

CHAPTER III

Of COMPOSITION of Four Parts.

First Counterpoint.

Note against Note

Here the additional fourth Part is no more than Doubling a Concord contained in the Harmonical Triad already, some few Chords excepted. All the Rules concerning the Progressions of Motions laid down in the foregoing Chapter, must be observed as much as possible, so that a just reference and Proportion ought to subsist not only betwixt the extreme but also between all the different Parts. In what Order Concords naturally must be placed, may be known from the Harmonical Division of the 8th. From that Division arises the Fifth, from that of the Fifth arises the Third, From hence follow that the Fifth is to be placed below, but the Third uppermost; which order is to be observed in the combination of Concords, unless for particular reasons, as for instance for sake of a proper Progression from one bar to another it should be found impracticable.

We proceed to the Examples according to the different situation of Parts, where we shall find every Rule relating to this Counterpoint observed as far as the nature of the Subject will admit of. see Ex. 1.2.3.4.

Ex. 1

Ex. 2

Canto fermo

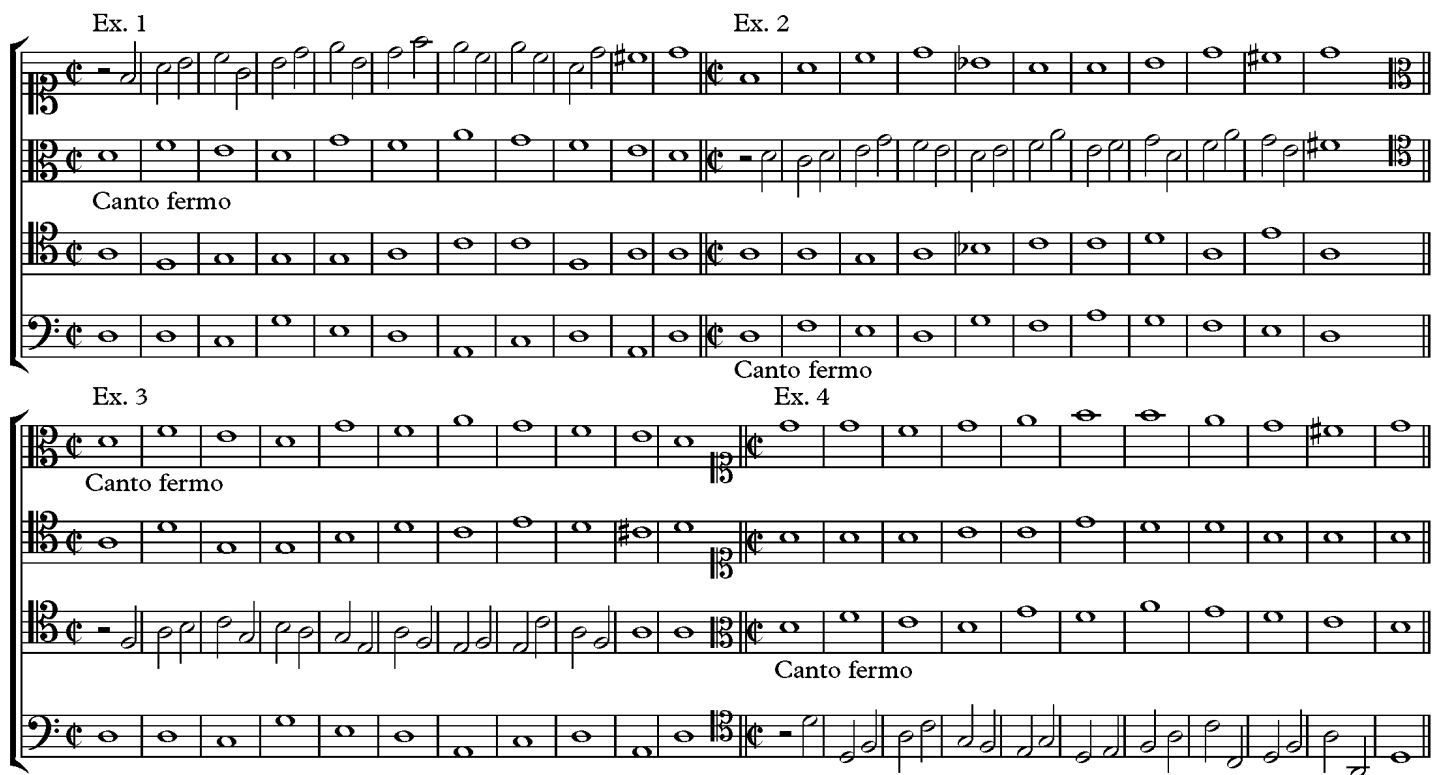
Ex. 3

Ex. 4

Canto fermo

Second Counterpoint.

