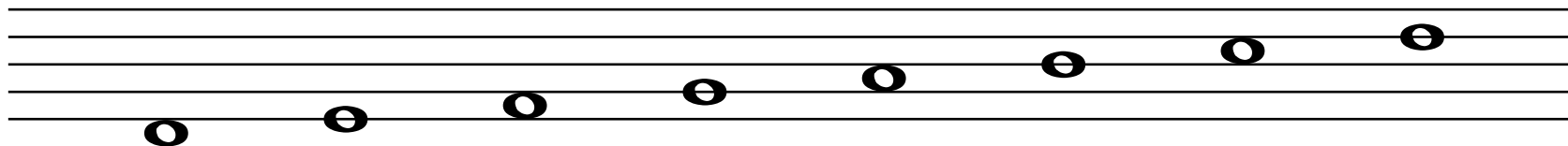


The Eighth Part

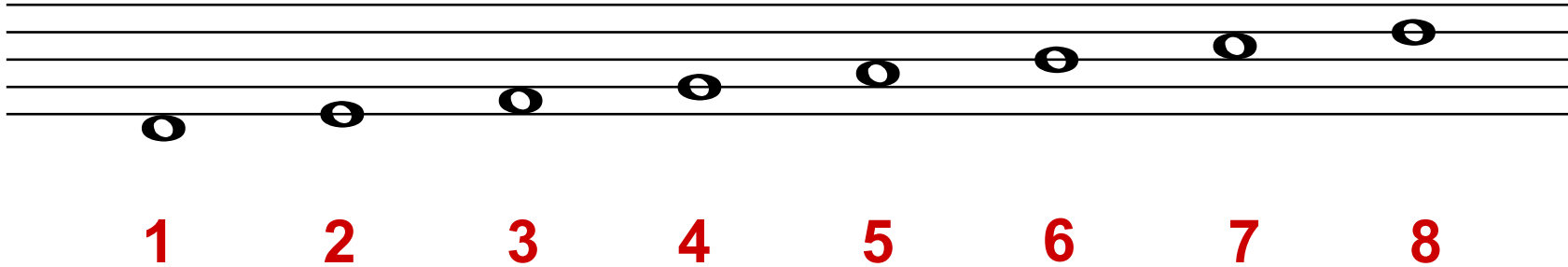
How 16thC polyphony works

By Master Crispin Sexi, OL

Melodic intervals



Melodic intervals



Melodic intervals

Easy to sing:

The image displays two musical staves illustrating melodic intervals. The first staff shows intervals from Unison to 8ve. The second staff shows intervals from 2nd to 8ve (minor).

Interval	Interval
Unison	2nd
2nd	3rd
3rd	4th
4th	5th
5th	6th (minor)
8ve	8ve

Melodic intervals

Easy to sing:

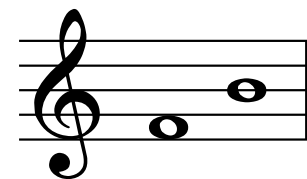
The image displays two musical staves illustrating melodic intervals. The top staff shows intervals from Unison to 8ve, and the bottom staff shows intervals from 2nd to 8ve (minor). Each interval is represented by two notes on a five-line staff, connected by a slur. The intervals are labeled below each pair of notes.

Interval	Interval	Interval	Interval	Interval	Interval
Unison	2nd	3rd	4th	5th	8ve
2nd	3rd	4th	5th	6th (minor)	8ve

Hard to sing: greater than 8ves, 7ths, 6ths, augmented, diminished, especially tritones.

Tritones

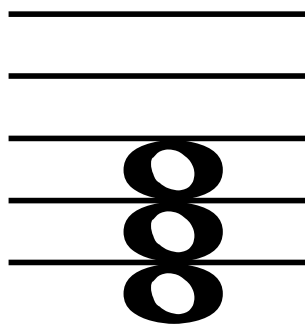
An interval of 3 whole tones, for example F to B.



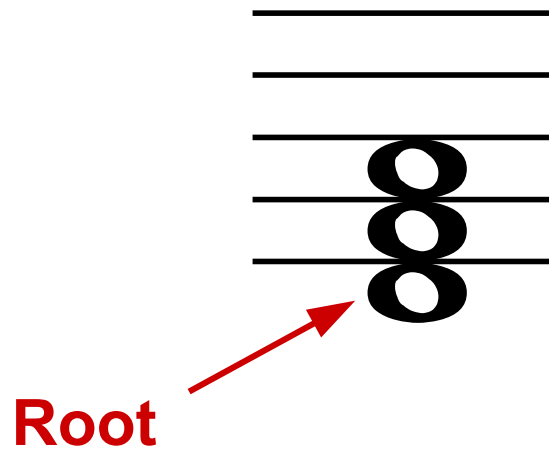
They sound awful. Blame Pythagoras!



