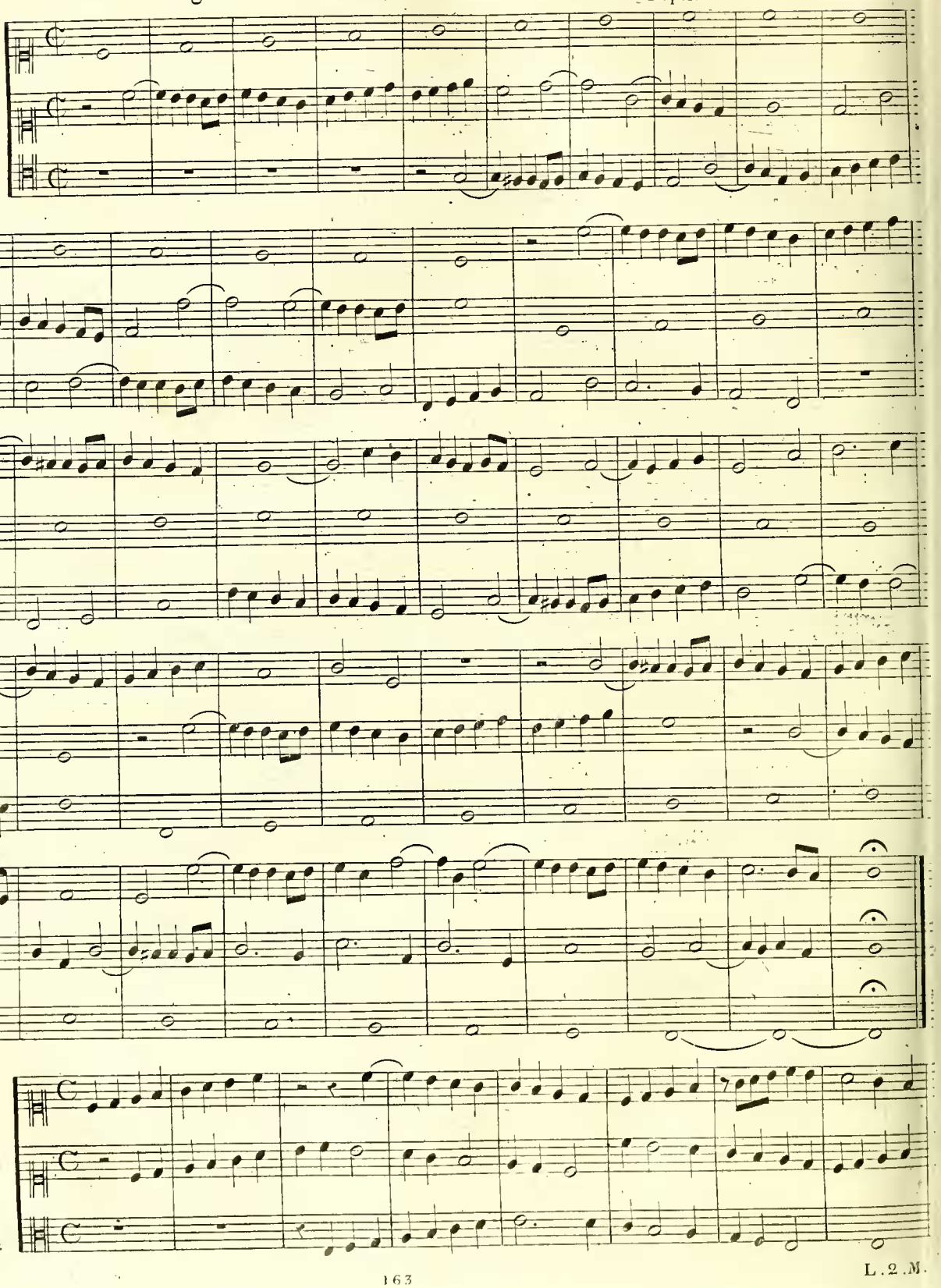
Napoli 1681.

I.er TRIO

Sur le

Mouvement

diatonique.



