

3. Delovni list

Podvajanje terce se pojavlja redko, in to predvsem pri molovih kvintakordih. Upravičeno je za nasprotnim, navadno postopnim gibanjem glasov, ki prinašata tako podvojitev:

18. L. Lechner: *Deutsche Sprüche von Leben und Tod*

Wenn sich er- schwin- get das

19. E. de Cavalieri: *La rappresentazione*

O gran stu- po- re ! O gra-ve-er- ro-
O welch Er- schre- cken. o schwerer Irr-

SEKSTAKORDI

so ob kvintakordih (če izvzamemo zadržane oz. kadenčne kvartseksakorde) v tem obdobju edina še uprabljana oblika akordov. V naslednjih primerih iz Lassovih del lahko opazimo prehajalni in menjalni sekstakord na gibajočem basu

20 - 25. O. di Lasso: *Matona mia cara*

64
don, Don, don, don, di-ri-di-ri, don, don, don, don.
don, Don, don, don, di-ri-di-ri, don, don, don, don.
don, Don, don, don, di-ri-di-ri, don, don, don, don, don.
don, Don, don, don, di-ri-di-ri, don, don, don.

21.

70
tan - te bel - le ra - son,
tan - te bel - - le ra - son,
8 tan - te bel - le ra - son,
tan - te bel - le ra - son,

Gre za sekstakorde, uvedene in zapuščene brez skokov. Tudi pri ostalih pojavljanjih sekstakordov skoki nastopajo redko, če že – navadno v enem samem glasu. Srečamo lahko tudi sekstakord, ki nastane zaradi prehoda, echappeeja in prehitka (anticipacije) sekste po kvinti kvintakorda:

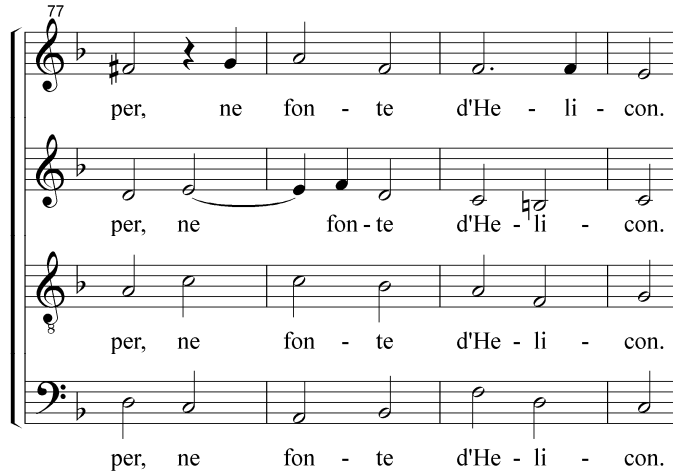
22.

96
tron, Mi fic-car tut-ta not-te,
tron, Mi fic-car tut - ta not-te, ur - tar,
8 tron, Mi fic-car tut-ta not-te, ur - tar,
tron, Mi fic-car tut-ta not-te,

23.

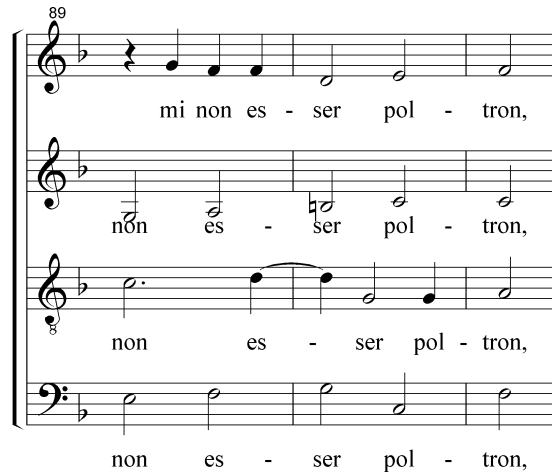
44
zar con le fal-con,
zar con le fal-con,
8 caz-zar con le fal-con,
caz-zar con le fal-con,

24.

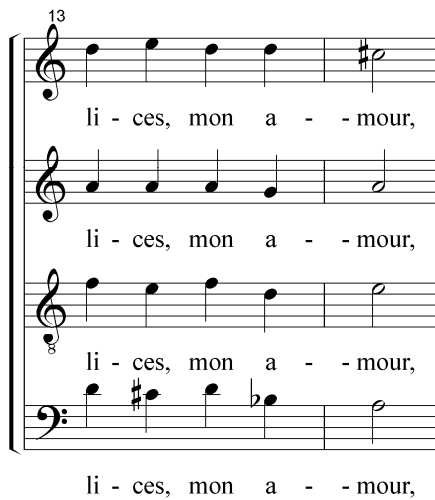


77
per, ne fon - te d'He - li - con.
per, ne fon - te d'He - li - con.
per, ne fon - te d'He - li - con.
per, ne fon - te d'He - li - con.

25.



89
mi non es - ser pol - tron,
non es - ser pol - tron,
non es - ser pol - tron,
non es - ser pol - tron,

26. O. di Lasso: *Bonjour mon coeur*


13
li - ces, mon a - - mour,
li - ces, mon a - - mour,
li - ces, mon a - - mour,
li - ces, mon a - - mour,

V primeru št. 26 lahko opazimo še en menjalni sekstakord, drugi pa nastopa v (frigijski) klavzuli. Podobnega ponuja še klavzula primera št. 24. V obeh zadnjih primerih gre seveda za značilno kadenciranje tedanjega časa. Spodnja primera ponujata še nekaj zgoraj že omenjenih sekstakordov.

27. O. di Lasso: *Audite nova!*

4

fei - ste ga - ga Gans,

fei - ste ga - ga Gans,

fei - ste ga - ga Gans,

fei - ste ga - ga Gans,

28. O. di Lasso: *Audite nova!*

11

Gans, die hat ein lan - - gen,

Gans, die hat ein lan - - gen,

Gans, die hat ein lan - - gen,

Gans, die hat ein lan - - gen,

Opazujmo še sekstakorde v spodnjih primerih:

29. J. Gallus: *Ecce quomodo moritur iustus*

a fa- ci- e in- i- qui- ta- tis sub- la- tus est

30. G. P. da Palestrina: *Stabat mater*

Sta- bat ma- ter do- lo- ro- sa cu- jus a- ni- ma- ge- men- tem,

E- ja ma- ter, fons a- mo- ris me sen- ti- re vim do-

lo- ris fac, ut te- cum lu- geam.

Vaje

Dopolnite glasove v naslednjem odlomku, smiselno naj se pojavi tudi pet sekstakordov:

31. O. di Lasso: *Audite nova!*

Exercise 31 consists of two systems of musical notation. The first system starts at measure 52 and the second at measure 57. Each system contains a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The exercise is designed for harmonic completion, with some notes in the vocal line and piano accompaniment being missing or obscured by a large bracket, indicating where the student should complete the harmony.

32. I. Gallus: *Duo Seraphim*

Exercise 32 consists of a single system of musical notation with a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The exercise is designed for harmonic completion, with some notes in the vocal line and piano accompaniment being missing or obscured by a large bracket, indicating where the student should complete the harmony.

33. I. Gallus: *Super solium David*

Exercise 33 consists of two systems of musical notation. The first system starts at measure 7 and the second at measure 14. Each system contains a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The exercise is designed for harmonic completion, with some notes in the vocal line and piano accompaniment being missing or obscured by a large bracket, indicating where the student should complete the harmony.