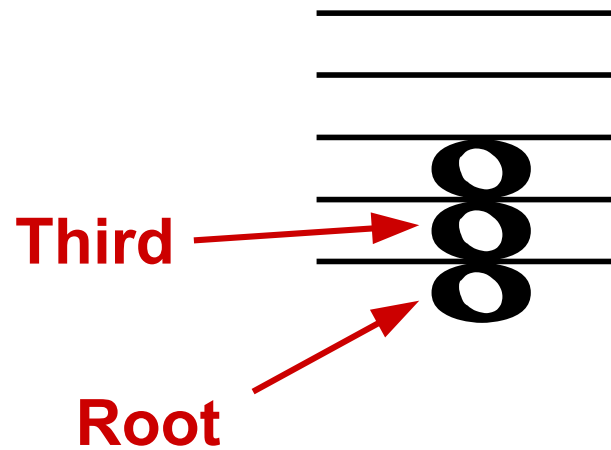
The chord in the Renaissance



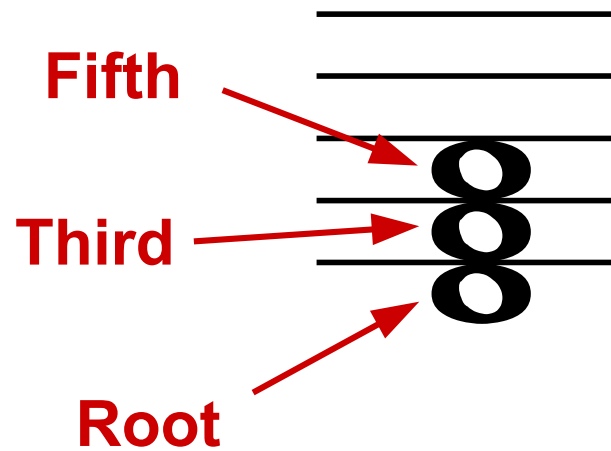
The chord in the Renaissance



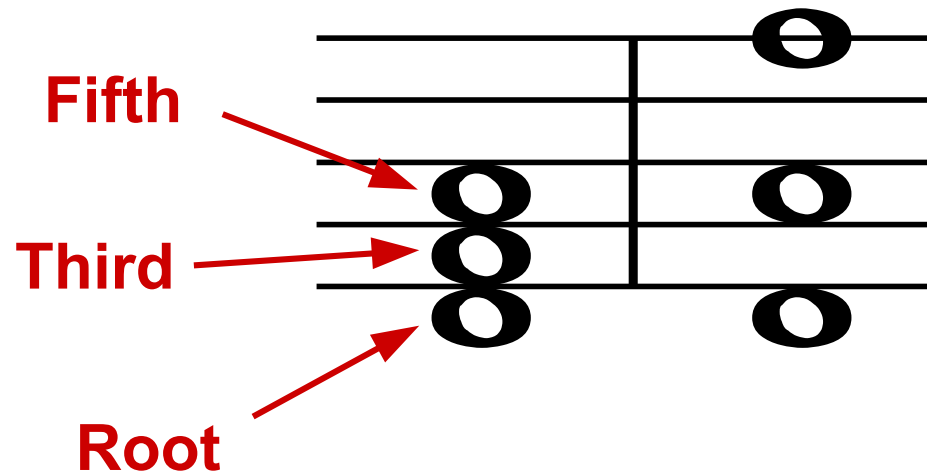
The chord in the Renaissance



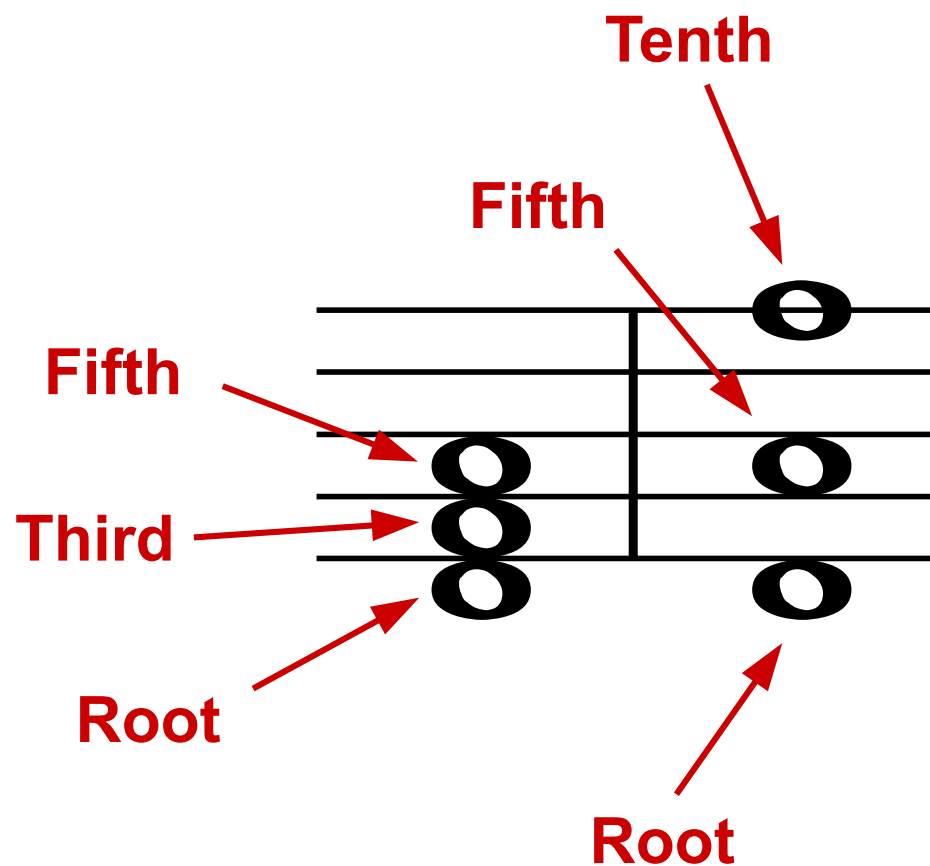
The chord in the Renaissance



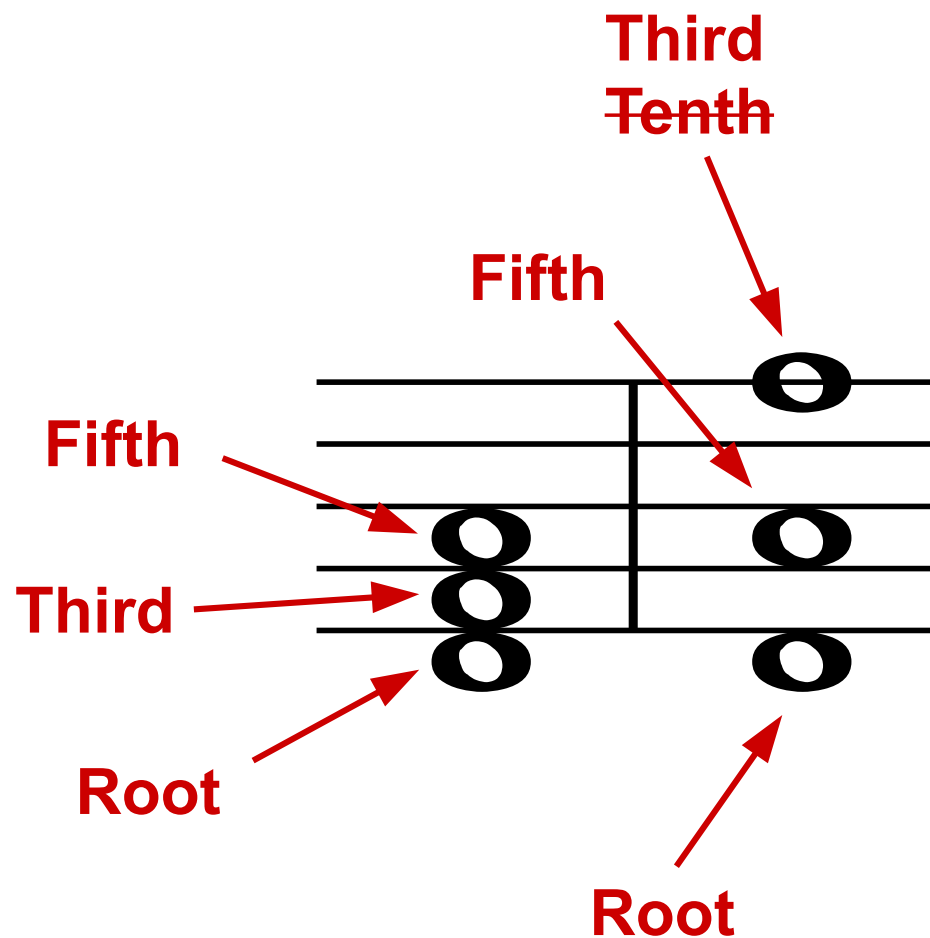
The chord in the Renaissance



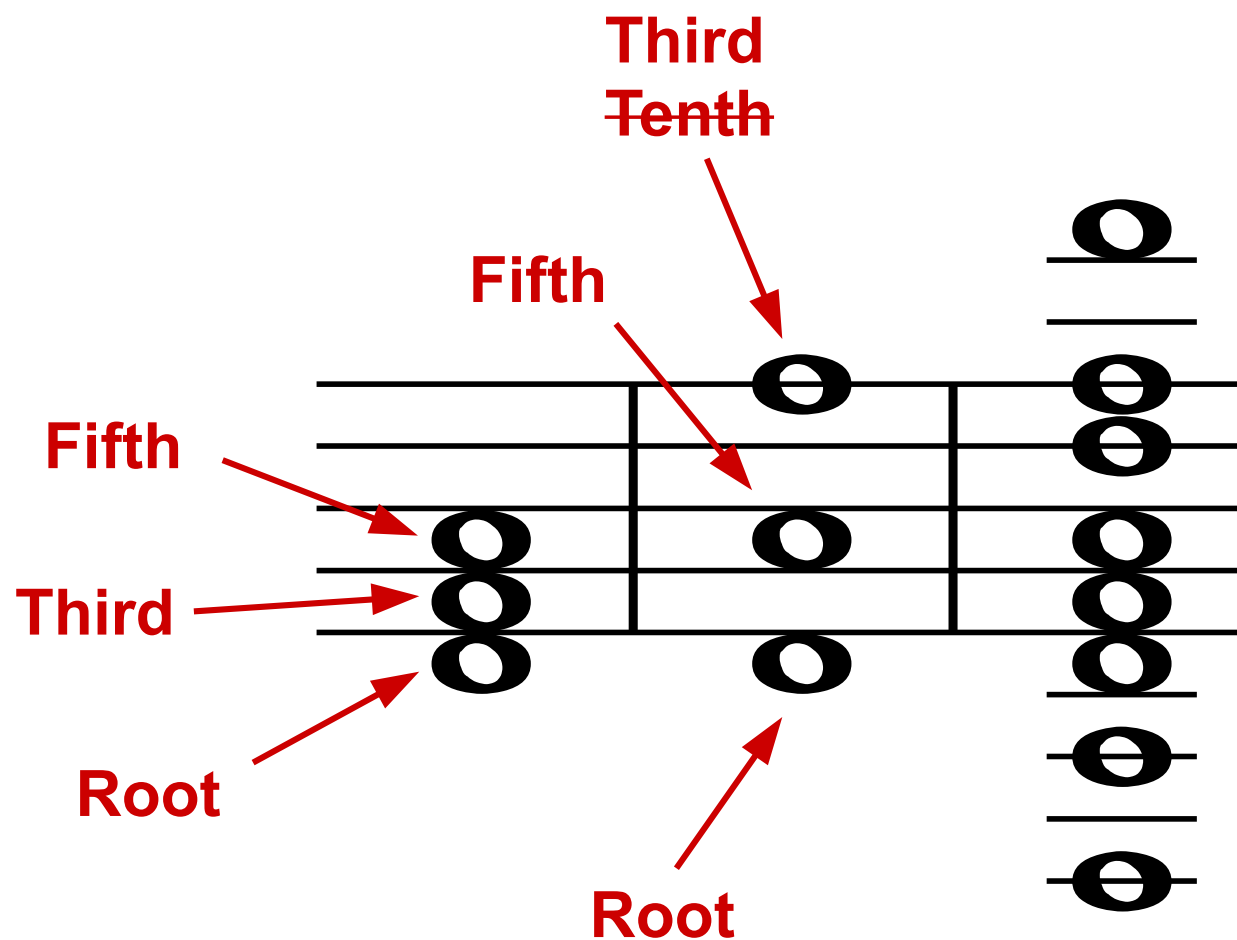
The chord in the Renaissance



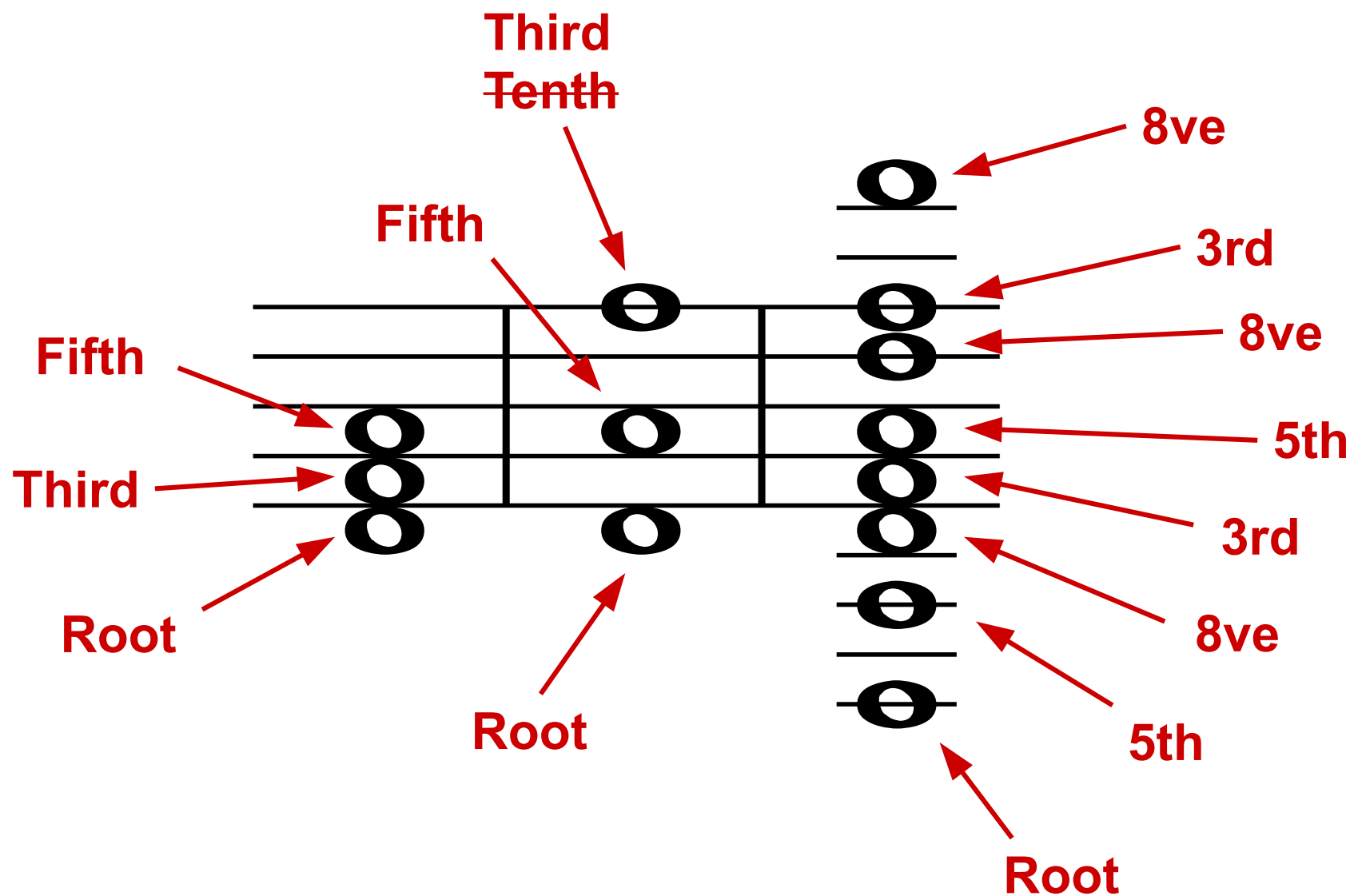
The chord in the Renaissance



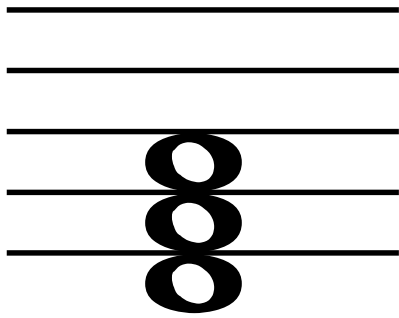
The chord in the Renaissance



The chord in the Renaissance

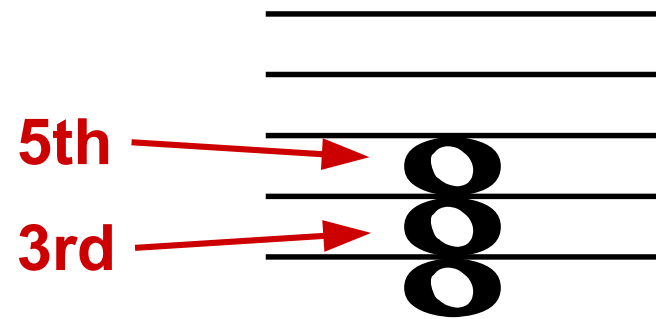


The chord in the Renaissance



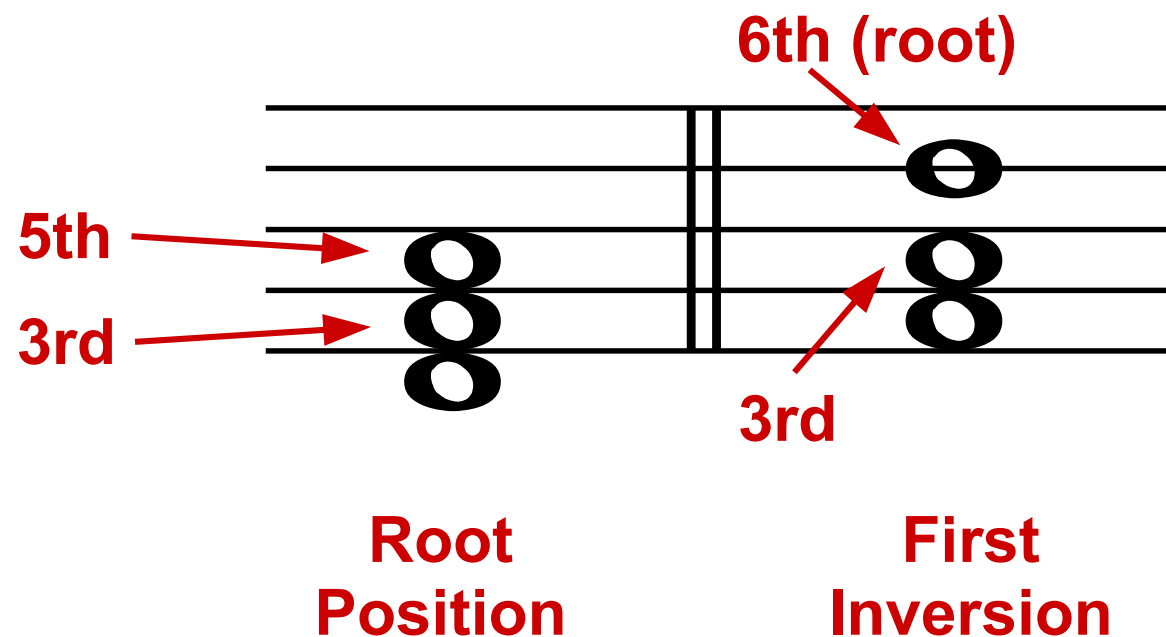
**Root
Position**

The chord in the Renaissance

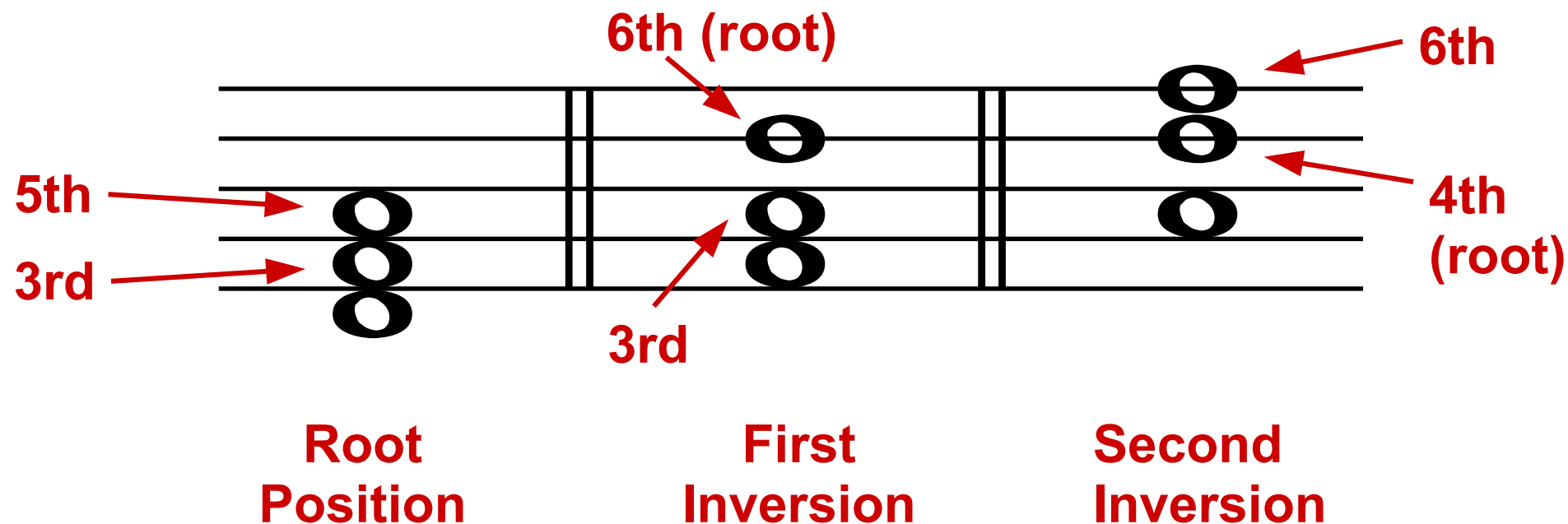


**Root
Position**

The chord in the Renaissance



The chord in the Renaissance



The chord in the Renaissance