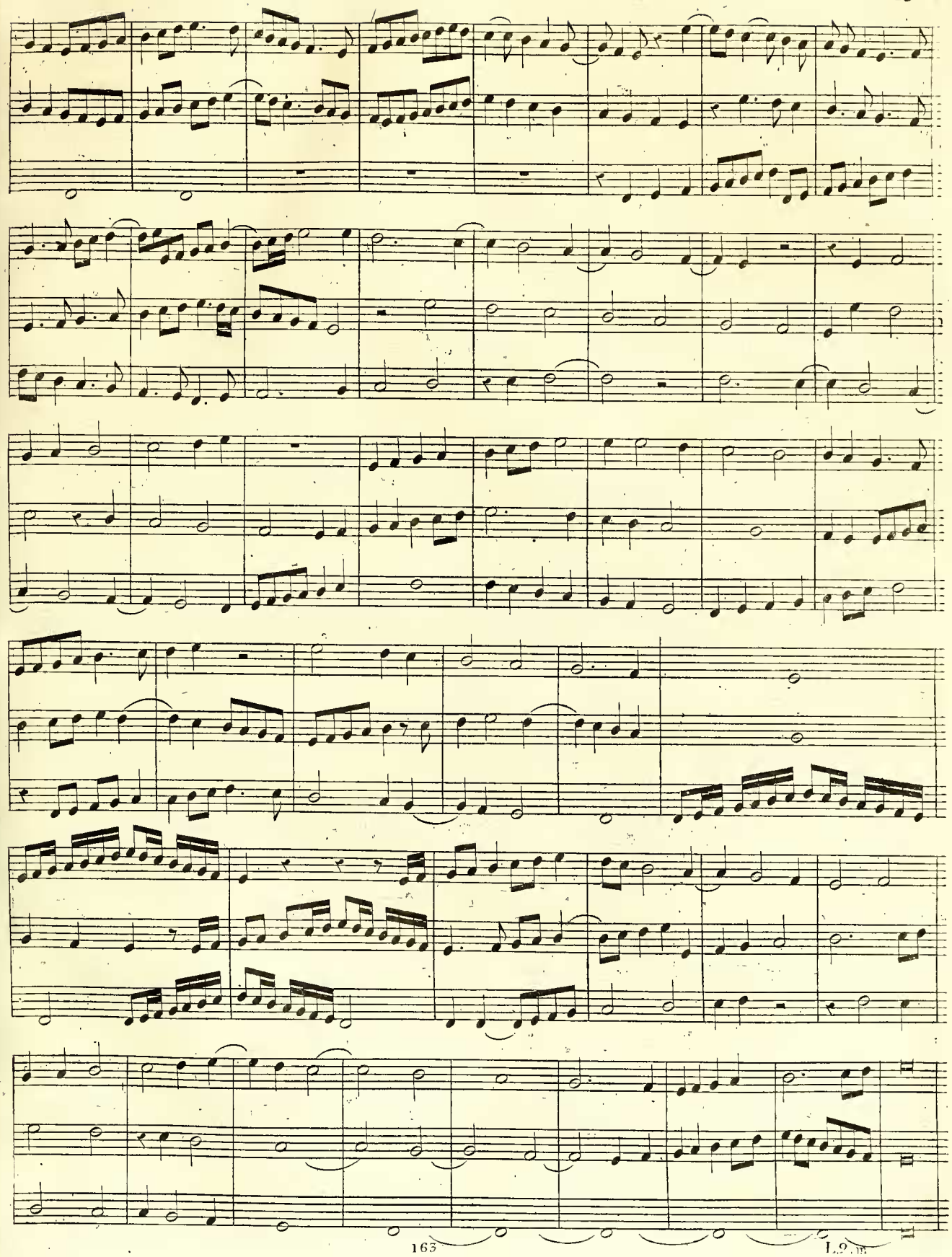
II.e TRIO

Sur le

Mouvement

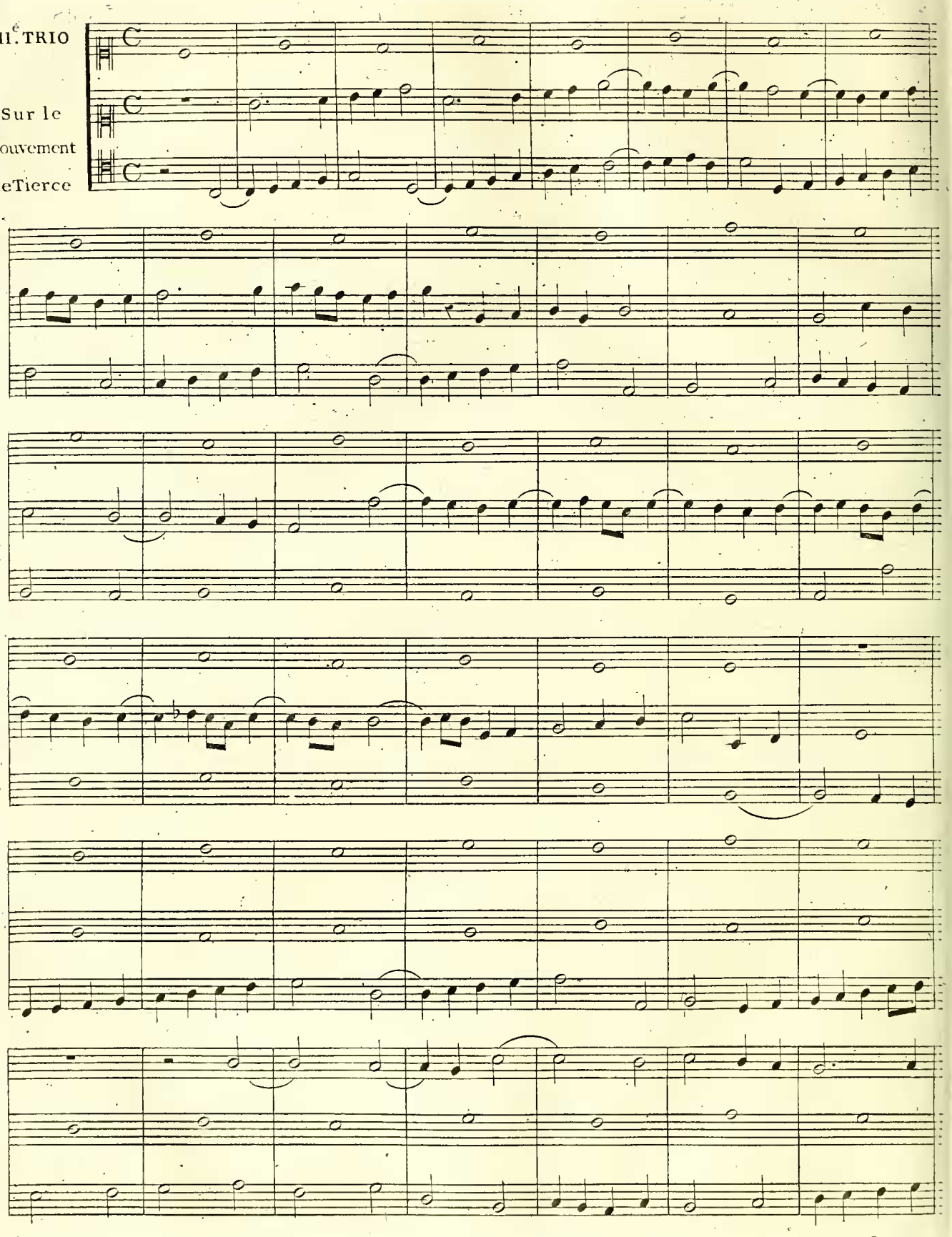
diatonique.

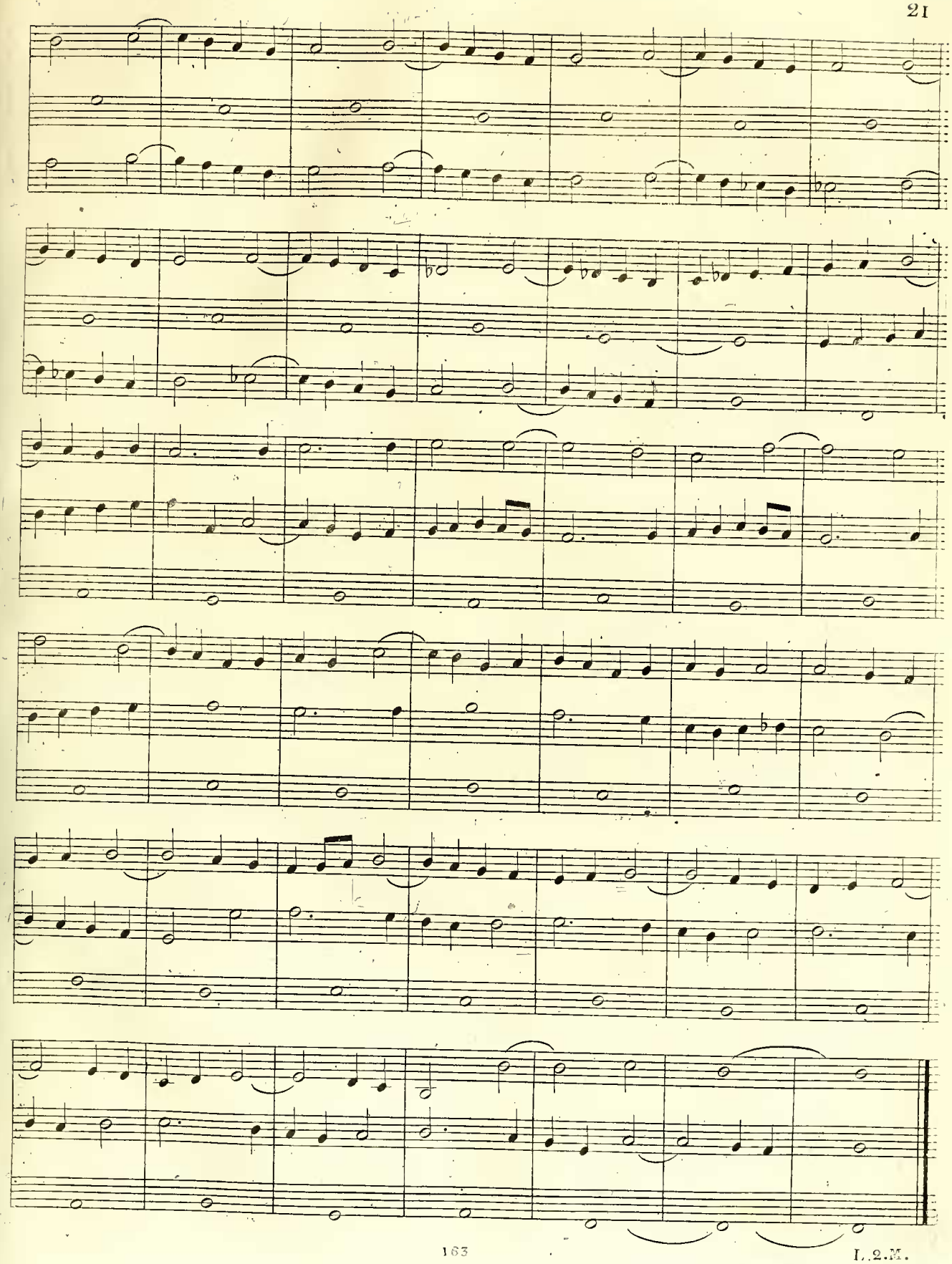
L.2.M.