Whatever has been mentioned concerning this Counterpoint in the Composition of three Parts, is also to be applied here, so far as the nature of this kind will admit of. see Ex. 1.2.3.4



Ex. 1

Ex. 2

Canto fermo

Ex. 3

Ex. 4

Canto fermo

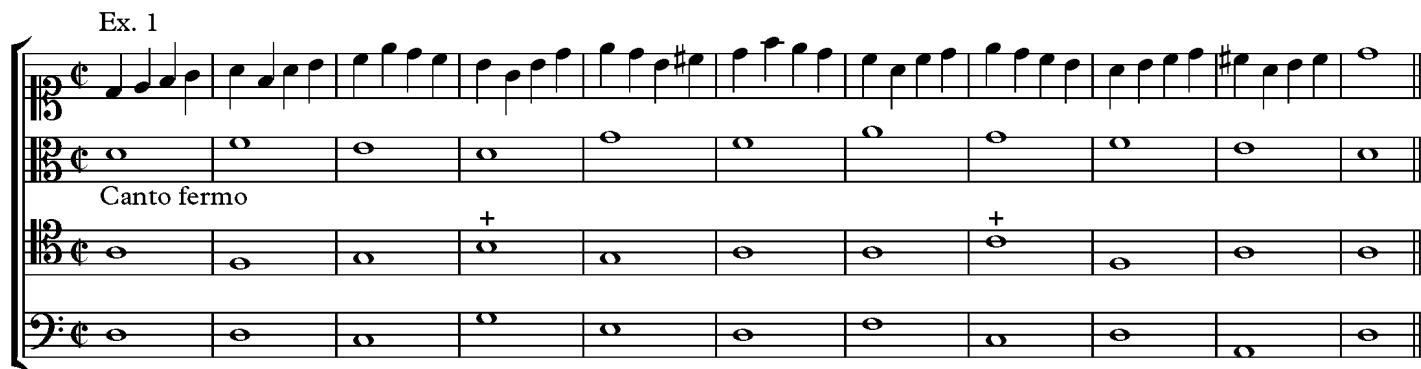
Canto fermo

The musical examples show four different contrapuntal settings. Each example consists of four staves: two for the upper voices (Soprano and Alto) and two for the lower voices (Tenor and Bass). The notation is in 16th-century style, with a common time signature (C) and a key signature of one sharp (F#). The examples demonstrate various rhythmic and melodic combinations between the parts, with some parts labeled 'Canto fermo' indicating a fixed melody.

Third Counterpoint

Of four Crotchets against one Semibreve.

Here likewise is to be applied what has been observed relating to this Counterpoint in the Composition of two and three Parts, and what further remains will be explained in the Examples.



Ex. 1

Canto fermo

The musical example shows a single setting for the Third Counterpoint. It consists of four staves: two for the upper voices (Soprano and Alto) and two for the lower voices (Tenor and Bass). The notation is in 16th-century style, with a common time signature (C) and a key signature of one sharp (F#). The example demonstrates the relationship between four crotchets (quarter notes) in the upper parts and one semibreve (half note) in the lower parts, with some parts labeled 'Canto fermo' indicating a fixed melody.

Remarks

1st. If instead of doubling the 3d. as in the fourth Bar, the unison had been used, not only the Harmony would have been deficient, as the Unison used on the accented Note seems to be void of Harmony, see Ex. *a.* but also the third or Decime being a passing note in the Treble would have been deficient as it would have been but imperfectly perceived on account of its short duration.

2d. The Progression between the Tenors in the eighth bar seems to be contrary to the Rules of Motion but could not be avoided, as in this Counterpoint we are confined to four Crotchets. However, it could be rectified by dividing the Semibreve in the CounterTenor as in Ex. *b.* This also is to be understood with regard to the preceding kinds of Counterpoint, where for the same reason several little Irregularities have been suffered to pass. Now follow the other situations of the Example above.

a. *b.*

The image displays three systems of musical notation, each consisting of five staves. The first two staves of each system are in treble clef, and the last three are in bass clef. The first system is labeled 'a.' and 'b.' at the beginning. The second system has a 'Canto fermo' label above the third staff. The third system also has a 'Canto fermo' label above the third staff. The notation includes various note values, rests, and accidentals.

Fourth Counterpoint

Of Syncopation

In Composition of four Parts the same Rules concerning the Accompanyment[sic] of Discords are to be observed which have been laid down in Composition of three Parts, which imply that the same Concords that are required to accompany in the Syncopation of Discords must remain in the resolution. For Instance Ex. *a. b. c.* which Examples plainly show it to be the same Concords whether the Notes are Syncopated or not. In this kind of Counterpoint it is sometimes necessary to break a Semibreve for sake of proper Resolution, as for Instance when the 7. 6. is accompany'd by a 5 Ex. *d. e.* for otherwise if the Accompanyment was to consist entirely of Semibreves, the Harmony could not always be properly disposed according to Rule, as will be more fully explained in the following Ex. 1. 2. 3. 4.

Ex. *a.* *b.* *c.* *d.* *e.*

Ex. 1 Ex. 2

Canto fermo

Canto fermo

Ex. 3

Canto fermo

Ex. 4

Canto fermo

Note. According to the Observation above we find in the sixth Bar of the first Example, that the accented note wants the Accompanyment of a 5th. which nevertheless belongs to the full Harmony.

In the fifth Bar of the last Ex. the 2d. is doubled and the 6th. left out which properly should accompany 2d. and 4th. see Ex. *a*. But in the sixth bar of the same Ex. the 4th. has been doubled instead of the 2d. whereas the 2d. is rather to be doubled, as by the Resolution the latter becomes a 3d. an Interval that is more harmonious than that of the 5th. which is produced by doubling the 4th. see Ex. *b*.

Ex. *a.* *b.* better

The Fifth or Florid Counterpoint

Whatever is to be observed with regard to this Counterpoint in four Parts is contained already in the same Counterpoint in the Composition of 2 & 3 Parts, to which it refers, as may be seen from Ex. 1. 2. 3. 4.

Ex. 1 Ex. 2

Canto fermo

Ex. 3

Ex. 4

Canto fermo

Before we proceed to the next Chapter, it will be proper to observe that some Discords may be resolved in a different manner, as for Instance the 9 into the 6, the Decime into the 3, the Fourth into the Sixth and Third as in the following Examples.