A musical staff with five lines, divided into three measures by vertical bar lines. The first measure shows a triad with notes on the 3rd, 4th, and 5th lines. Red arrows point to these notes with labels "3rd", "4th", and "5th". The second measure shows a triad with notes on the 1st, 2nd, and 3rd lines. Red arrows point to these notes with labels "3rd" and "6th (root)". The third measure shows a triad with notes on the 1st, 2nd, and 3rd spaces. Red arrows point to these notes with labels "4th (root)" and "6th".

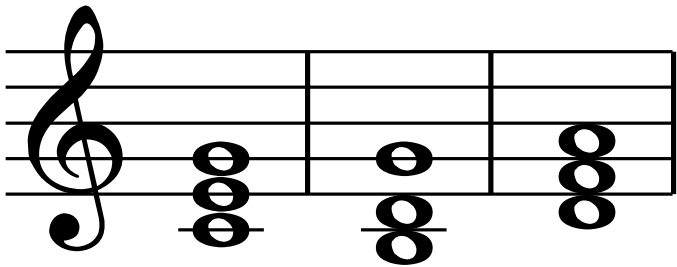
**Root
Position**

**First
Inversion**

**Second
Inversion**

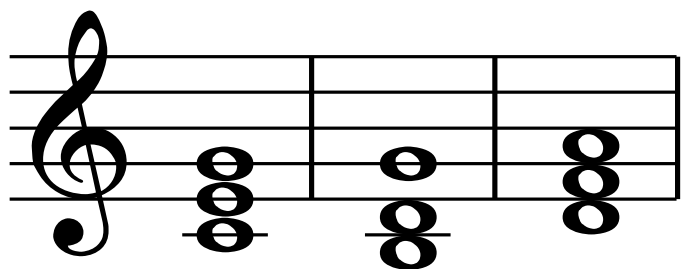
A musical staff with five lines, divided into three measures by vertical bar lines. The first measure shows a triad with notes on the 1st, 2nd, and 3rd lines. The second measure shows a triad with notes on the 1st, 2nd, and 3rd spaces. The third measure shows a triad with notes on the 1st, 2nd, and 3rd spaces, with an additional note on the 4th line below the staff.