III.e TRIO

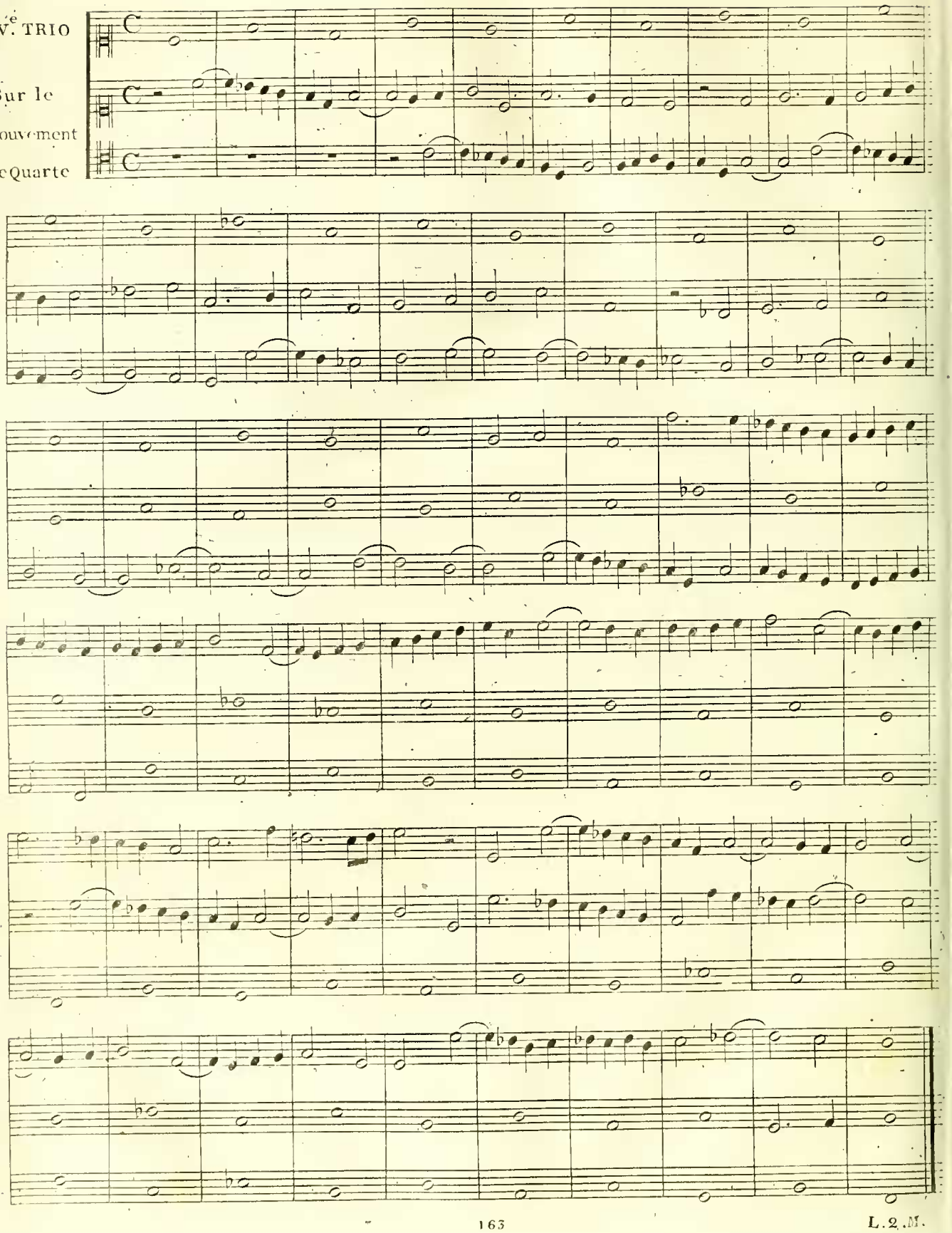
Sur le Mouvement de Tierce





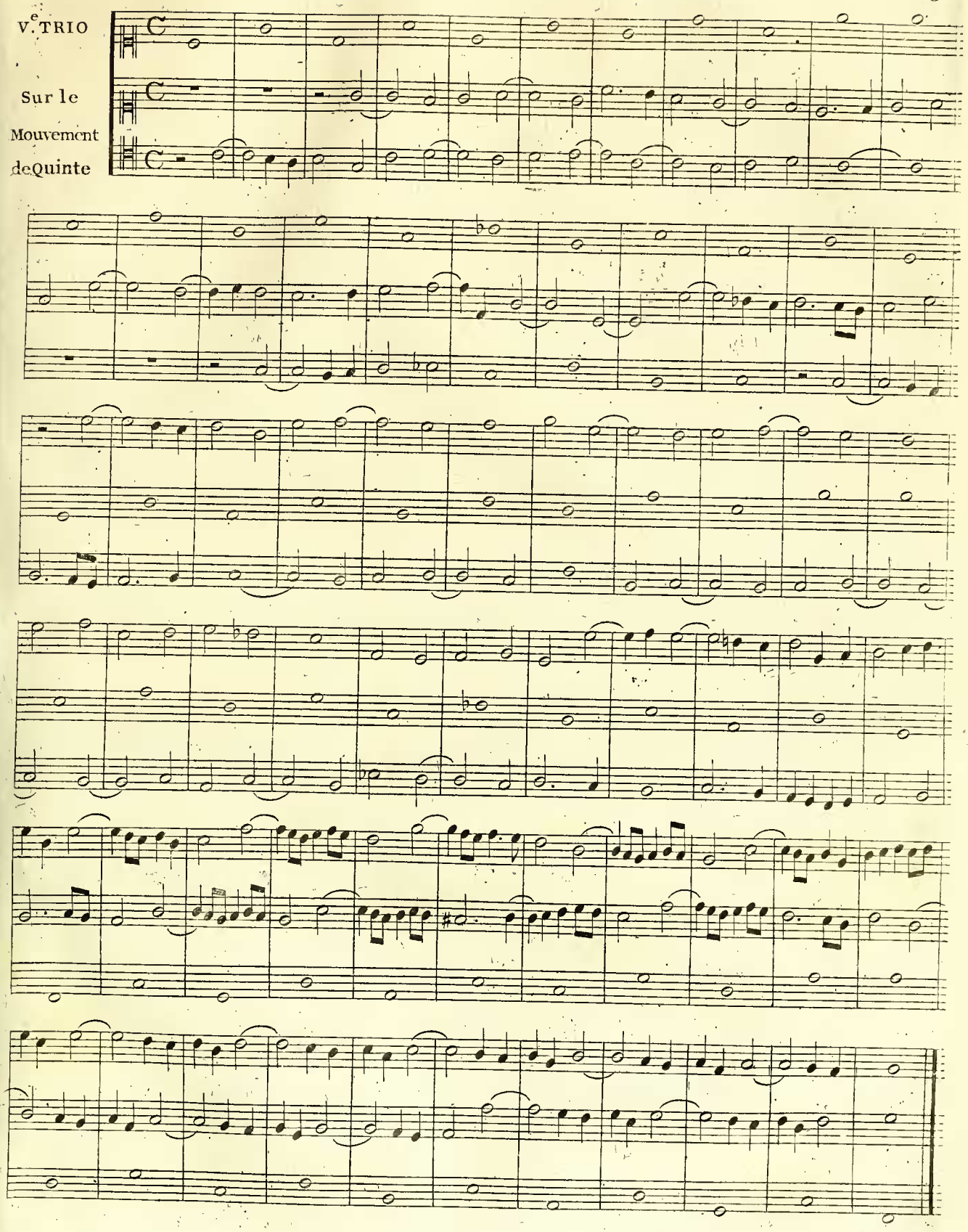
IV.e TRIO

Sur le Mouvement de Quarte



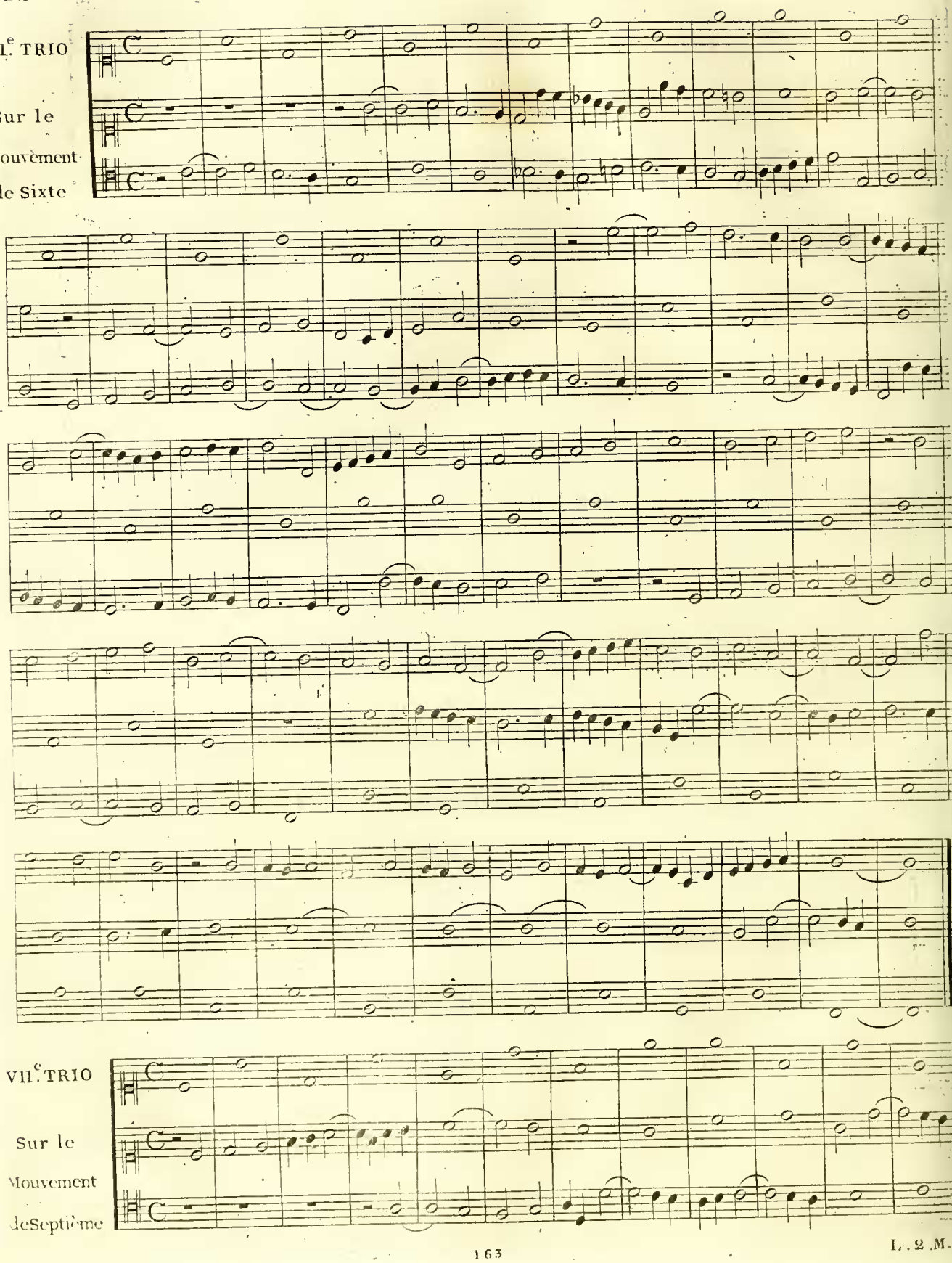
V.e TRIO

Sur le Mouvement de Quinte



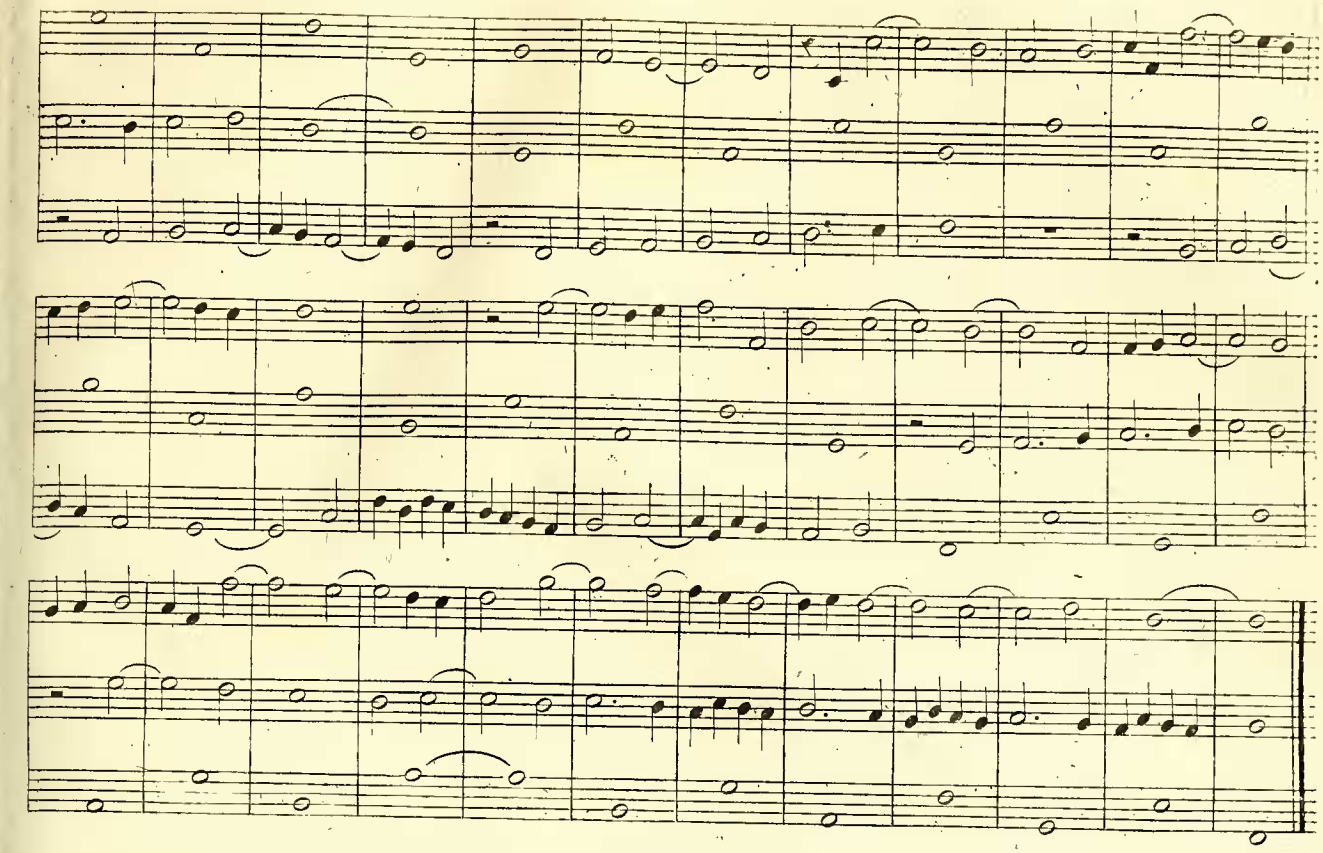