Dividing chords into voices

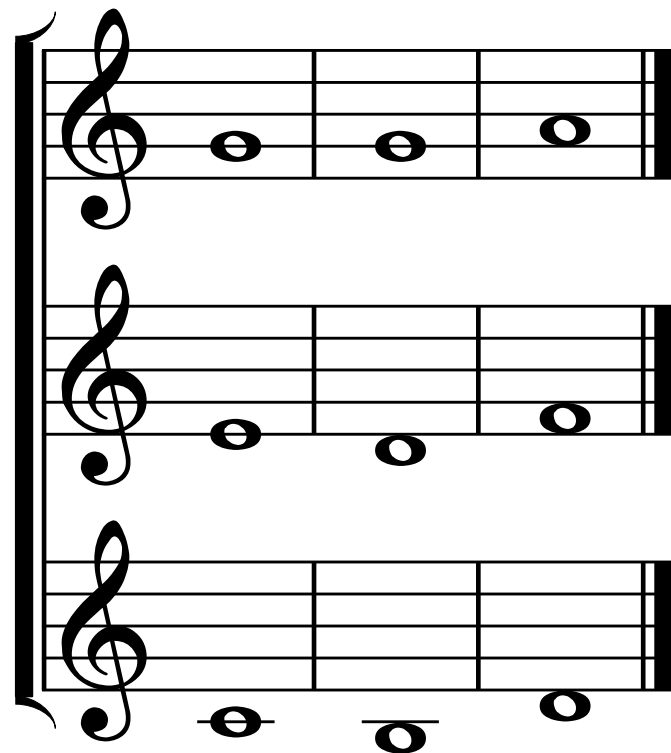
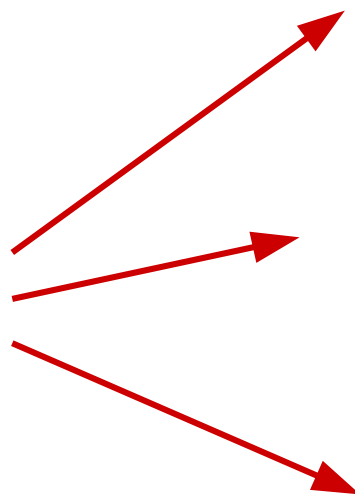


Harmony

Dividing chords into voices



Harmony



Melodies

Some rules of Renaissance music

- All voices sing notes of the chord.

(All these rules have exceptions)

Some rules of Renaissance music

- **All voices sing notes of the chord.**
- **Each voice moves by singable intervals.**

(All these rules have exceptions)

Some rules of Renaissance music

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- Each voice must stay within vocal range, e.g. a 10th.

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- Above the lowest note, all other voices must make 3rds, 5ths or 8ves. (You can switch 5ths to 6ths sometimes)

(All these rules have exceptions)

Some rules of Renaissance music

- All voices sing notes of the chord.
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- Two voices may not move in parallel, except 3rds or 6ths.
- Above the lowest note, all other voices must make 3rds, 5ths or 8ves. (You can switch 5ths to 6ths sometimes)

These rules allow all the voices to sound nice together while moving in apparent independence.

(All these rules have exceptions)

Moving from chord to chord

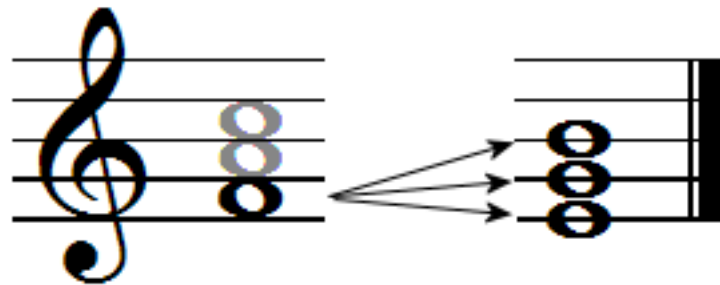
There are only three notes in a chord: Root + 3rd + 5th



Moving from chord to chord

There are only three notes in a chord: Root + 3rd + 5th

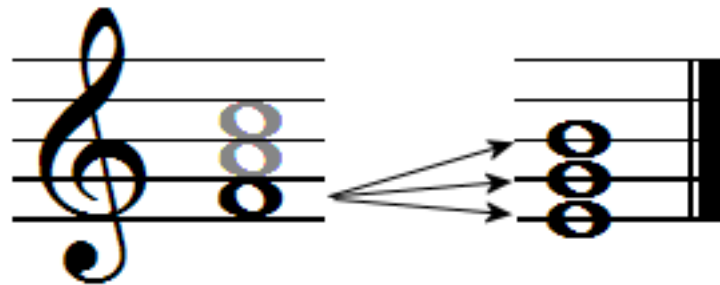
Each voice in the choir moves from a position in one chord to a position in the next chord:



Moving from chord to chord

There are only three notes in a chord: Root + 3rd + 5th

Each voice in the choir moves from a position in one chord to a position in the next chord:

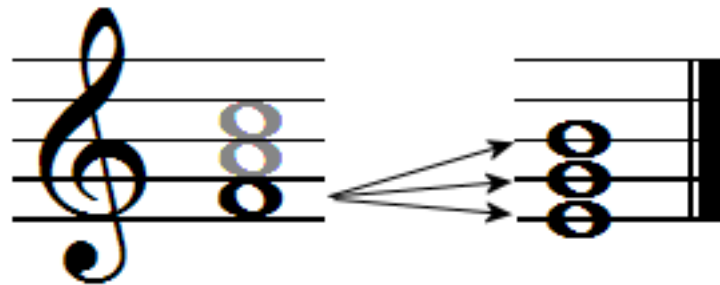


9 options for movement from one chord to the next...

Moving from chord to chord

There are only three notes in a chord: Root + 3rd + 5th

Each voice in the choir moves from a position in one chord to a position in the next chord:



~~9 options for movement from one chord to the next...~~

Except you cannot move in parallel motion from 5th to 5th

So 8 options for movement from one chord to the next!

Moving from chord to chord

Bad

Soprano

Alto

Tenor

Bass

The image displays a musical score for the song "Bad" by Michael Jackson. It features four vocal parts: Soprano, Alto, Tenor, and Bass. Each part is represented by a single staff. The Soprano, Alto, and Tenor parts use a treble clef, while the Bass part uses a bass clef. The notes are: Soprano (G4, A4), Alto (F4, G4), Tenor (E4, F4), and Bass (C3, D3). An octave sign '8' is placed between the Tenor and Bass staves. The title "Bad" is written in a stylized font above the Soprano staff.

Moving from chord to chord

Bad *Good*

Soprano

Alto

Tenor

Bass

The image displays a musical score for four voices: Soprano, Alto, Tenor, and Bass. The score is divided into two measures, labeled 'Bad' and 'Good'. The Soprano part starts on a G4 note in the 'Bad' measure and moves to an A4 note in the 'Good' measure. The Alto part starts on a D4 note in the 'Bad' measure and moves to a C4 note in the 'Good' measure. The Tenor part starts on a G3 note in the 'Bad' measure and moves to a G3 note in the 'Good' measure. The Bass part starts on a G2 note in the 'Bad' measure and moves to a G2 note in the 'Good' measure. The 'Bad' measure contains a G4-D4-G3-G2 chord, and the 'Good' measure contains an A4-C4-G3-G2 chord. The Soprano and Alto parts are written in treble clef, while the Tenor and Bass parts are written in bass clef. The Soprano part has a red '8' below the first measure. The Tenor part has a red '8' below the first measure. The Bass part has a red '8' below the first measure.

One Part

**Bass parts are the ground that all other voices
Are supported by.**



**Bass parts are the lowest note of any chord.
Usually they sound the root, sometimes the 3rd
very rarely the 5th.**

Bass parts should move more by leap than step.

Leave now mine eyes lamenting

Thomas Morley

8

Leave now mine eyes la-ment - ing, your tears, your tears do but aug-

8

Leave now mine eyes la-ment - ing, your tears do

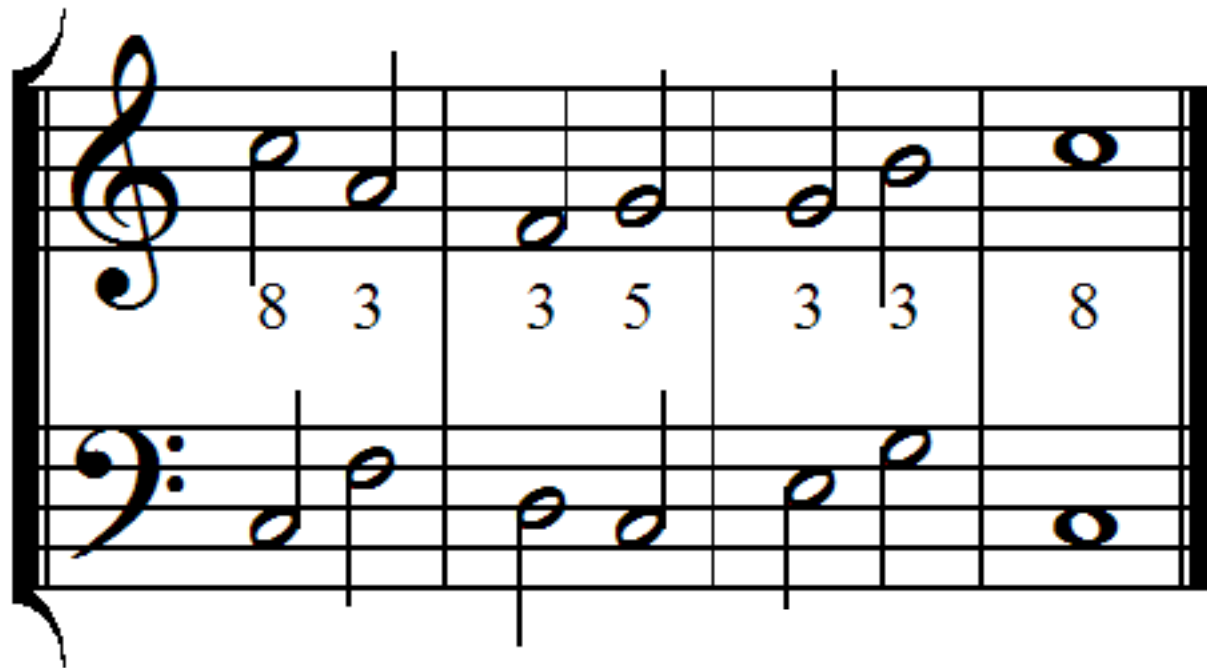
8

- ment aug-ment this my la - ment - irg Leave now mine eyes la - ment - ing, your

8

but aug-ment this my tor - ment - irg. Leave now mine eyes la-ment-

Two Parts



**When adding a single melody, it will feature a lot of 3rds or 6ths.
Avoid having two 8ves or two 5ths in a row.**

Gush forth, my tears

William Holborne (1597)

Soprano
Mezzo-soprano
Alto

Gush forth, forth, my tears and stay the bur -
Gush forth, my tears, forth my tears and stay the -
Gush forth, my tears, and stay the burn -

Detailed description: This block contains the first system of a three-part vocal setting. It features three staves: Soprano, Mezzo-soprano, and Alto. The music is in a minor key (one flat) and common time. The lyrics are: Soprano: "Gush forth, forth, my tears and stay the bur -"; Mezzo-soprano: "Gush forth, my tears, forth my tears and stay the -"; Alto: "Gush forth, my tears, and stay the burn -".