VI.e TRIO

Sur le Mouvement de Sixte



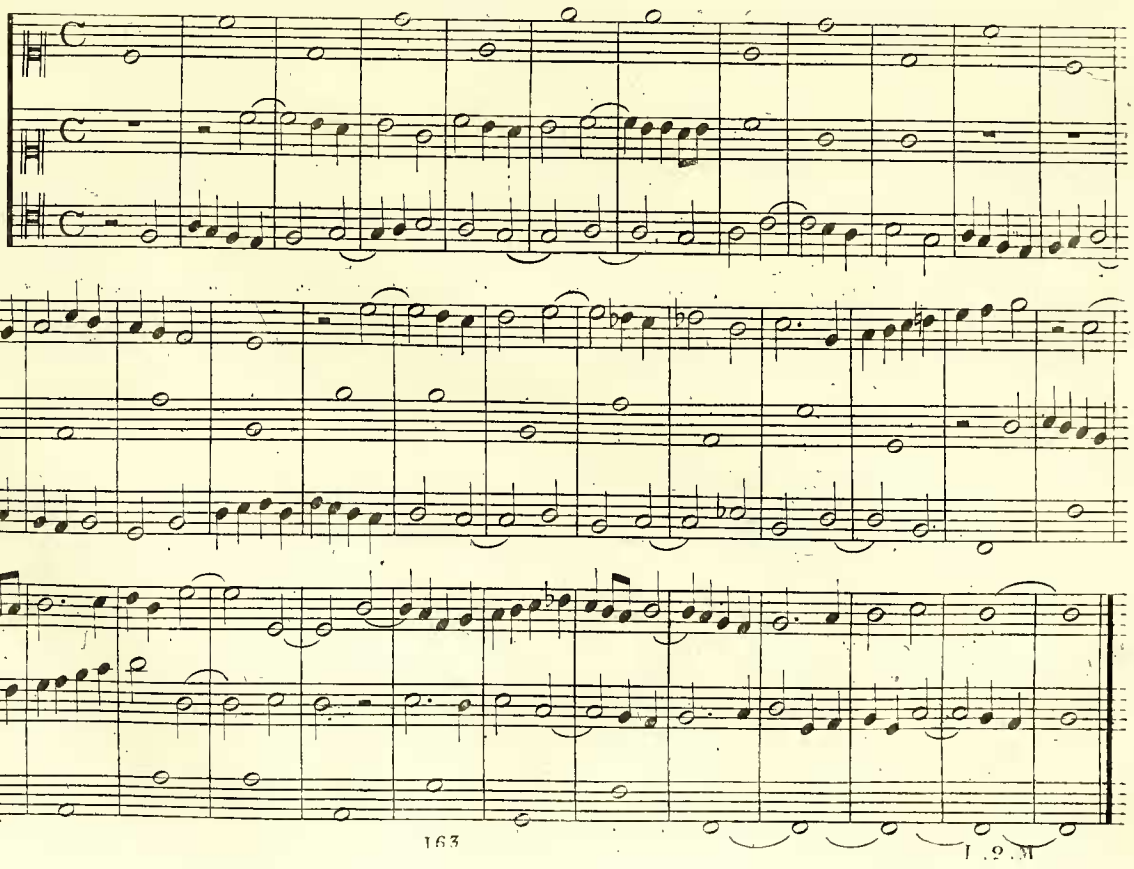
VII.e TRIO

Sur le Mouvement de Septième



VIII.e TRIO

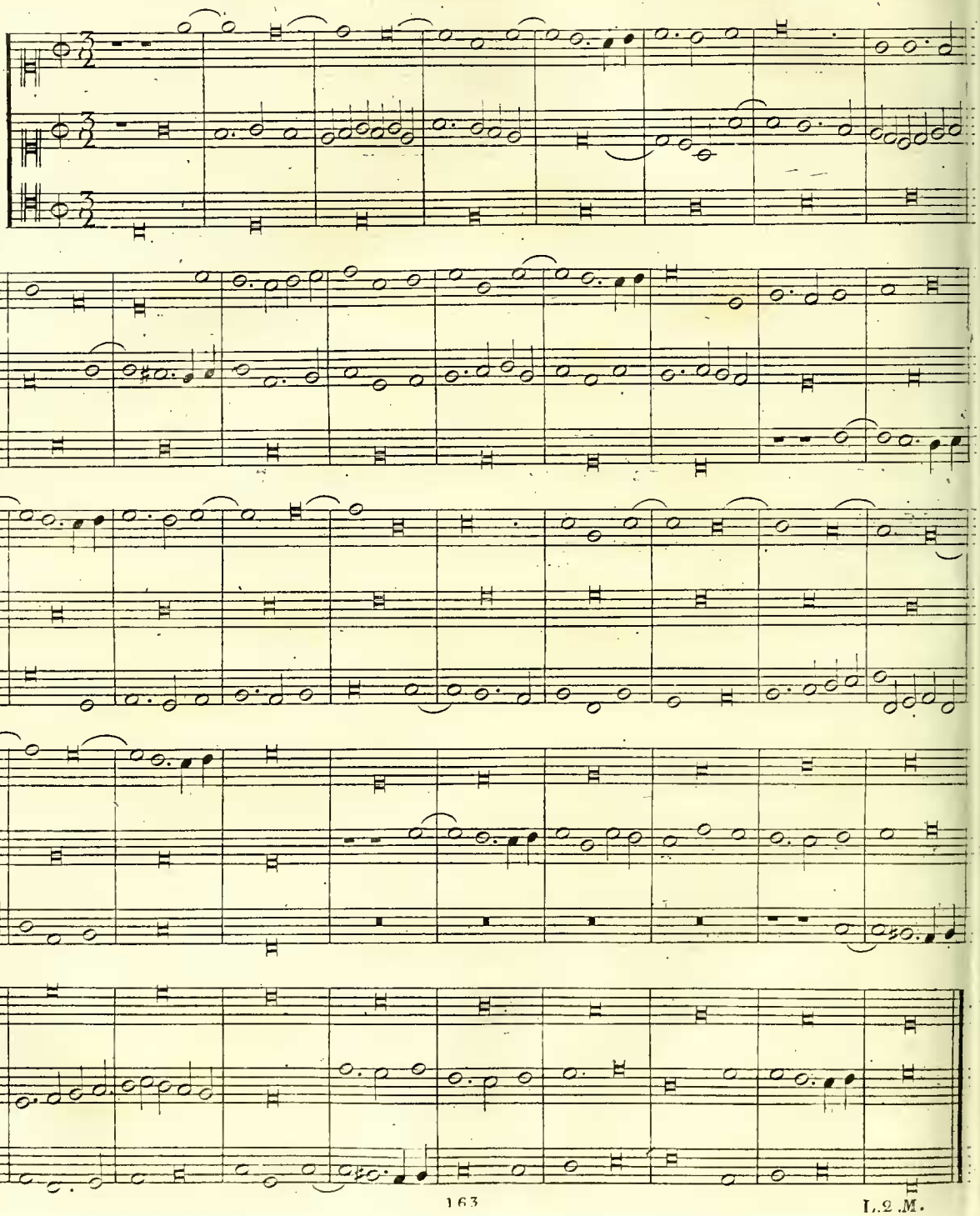
Sur le
Mouvement
d'Octave.



N.a Les Trios suivants sont composés sur