S.
Mzs.
A.

ning, the burn - ing ei - ther of my poor heart, or her
burn - ing ei - ther of my poor heart, or her eyes: choose
ing ei - ther of my poor heart, or her eyes:

Detailed description: This block contains the second system of the vocal setting. It features three staves: Soprano (S.), Mezzo-soprano (Mzs.), and Alto (A.). The lyrics are: Soprano: "ning, the burn - ing ei - ther of my poor heart, or her"; Mezzo-soprano: "burn - ing ei - ther of my poor heart, or her eyes: choose"; Alto: "ing ei - ther of my poor heart, or her eyes:". A fermata is placed over the first measure of the Soprano part.

Three Parts

A musical score for three parts, consisting of three staves. The top staff uses a treble clef, the middle staff uses a treble clef, and the bottom staff uses a bass clef. The music is written in a 4-measure phrase. The notes are as follows:

Measure	Staff 1 (Treble)	Staff 2 (Treble)	Staff 3 (Bass)
1	G4, F4	G4, F4	G3, F3
2	E4, D4	E4, D4	E3, D3
3	C4, B3	C4, B3	C3, B2
4	A3	A3	A2

Below the notes in the top two staves are fingering numbers:

Measure	Staff 1	Staff 2
1	5 3	3 5
2	5 3	3 5
3	5 3	3 5
4	5	3

... Just sound the three chord members?

Weep, O Mine Eyes

John Bennet

Cantus
Weep, O mine eyes, weep, O mine

Altus
Weep, O mine eyes, weep, O mine eyes, and cease not, and

Tenor
8 Weep, O mine eyes, and cease not, Weep, O mine eyes, and cease not, weep,

Bassus
Weep, O mine eyes, and cease not, weep, O mine eyes, weep,

eyes, weep, o mine eyes, and cease not. A - las, these your spring-

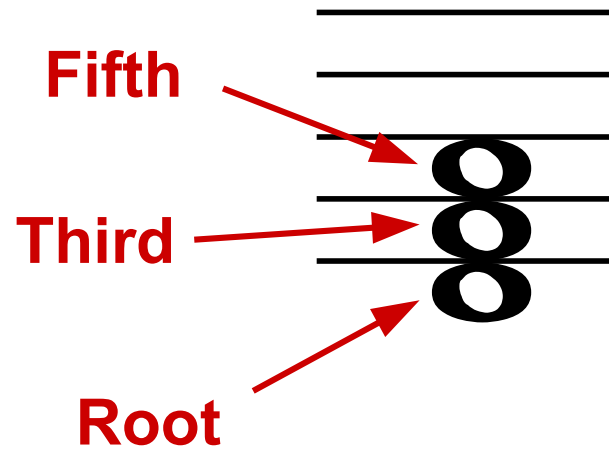
cease not, weep and cease not, and cease not. A - las, these your spring-tides, a-

8 O mine eyes, Weep, O mine eyes, and cease not, A - las, these your spring - tides,

o mine eyes, weep and cease not, and cease not. A - las,

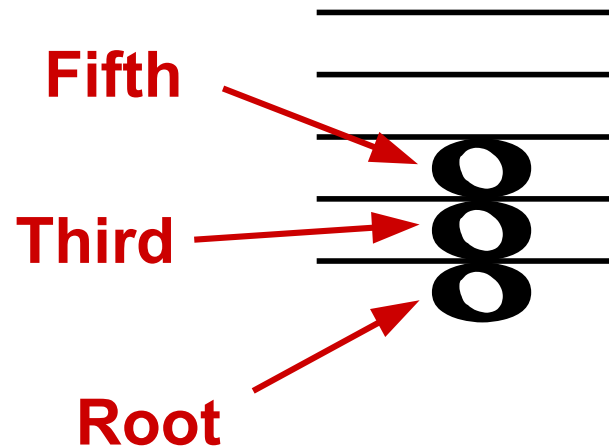
Four Parts

There are **ONLY THREE NOTES** in a chord!



Four Parts

There are **ONLY THREE NOTES** in a chord!



The new voice must double-up with chord members already sounded, but avoid moving in parallel 5ths or 8ves with any of the other parts.

Four Parts

Thomas Campion to the rescue!

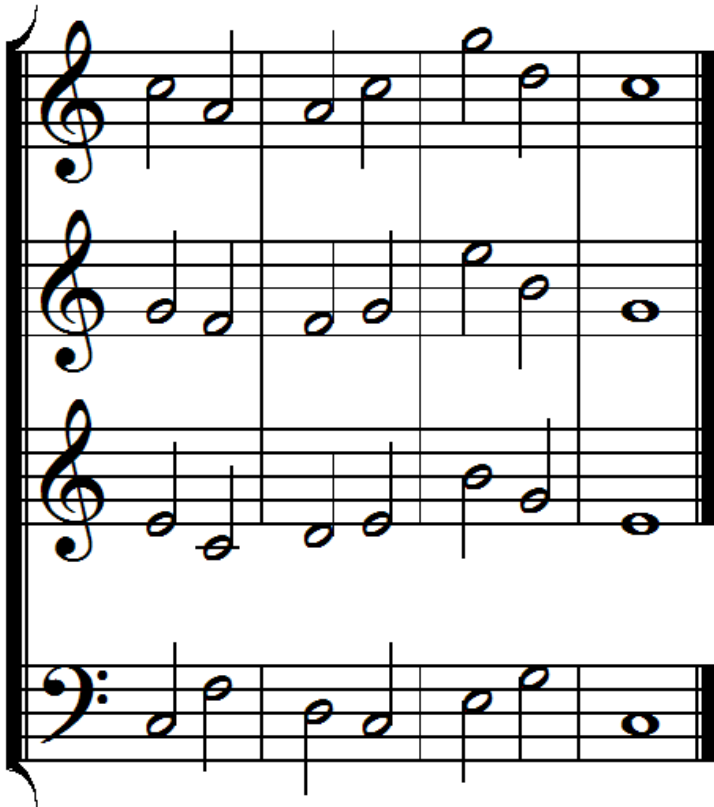


8	3	5
3	5	8

Four Parts

Campion's method:

8	3	5
3	5	8



Four Parts

Campion's method:

8	3	5
3	5	8

A musical score for four parts, consisting of four staves. The top staff is a treble clef with a red fingering sequence: 8 3, 5 8, 3 5, 8. The second staff is a treble clef. The third staff is a treble clef. The bottom staff is a bass clef. The music consists of quarter and eighth notes across four measures.

Four Parts

Campion's method:

8	3	5
3	5	8

A musical score for four parts, consisting of three treble clefs and one bass clef. The score is divided into four measures. Red numbers (8, 3, 5) are placed below the notes in the first two staves to indicate fingerings. The notes in each measure are: Measure 1 (treble 1: G4, A4; treble 2: G4, A4; treble 3: G4, A4; bass: G3, A3); Measure 2 (treble 1: B4, C5; treble 2: B4, C5; treble 3: B4, C5; bass: B3, C4); Measure 3 (treble 1: D5, E5; treble 2: D5, E5; treble 3: D5, E5; bass: D4, E4); Measure 4 (treble 1: F5, G5; treble 2: F5, G5; treble 3: F5, G5; bass: F4, G4). The red fingerings are: Treble 1: 8 3, 5 8, 3 5, 8; Treble 2: 5 8, 3 5, 8 3, 5.

Four Parts

Campion's method:

8	3	5
3	5	8

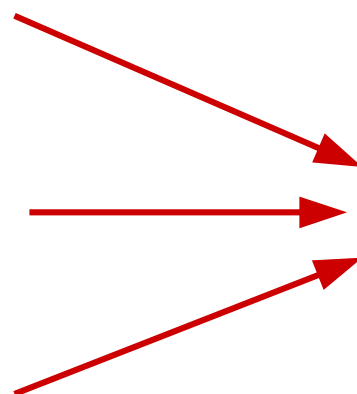
A musical score for four parts, consisting of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. Each staff contains a sequence of notes with red fingerings (8, 3, 5) written below them. The fingerings are: Staff 1: 8 3, 5 8, 3 5, 8; Staff 2: 5 8, 3 5, 8 3, 5; Staff 3: 3 5, 8 3, 5 8, 3; Staff 4: (no fingerings shown).

Four Parts

Campion's method:

8	3	5
3	5	8

A musical score for four parts (three treble clefs and one bass clef) showing a sequence of notes. Red numbers are placed below the notes to indicate fingerings. The notes are: Treble 1: G4, A4, B4, C5; Treble 2: F4, G4, A4, B4; Treble 3: E4, F4, G4, A4; Bass: D3, E3, F3, G3. The red fingerings are: Treble 1: 8 3, 5 8, 3 5, 8; Treble 2: 5 8, 3 5, 8 3, 5; Treble 3: 3 5, 8 3, 5 8, 3.



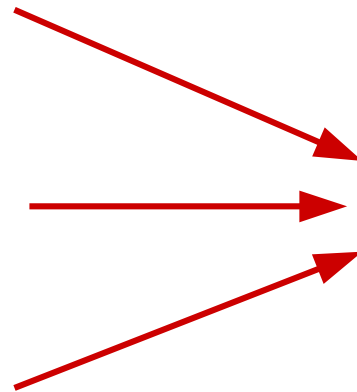
A musical score for two parts (treble and bass clefs) showing a sequence of notes. The notes are: Treble: G4, A4, B4, C5; Bass: D3, E3, F3, G3. The notes are grouped into chords: Treble 1: G4, A4, B4, C5; Treble 2: G4, A4, B4, C5; Treble 3: G4, A4, B4, C5; Treble 4: G4, A4, B4, C5; Bass: D3, E3, F3, G3.

Four Parts

Campion's method:

8	3	5
3	5	8

A musical score for four parts (three treble clefs and one bass clef) showing a sequence of notes. Red numbers are placed below the notes to indicate fingerings. The notes are: Treble 1: G4, A4, B4, C5; Treble 2: F4, G4, A4, B4; Treble 3: E4, F4, G4, A4; Bass: D3, E3, F3, G3.



A chord diagram showing three chords in the treble clef. Red arrows point to the notes with labels: "1st" points to the first note, "2nd" points to the second note, and "Root" points to the third note. The chords are: 1. G4, A4, B4; 2. F4, G4, A4; 3. E4, F4, G4.

**Cycle through
chord inversions!**

Drop, drop slow tears a 5

Phineas Fletcher
(1582-1650)

Orlando Gibbons
(1583-1625)

Soprano
Drop, drop, slow tears, And bathe those beau - teous

Alto I
Drop, drop, slow tears, And bathe those beau - teous

Alto II
Drop, drop, slow tears, And bathe those beau - teous

Tenor
Drop, drop, slow tears, And bathe those beau - teous

Bass
Drop, drop, slow tears, And bathe those beau - teous

Wilt thou unkind now leave me weeping

from MS Add. 17786-17791, British Library, London

transposed up major 3rd;
some tenor and bass passages switched

Robert Ramsey (d. 1644)
edition by Thomas Lloyd

The musical score is for a six-part setting of the song 'Wilt thou unkind now leave me weeping'. It is written in G major (one sharp) and 3/2 time. The score includes parts for Soprano I, Soprano II, Alto I, Alto II, Tenor, and Bass. The lyrics are: 'Wilt thou un-kind now leave me weep - ing, my life de-cay - ed, my life de-cay -'. The Soprano I and II parts have identical lyrics. The Alto I and II parts have identical lyrics. The Tenor part has identical lyrics. The Bass part has identical lyrics. The music is transposed up a major third from the original manuscript.

Soprano I
Wilt thou un-kind now leave me weep - ing, my life de-cay -

Soprano II
Wilt thou un-kind now leave me weep - ing, my life de-cay - ed,

Alto I
Wilt thou un-kind now leave me weep - ing, my life de-cay - ed, my life de-cay -

Alto II
Wilt thou un-kind now leave me weep - ing, my life de-cay - ed, my life de-cay -

Tenor
Wilt thou un-kind now leave me weep - ing, my life de-cay - ed,

Bass
Wilt thou un-kind now leave me weep - ing, my life de - cay -

Phyllis, I fain would die now, by Thomas Morley

63

S1
no, no, no, no, dear. Do not lan - guish, tem - per this sad - ness, for

S2
no, no, no, no, dear. Do not lan - guish, tem - per, tem - per this sad - ness, for

A1
no, no, no, no, dear. Do not lan - guish, tem - per, tem - per this sad - ness, for

A2
dear. Do not lan - guish, tem - per, tem - per this sad - ness,

T1
dear. Do not lan - guish, tem - per, tem - per this sad - ness,

T2
dear. Do not lan - guish, tem - per, tem - per this sad - ness,

B.
dear. Do not lan - guish, tem - per, tem - per this sad - ness,

Five, Six or Seven Parts

We can make another
three voices by using
Campion's method
BACKWARDS!

Forward	8 → 3
	3 → 5
	5 → 8
Reverse	8 → 5
	5 → 3
	3 → 8

Forward

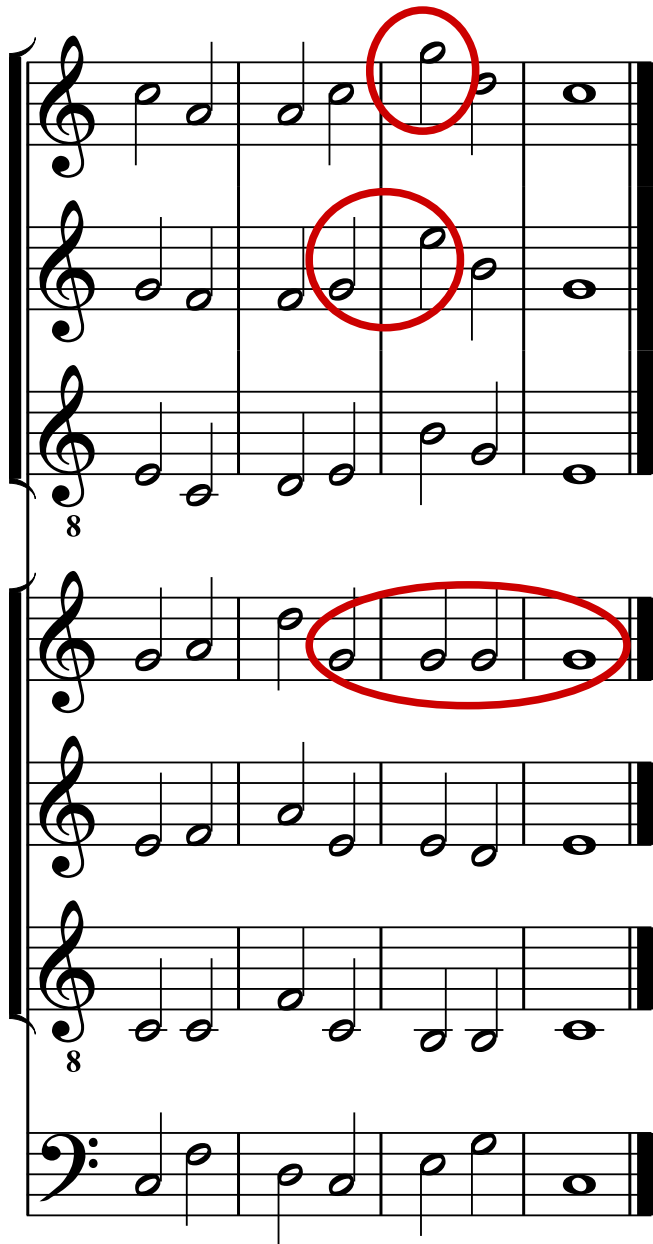
Reverse

The image displays two systems of musical notation, each consisting of three staves. The top system is labeled 'Forward' and the bottom system is labeled 'Reverse'. Each system shows a sequence of notes on a staff, illustrating the application of the methods described in the table. The notes are arranged in a way that demonstrates the forward and reverse processes of Campion's method.

Fixing Some Issues

A musical score consisting of six staves. The first four staves are grouped by a brace on the left and have an '8' below the first staff. The fifth and sixth staves are separate. The first staff has a red circle around a note in the third measure. The second staff has a red circle around a note in the second measure. The third staff has a red circle around a note in the second measure. The fourth staff has a red circle around a note in the second measure. The fifth staff has a red circle around a note in the second measure. The sixth staff has a red circle around a note in the second measure.

Fixing Some Issues



The image shows a musical score with seven staves. The first four staves are grouped together with a brace on the left. The fifth and sixth staves are also grouped with a brace. The seventh staff is a single bass clef staff. Red annotations highlight specific areas: two circles in the first two staves, one circle in the third staff, and one oval in the fifth staff.

1. Invert the interval.

2. Add a rest.

3. Switch with a voice on the same note.

Fixing Some Issues

A musical score consisting of six staves. The first two staves are circled in red, highlighting a specific interval. The third staff has a red oval around a group of notes. The fourth, fifth, and sixth staves show a different musical line.

1. Invert the interval.

2. Add a rest.

3. Switch with a voice on the same note.

The same musical score as on the left, but with corrections. The first two staves are circled in red. A red arrow points to a rest added in the second staff. A red 'X' is placed over the third staff, indicating a correction to the voice switching.

O Clap Your Hands, by Orlando Gibbons

6

Sop. ge - ther all ye peo - ple ye peo - ple. O

Sop. ge - ther all ye peo - ple. O sing un - to God

A. hands to - ge - ther all ye peo - ple. O sing un - to God with the

A. ge - ther all ye peo - ple. O sing un - to God

T. ge - ther all ye peo - ple, ye peo - ple. O

T. hands to - ge - ther all ye peo - ple, all ye peo - ple, O sing un - to God

B. ge - ther all ye peo - ple. O sing un - to God

B. hands to - ge - ther all ye peo - ple. O

Eight Parts

There are only 3 notes in the chord.

Must avoid parallel motion.



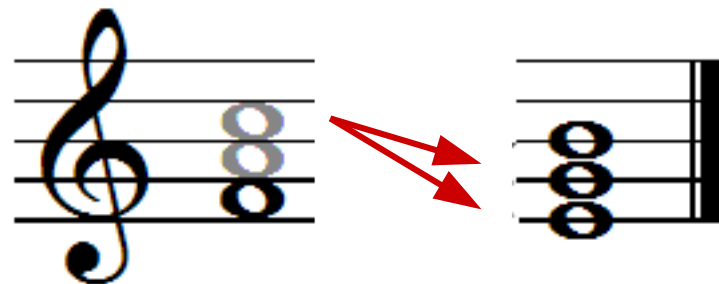
Campion's
method
gives us:

Root moves to Root / 3rd / 5th

Eight Parts

There are only 3 notes in the chord.

Must avoid parallel motion.



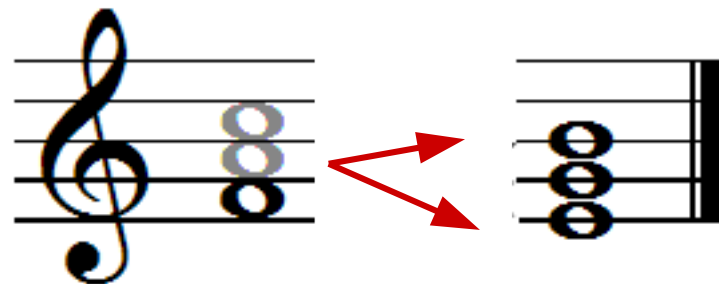
Campion's
method
gives us:

5th moves to Root / 3rd

Eight Parts

There are only 3 notes in the chord.

Must avoid parallel motion.



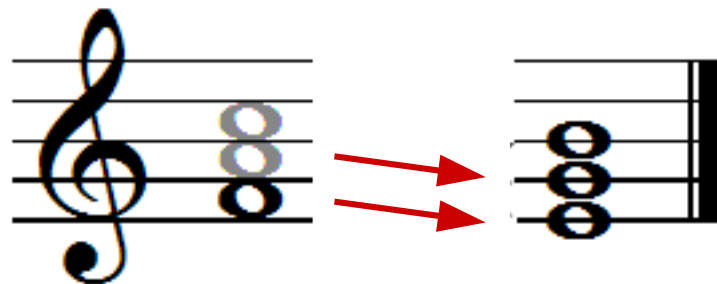
Campion's
method
gives us:

3rd moves to Root / 5th

Eight Parts

There are only 3 notes in the chord.

Must avoid parallel motion.



But parallel 3rds is okay!