la mesure à trois temps: la ronde vaut un temps, la brève en vaut trois, quand elle est seule dans une mesure; elle n'en vaut que deux, lorsqu'elle est suivie ou précédée d'une ronde.

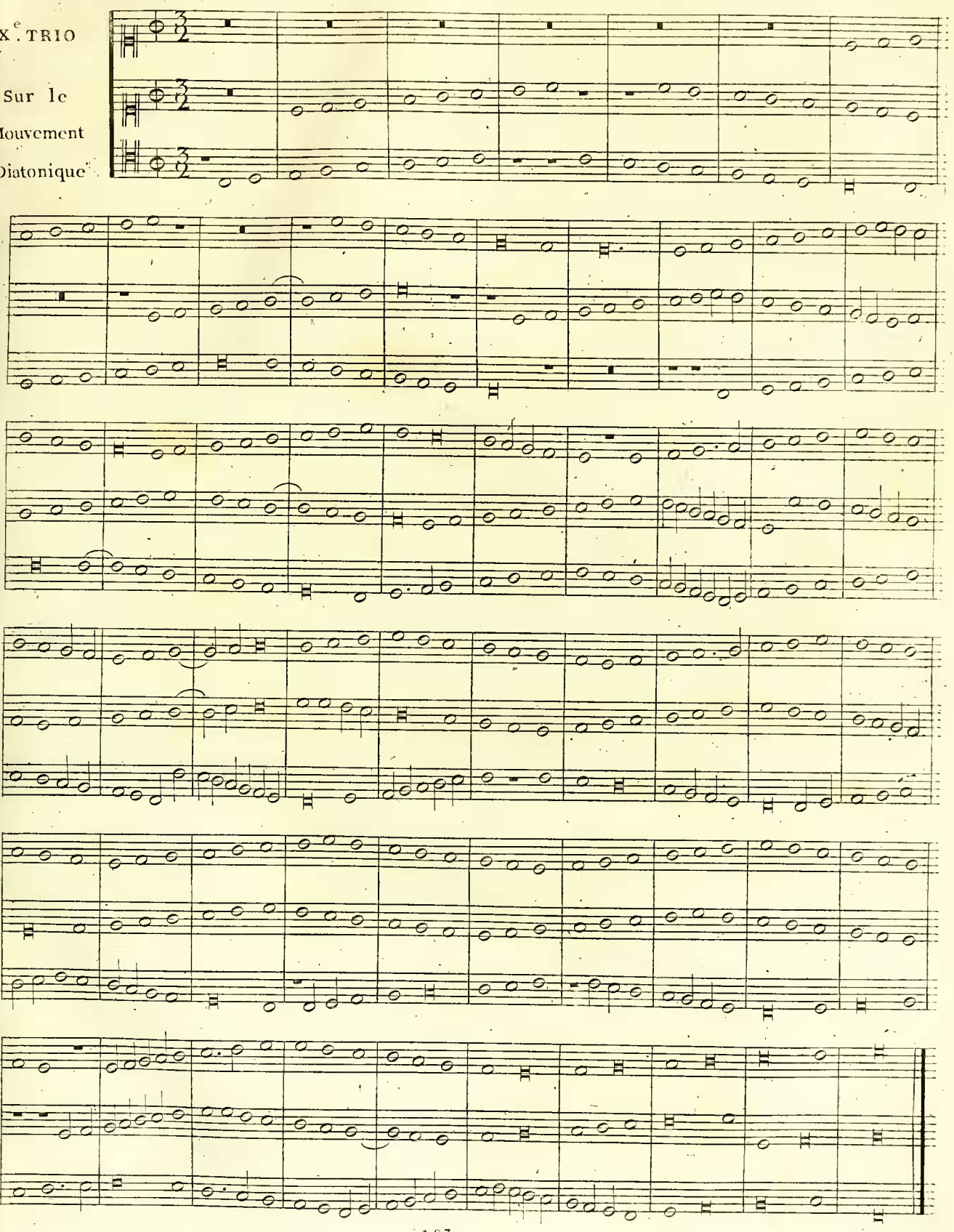
IX.e TRIO

Sur le Mouvement Diatonique.