Eight Parts

Using parallel 3rds gives us:

Forward	8 → 3
	3 → 5
	5 → 8
Reverse	8 → 5
	5 → 3
	3 → 8
Parallel 3rds	3 → 3
Bass	1 → 1

- 8 voices
- All singing in harmony
- Each doing their own thing
- No parallel 5ths or 8ves

Eight Parts

Using parallel 3rds gives us:

Forward	8 → 3
	3 → 5
	5 → 8
Reverse	8 → 5
	5 → 3
	3 → 8
Parallel 3rds	3 → 3
Bass	1 → 1

- 8 voices

- All singing in harmony

- Each doing their own thing

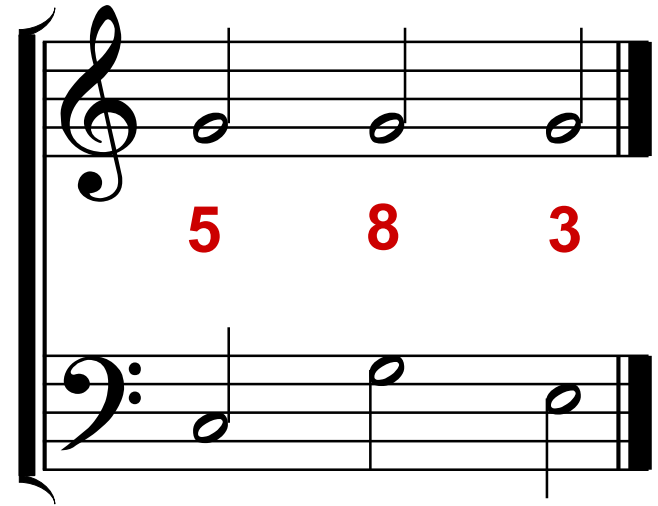
- No parallel 5ths or 8ves

However 3 voices all singing the 3rd all the time is too much of a good thing!

Eight Parts

What other options do we have?

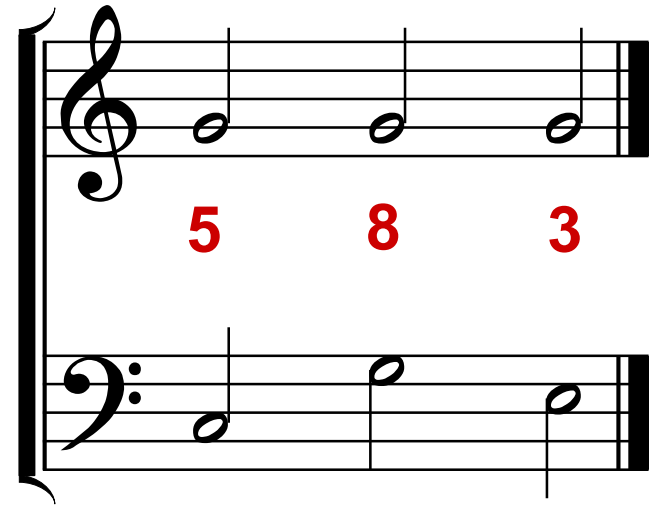
1. Don't move at all!



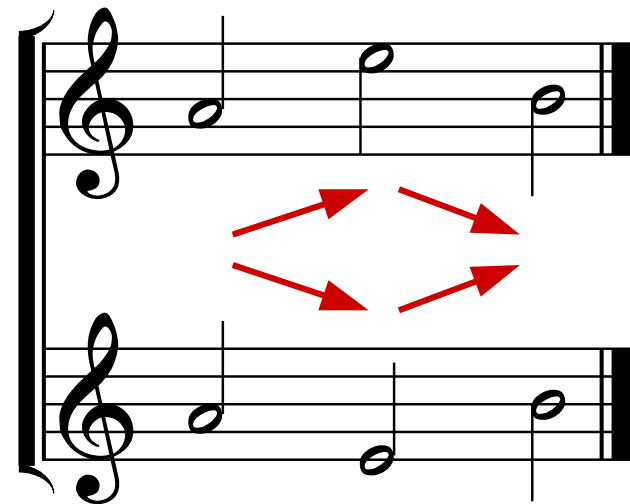
Eight Parts

What other options do we have?

1. Don't move at all!



2. Contrary motion.



The Eighth Part Table

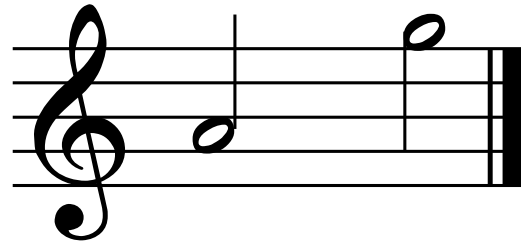
	Current interval		
Bass line movement	8	5	3
4 up or 5 down	<u>5</u> [8]	[5]	3 [3]
3 up or 6 down	[3]	<u>3</u>	3 <u>8</u> [5]
2 up or 7 down	[3]	[8]	3 [5]
Unison	<u>8</u> [5]	<u>5</u> [8]	<u>3</u>
2 down or 7 up	[5]	[3]	3 [8]
3 down or 6 up	<u>3</u>	[3]	3 <u>5</u> [8]
4 down or 5 up	[8]	<u>8</u> [5]	3 [3]

Key: Stationary / [Contrary] / Ordinary

Avoiding Bad Leaps

Most difficult to sing intervals are avoided by picking the closest note to the previous one.

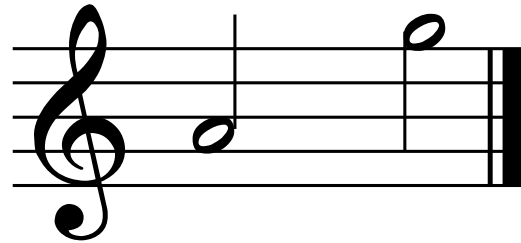
Don't do this:



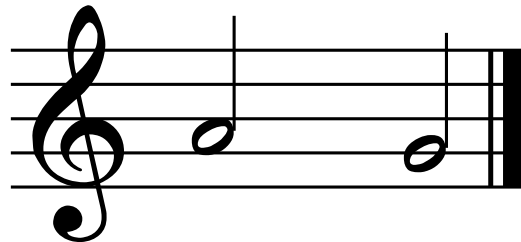
Avoiding Bad Leaps

Most difficult to sing intervals are avoided by picking the closest note to the previous one.

Don't do this:

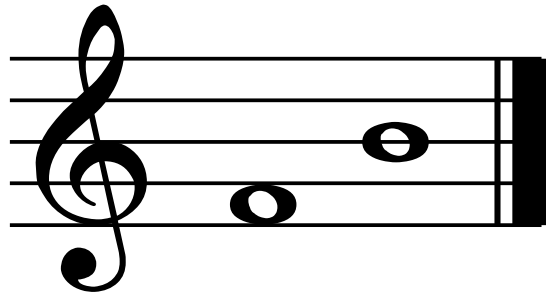


Do this:



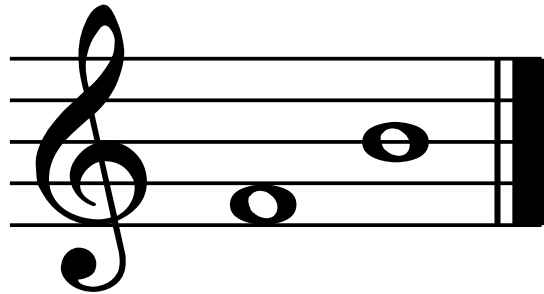
Avoiding Bad Leaps

This just leaves augmented and diminished intervals to worry about, especially the TRITONE.



Avoiding Bad Leaps

This just leaves augmented and diminished intervals to worry about, especially the TRITONE.



Not a nice person :(

Avoiding Bad Leaps

Bass goes up by	Options	Bass goes down by
Major 7th	none	minor 2nd
minor 7th	min to Maj	Major 2nd
Major 6th	Maj to min	minor 3rd
minor 6th	min to Maj	Major 3rd
Perfect 5th	min to min Maj to Maj	Perfect 4th
Perfect 4th	min to min Maj to Maj	Perfect 5th
Major 3rd	Maj to min	minor 6th
minor 3rd	min to Maj	Major 6th
Major 2nd	Maj to min	minor 7th
minor 2nd	none	Major 7th

Avoiding Bad Leaps

Another way of looking at it, the following chords are safe to be placed next to each other...
(assuming no sharps or flats in the key)

	Am	C	Dm	Em	F	G
Am	Y	Y	Y	Y	Y	Y
C	Y	Y	Y	Y	Y	Y
Dm	Y	Y	Y		Y	
Em	Y	Y		Y		Y
F	Y	Y	Y		Y	
G	Y	Y		Y		Y

(B diminished has a tritone, so best to avoid it.)

Avoiding Bad Leaps

But what if we really want to put incompatible chords next to each other?

- 1. Add a rest to avoid the tritone leap.**
- 2. Substitute an unused option from the *Eighth Part* table.**

Eight Parts

Forward

Three staves of musical notation in treble clef. The first staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The second staff contains: G4, A4, B4, C5, a whole rest, B4, A4, G4. The third staff contains: G4, A4, B4, C5, B4, A4, G4. The system concludes with a double bar line.

Reverse

Three staves of musical notation in treble clef. The first staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The second staff contains: G4, A4, B4, C5, B4, A4, G4. The third staff contains: G4, A4, B4, C5, B4, A4, G4. The system concludes with a double bar line.

Eighth Pt

One staff of musical notation in bass clef. The notes are: G3, A3, B3, C4, B3, A3, G3. The system concludes with a double bar line.

Bass

One staff of musical notation in bass clef. The notes are: G3, A3, B3, C4, B3, A3, G3. The system concludes with a double bar line.

Eight Parts

Add passing tones.
Tie some notes.

Forward

Reverse

Eighth Pt

Bass



ANGELUS AD PASTORES, by Hans Leo Hassler

The musical score is arranged in a system of ten staves. The vocal parts are labeled on the left as S I, S II, A I, T I, S III, A II, T II, Bar, and B. Each staff contains a vocal line with lyrics underneath. The lyrics are: "al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu -". The music is in a single system with a common time signature and a key signature of one flat. The vocal parts are written in treble clef, while the bass part (B) is in bass clef. The Baritone part (Bar) is also in treble clef. The lyrics are: "al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu -".

Laetatus sum

By Tomás Luis de Victoria

152

C. I
- men, sae - cu - lo - rum. A - - - men.

C. II
- men, sae - cu - lo - rum. A - - - men.

A. I
- men, sae - cu - lo - rum. A - - - men, A - men.

T. I
- men, sae - cu - lo - rum. A - - - men.

C. III
lo - rum. A - men, A - - - - - men.

A. II
- men, sae - cu - lo - rum. A - men. A - - - - - men.

T. II
A - men, A - men, A - men, A - - - - - men.

B. II
- men, sae - cu - lo - rum. A - men.

C. IV
sae - cu - lo - rum. A - - - - - men.

A. III
men, sae - cu - lo - rum, A - men, A - - - - - men, A - men.

T. III
men, A - men, sae - cu - lo - rum. A - men, A - - - - - men.

B. II
sae - cu - lo - rum. A - men, A - - - - - men.

Nine to Twelve Parts

	Current interval		
Bass line movement	8	5	3
4 up or 5 down	<u>5</u> [8]	[5]	3 [3]
3 up or 6 down	[3]	<u>3</u>	3 <u>8</u> [5]
2 up or 7 down	[3]	[8]	3 [5]
Unison	<u>8</u> [5]	<u>5</u> [8]	<u>3</u>
2 down or 7 up	[5]	[3]	3 [8]
3 down or 6 up	<u>3</u>	[3]	3 <u>5</u> [8]
4 down or 5 up	[8]	<u>8</u> [5]	3 [3]

Key: Stationary / [Contrary] / Ordinary

Nine to Twelve Parts

Careful examination of the Eighth Part table reveals that for any movement by the Bass, there are in fact four or five options.

This makes it possible to use this method as an aid to writing music for up to as many as twelve parts.

The biggest problem in so doing is that when the Bass moves by a 4th or 5th, a contrary 8ve and 5th cannot both be used. That would cause the additional two parts to make a parallel 5th.

Instead, a rest would have to be substituted in one of the parts.

OMNES GENTES, PLAUDITE MANIBUS

à 16 voci.

Giovanni GABRIELI
(ca. 1550 - 1612)

The musical score is arranged in 16 staves, each with a specific instrument or voice part. The parts are: Canto Cornetto, Alto Cornetto, Quinto Cornetto, Tenore Voce, Decimo Voce, Nono Trombon, Nono Trombon, Decimo Trombon, Undecimo Cappella, Duodecimo Cappella, Undecimo Cappella, Duodecimo Cappella, Settimo Voce, Ottavo Trombon, Sesto Trombon, and Basso Trombon. The lyrics are: Om - nes gen - tes, plau - di - te, Om - nes gen - tes, plau - di - te, Om - nes gen - tes, plau - di - te, Om - nes gen - tes, plau - di - te, Om - nes gen - tes, plau - di - te, Om - nes gen - tes, plau - di - te, Om - nes gen - tes, plau - di - te, Om - nes gen - tes, plau - di - te, Om - nes gen - tes, plau - di - te, Om - nes gen - tes, plau - di - te, Om - nes gen - tes, plau - di - te, Om - nes gen - tes, plau - di - te, Om - nes gen - tes, plau - di - te.

Congratulami ni mihi omnes

By Hans Leo
Hassler

18 Voices!

66

men-tum, vi - di Do - mi - num, vi - di Do - - mi - num.
men-tum, vi - di Do - mi - num, vi - di Do - mi - num.
men-tum, vi - di Do - mi - num, vi - di Do - - - mi - num.
men-tum vi - di Do - mi - num, vi - di Do - mi - num.
vi - di Do - mi - num, vi - di Do - mi - num.
vi - di Do - mi - num, vi - di Do - mi - num.
vi - di Do - mi - num, vi - di Do - mi - num.
vi - di Do - mi - num, vi - di Do - mi - num.
vi - di Do - mi - num, vi - di Do - mi - num.
ad mo - nu - men - tum vi - di Do - mi - num, vi - di Do - mi - num.
ad mo - nu - men - tum vi - di Do - mi - num, vi - di Do - mi - num.
ad mo - nu - men - tum, vi - di Do - mi - num, vi - di Do - mi - num.
ad mo - nu - men - tum, vi - di Do - mi - num, vi - di Do - mi - num.
vi - di Do - mi - num, vi - di Do - mi - num.
vi - di Do - mi - num, vi - di Do - mi - num.
vi - di Do - mi - num, vi - di Do - mi - num.
vi - di Do - mi - num, vi - di Do - mi - num.
vi - di Do - mi - num, vi - di Do - mi - num.
vi - di Do - mi - num, vi - di Do - mi - num.

Laudate Dominum

By Jakob Händl

24 voices!

29

C. I
om - nis spi - ri - tus lau - det Do - mi - nam

C. II
om - nis spi - ri - tus lau - det Do - mi - nam, Do - mi - nam

A. I
om - nis spi - ri - tus lau - det Do - mi - nam, Do - mi - nam

A. II
om - nis spi - ri - tus lau - det Do - mi - nam, Do - mi - nam

T.
om - nis spi - ri - tus lau - det Do - mi - nam, Do - mi - nam

B.
om - nis spi - ri - tus lau - det Do - mi - nam, lau - det Do - mi - nam

C. I
om - nis spi - ri - tus lau - det Do - mi - nam

C. II
om - nis spi - ri - tus lau - det Do - mi - nam, Do - mi - nam

A. I
om - nis spi - ri - tus lau - det Do - mi - nam

A. II
om - nis spi - ri - tus lau - det Do - mi - nam, Do - mi - nam

T.
om - nis spi - ri - tus lau - det, lau - det Do - mi - nam

B.
om - nis spi - ri - tus lau - det Do - mi - nam

B.
om - nis spi - ri - tus lau - det Do - mi - nam

C.
om - nis, om - nis spi - ri - tus lau - det Do - mi - nam

A. I
om - nis, om - nis spi - ri - tus lau - det Do - mi - nam

A. II
om - nis spi - ri - tus lau - det Do - mi - nam, Do - mi - nam

T.
om - nis, om - nis spi - ri - tus lau - det Do - mi - nam

B.
om - nis spi - ri - tus, om - nis spi - ri - tus lau - det Do - mi - nam

B.
om - nis, om - nis spi - ri - tus lau - det Do - mi - nam

C.
om - nis spi - ri - tus lau - det Do - mi - nam, Do - mi - nam

A.
om - nis spi - ri - tus lau - det, Do - mi - nam, Do - mi - nam

T.
om - nis spi - ri - tus lau - det Do - mi - nam, lau - det Do - mi - nam

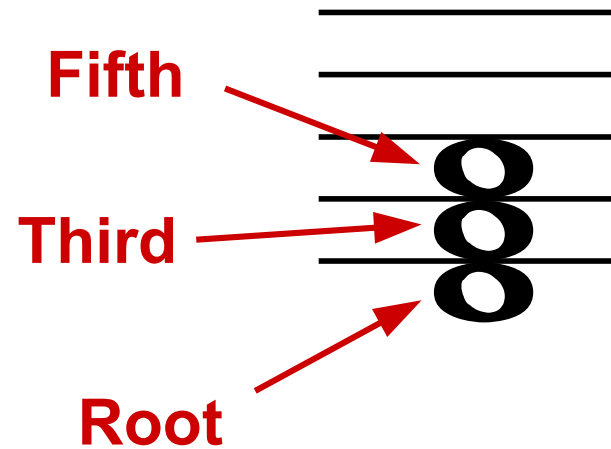
T.
om - nis spi - ri - tus lau - det Do - mi - nam, lau - det Do - mi - nam

B.
om - nis spi - ri - tus lau - det Do - mi - nam, Do - mi - nam

B.
om - nis spi - ri - tus lau - det Do - mi - nam

Even More Parts!

There are **ONLY THREE NOTES** in a chord!



Even More Parts!

1. Use rests to split a melody between voices.

The image displays three staves of music in treble clef, illustrating how a single melody can be divided into three parts using rests. The original melody is shown on the top staff. Red brackets below the first and second staves indicate that the first two notes of the melody are assigned to the first voice, and the next two notes are assigned to the second voice. The third staff shows the third voice, which begins with a rest for the first two notes, then plays the final two notes of the melody. Red arrows on the left point from the original melody to the three new parts.

Even More Parts!

2. Have as many parts as possible to be on stationary notes, thereby not causing parallel motion.



Even More Parts!

3. Use syncopation to avoid moving in parallel.

The image displays three staves of musical notation. The top staff is in treble clef and contains four quarter notes: G4, A4, B4, and C5. The middle staff is also in treble clef and contains four measures. The first measure has a quarter note G4. The second measure has a quarter note A4 with a suspension mark (a vertical line with a flag) above it. The third measure has a quarter note B4 with a suspension mark above it. The fourth measure has a quarter note C5. The bottom staff is in bass clef and contains four quarter notes: G3, F3, E3, and D3.

a)

b)

c)

a) Suspension

b) Rest on the beat

c) Stationary note

Spem in alium

By Thomas Tallis

40 voices!

The image displays a page of a musical score for the piece "Spem in alium" by Thomas Tallis. The score is written for 40 voices, organized into eight systems, each labeled with a Roman numeral from I to VIII on the left margin. Each system contains two staves of music, with the upper staff representing the vocal line and the lower staff representing the basso continuo line. The lyrics, written in Latin, are placed below the vocal staves. The music is in a simple, homophonic style characteristic of the English Renaissance. The page number "222" is visible in the top left corner.

Alessandro Striggio
even wrote a
60 part piece:
“Missa sopra
Ecco sì beato
giorno”

In Summary

- 1. Start with the Bass part.**
- 2. Use Champion's method.**
- 3. Then Champion's method backwards.**
- 4. Eighth Part Table:**
 - Parallel 3rds,**
 - Contrary Leaps,**
 - Stationary Notes shared between chords.**
- 5. Share melodies between voices using Rests.**
- 6. If there's time, move to a Stationary Note.**
- 7. Syncopation / Suspensions.**
- 8. Fix melodies by swapping parts that share a note.**
- 9. Decorate using Passing Notes and Tied Notes.**
- 10. Any remaining problems: insert a Rest.**

And that's how massive 16thC polyphony works!

Thank you for listening.

Master Crispin Sexi, OL

crispin.sexi@protonmail.com

<http://aelflaed.homemail.com.au/doco/eightpart.html>