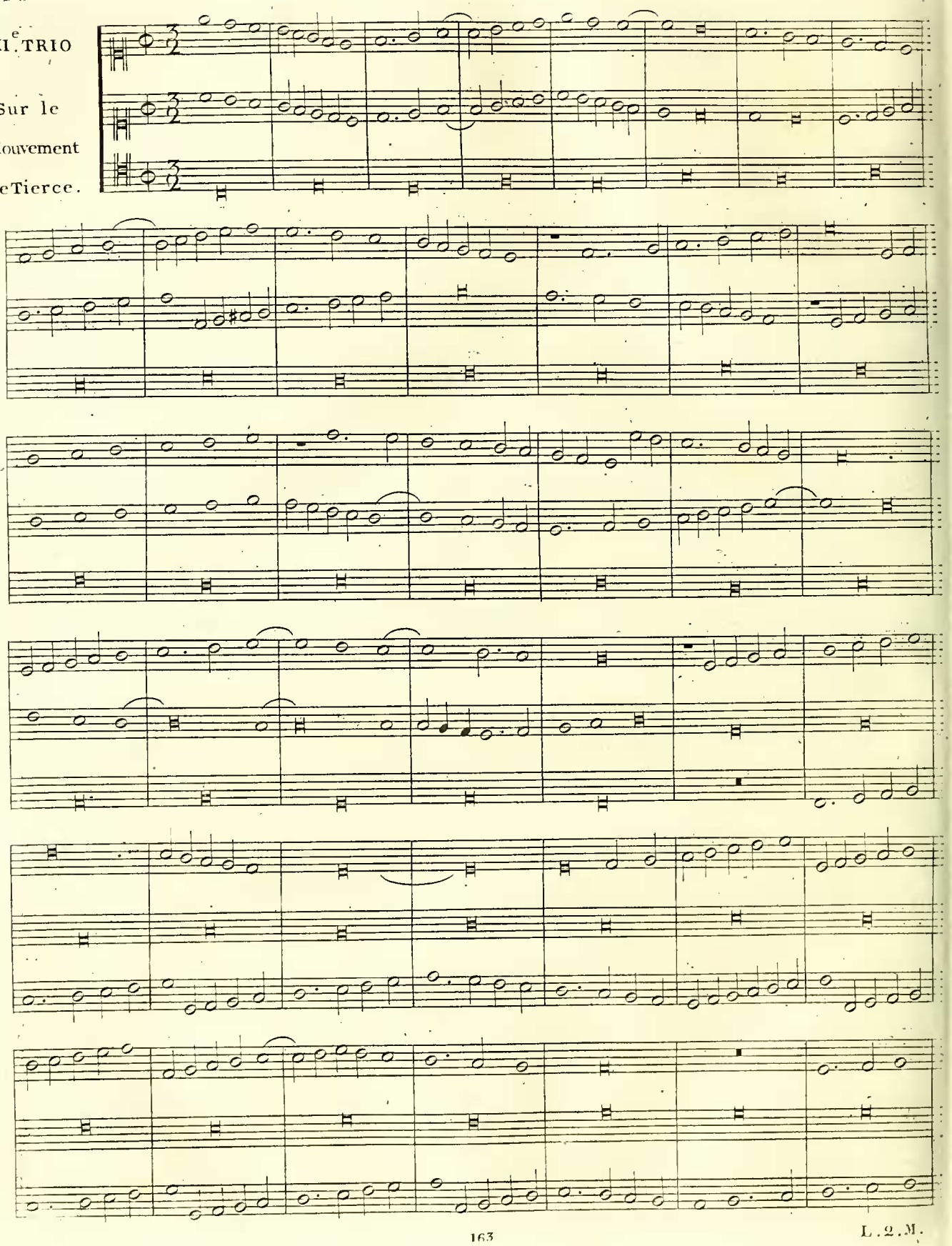
X.e TRIO

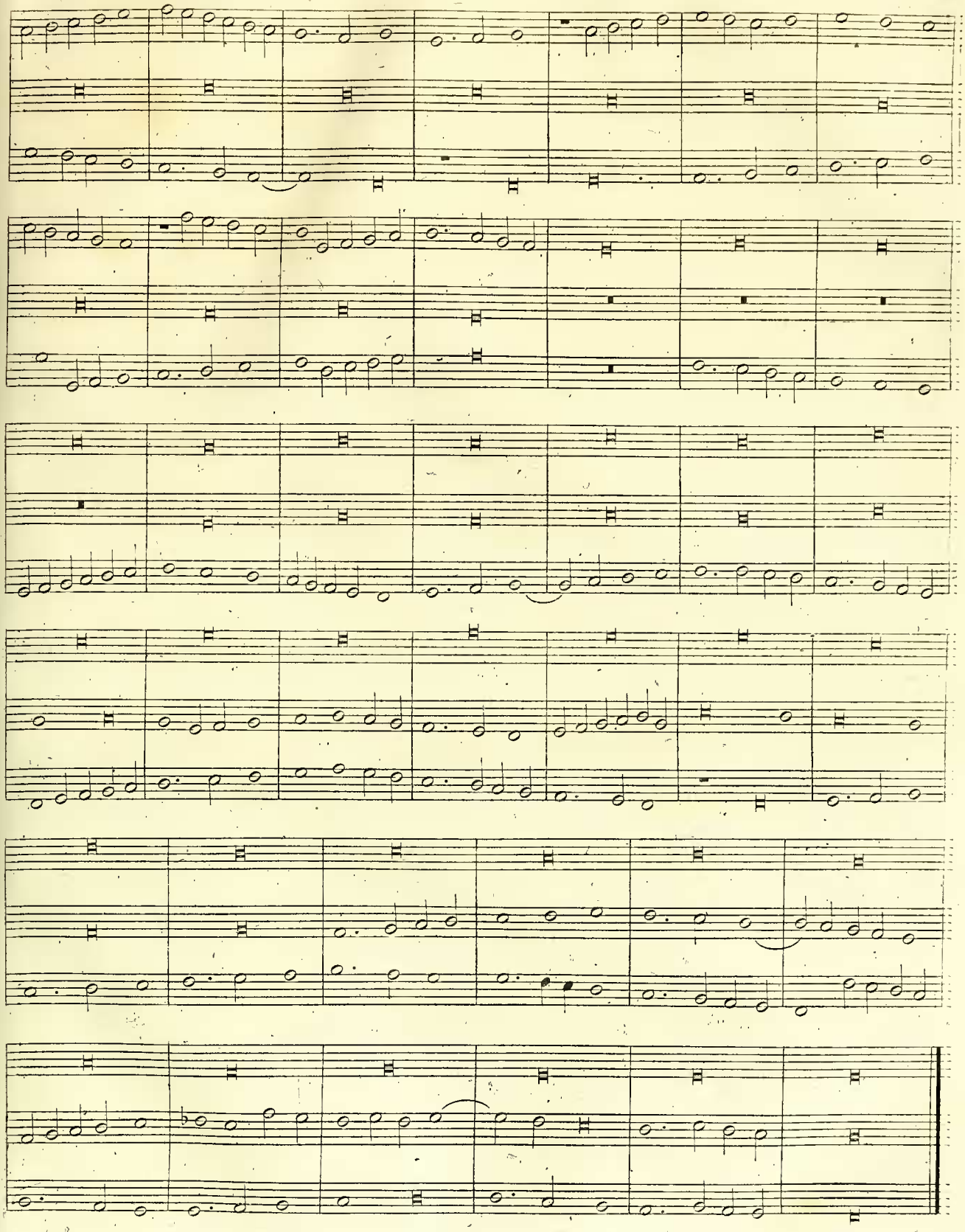
Sur le Mouvement Diatonique



XI.e TRIO

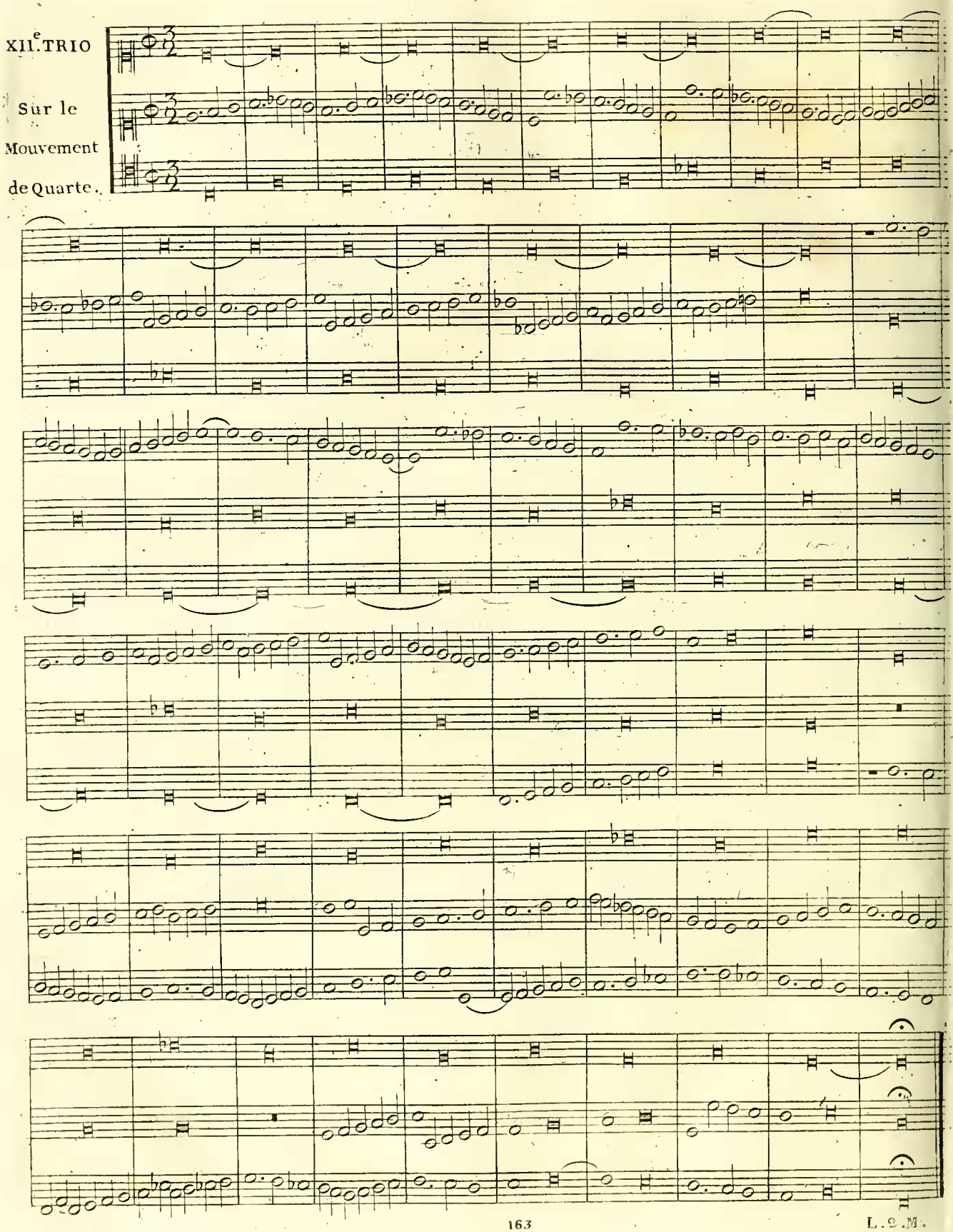
Sur le Mouvement de Tierce.





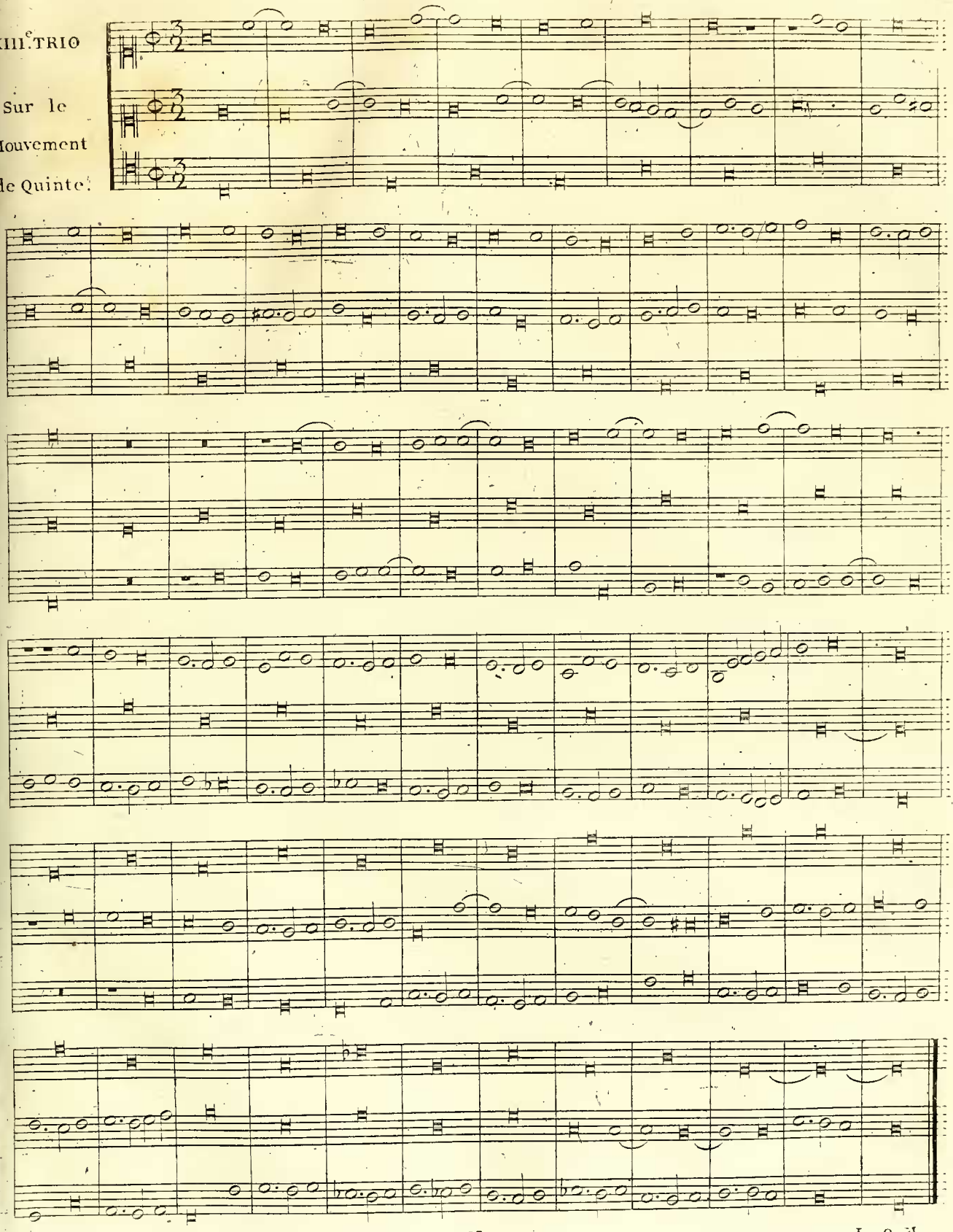
XII.e TRIO

Sur le Mouvement de Quarte.



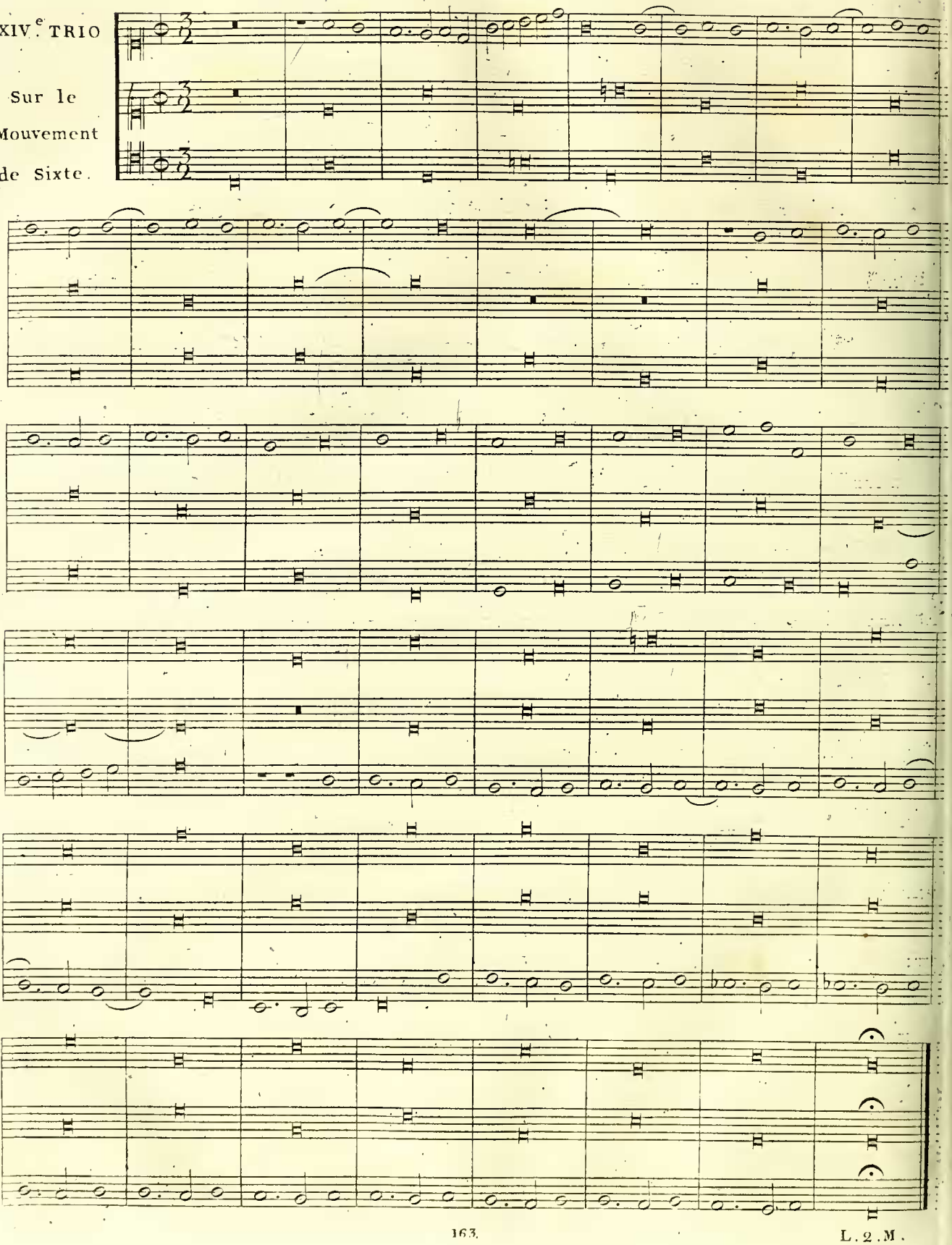
XIII.e TRIO

Sur le Mouvement de Quinte.



XIV.e TRIO

Sur le Mouvement de Sixte.

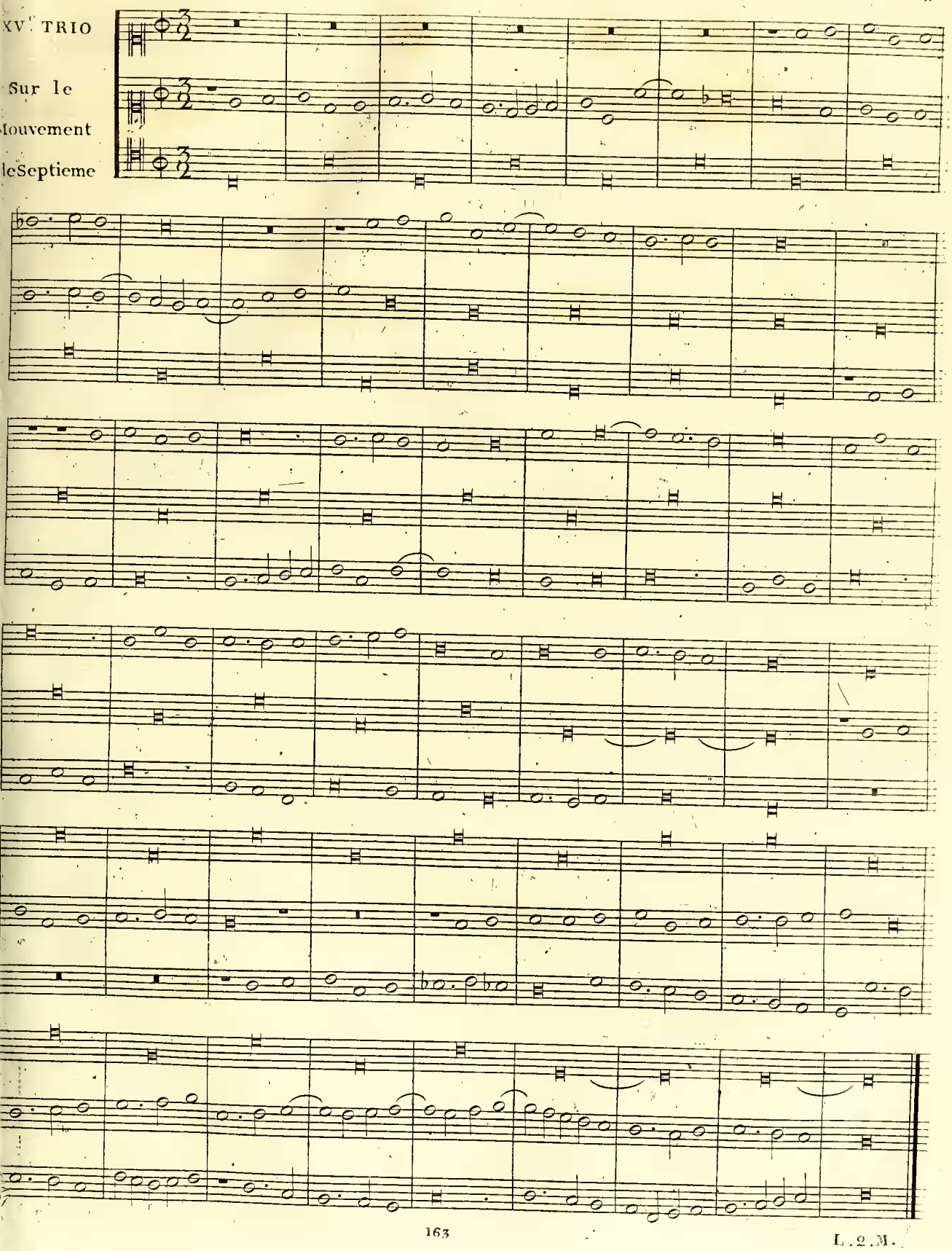


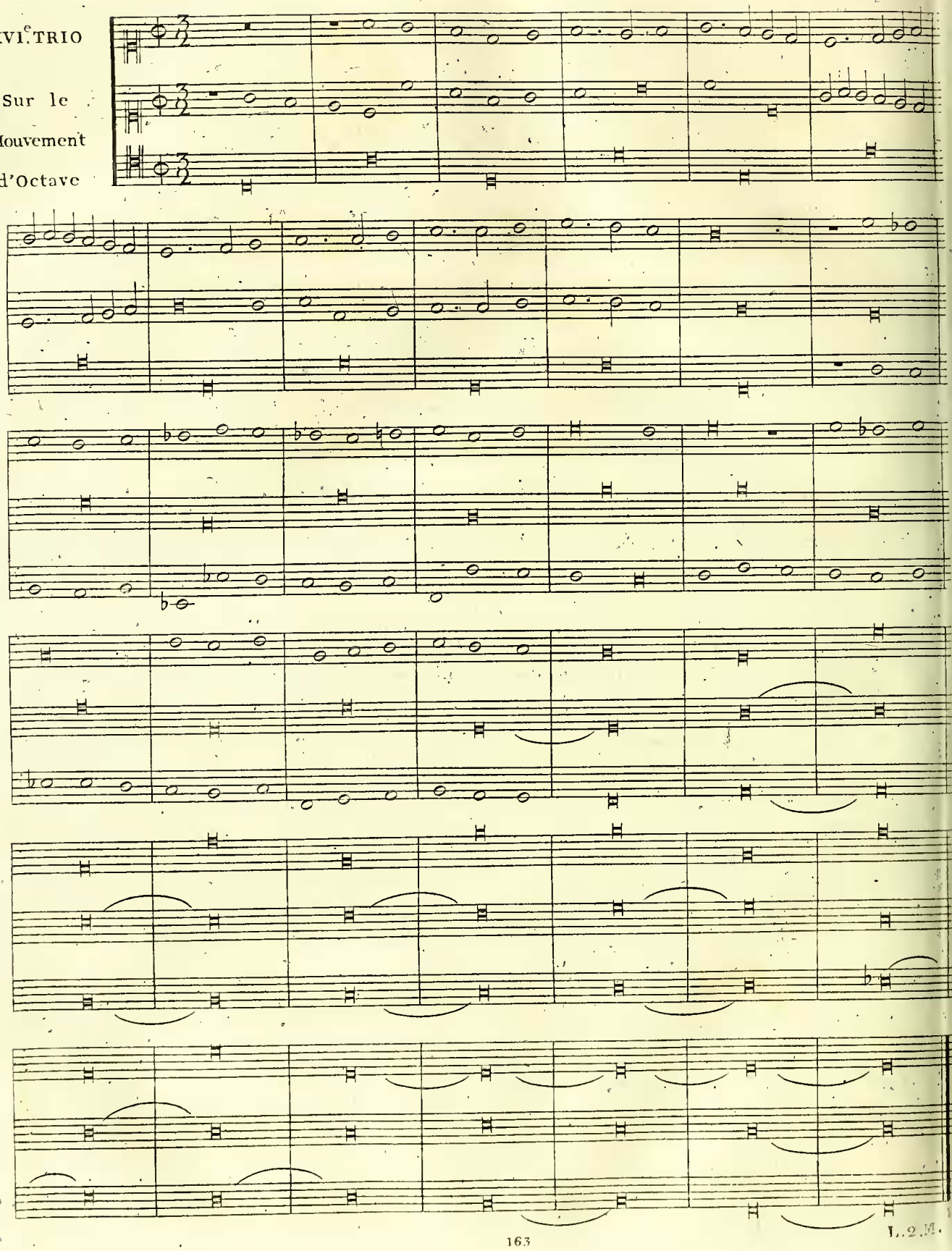
XV.e TRIO

Sur le

Mouvement

de Septieme



XVI.e TRIO

Sur le Mouvement d'Octave