

## EJEMPLOS MUSICALES

- Johann Mattheson; *Der vollkommene Capellmeister*; Hamburgo, 1739 (Under 1941: 68).

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have a key signature of one flat. Measures 11 and 12 are shown, separated by a vertical bar line. Measure 11 consists of six eighth-note chords: G major (G-B-D), C major (C-E-G), F major (F-A-C), B major (B-D-F#), E major (E-G-B), and A major (A-C-E). Measure 12 begins with a half note G4 followed by a half note C4. The score is in common time.

- <sup>2</sup> Heinrich Schütz; "Nun komm, der Heiden Heiland", *Kleine geistliche Concerfe* (1636) (Buelow 1980: 796).

Palilogia

S 1

Nun komm, der Heilige Geist  
Polyptoton

S 2

Nun komm, der Heilige Geist

B 1

Nun komm, der Heilige Geist  
Polyptoton

B 2

Nun komm, der Heilige Geist

BC

Anaphora (Thuringus)

3. Vogt Mauritius; *Conclave Thesauri Magnae Artis Musicae*, Praga, 1719 (Unger 1941: 68).

<sup>7</sup> John Dowland; "Sorrow sorrow stay"; *The second Booke of Songs* (1600) (Toft 1984: 195).



Ensis periodi

Principium alterius



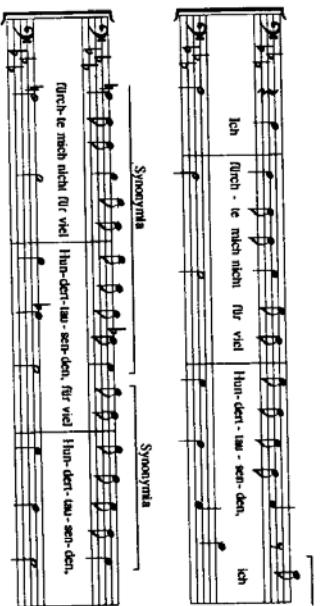
Base

Congratulation

<sup>5</sup>. John Dowland: "Sorrow sorrow stay"; *The second Booke of Songs* (1600) (Toft 1984: 194).



6. Heinrich Schütz; "Ich liege und schlafe", *Kleine geistliche Concerte* (1636) (Buelow 1980: 796).

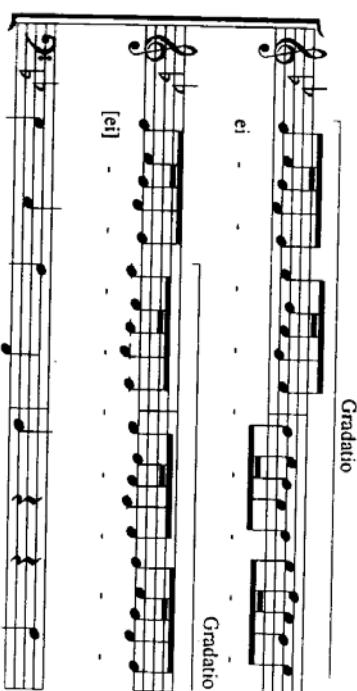


### Synonymia

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<sup>9</sup> Johann Sebastian Bach; "Wir eilen mit schachen doch emsigen Schritten"; Cantata 78 *Iesu der du meine Seele* (Buelow 1980: 795).

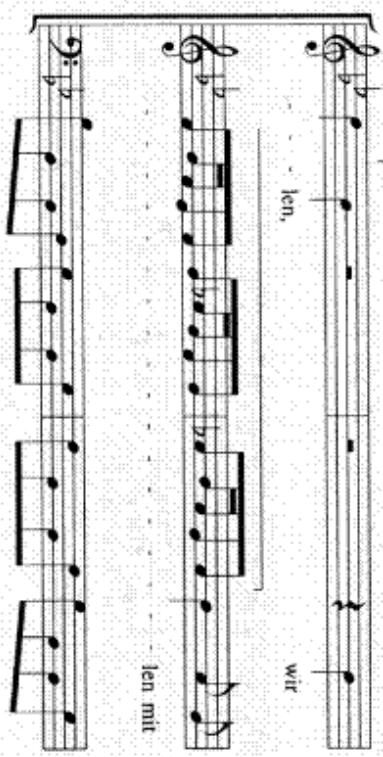


Gradatio

Gradatio

210

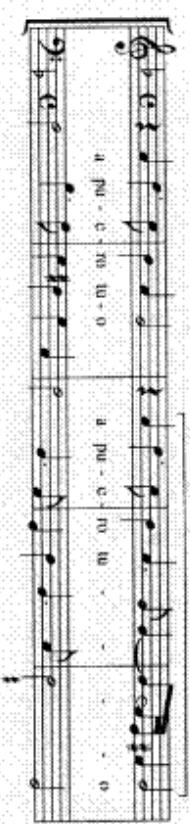
12. Johann Sebastian Bach; *El Sermon de la montaña* (Bukofzer 1939-40: 13-14).



10. John Dowland; "Cease these false sports"; *A Pilgrimes Solace* (1612) (Toft 1984: 195).



11. Ludovico Viadana; "Exaudi me", *Cento concerti ecclesiastici* (1602) (Buelow 1980: 796).



13. Johann Sebastian Bach; Cantata 31 *Der Himmel lacht, die Erde jubilaret* (Buelow 1980: 799).

Anaphasis

So sic - he denn, da gott er gehn ne See - ke, mit Chri - sto geist lich auf!

sen dum wie ihr messi wird man auch wieder mes

4 6 6 7 6 5 7 6 4 5 7 6 4 2

14. Johann Sebastian Bach; "Knirscht das Sünderherz entzwei", *La Pasión según San Mateo* (Herreweghe 1985: 19).

15. Johann Sebastian Bach; "Sehet, Jesus, hat die Hand", *La Pasión según San Mateo* (Herreweghe 1985: 19).

16. Giacomo Carissimi; "Miserunt ergo sortem", *Jonas* (Buelow 1980: 799).

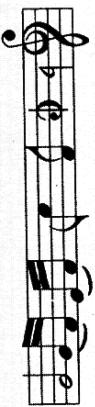
Catabasis

17. John Dowland; "Sorrow sorrow stay"; *The second Booke of Songs* (1600) (Toft 1984: 195).

18. Johann Sebastian Bach; Cantata 131 *Aus der Tiefe rufe ich, Herr, zu dir* (Buelow 1980: 799).

19. Johann Sebastian Bach; "Acht nun ist mein", *La Pasión según San Mateo* (Herreweghe 1985: 20).

20. Henry Purcell; *King Arthur* (Farnsworth 1990: 92).



this way, this way bent

21. Johann Sebastian Bach; Cantata 131 *Aus der Tiefe rufe ich, Herr, zu dir* (Jacobson 1980: 70).



hof - fe



Fle-hens, auf die Stim-me mei-nes Fle - - [hens.]

22. Emilio de' Cavalieri; *Rappresentazione di Anima et di Corpo* (Buelow 1980: 799).

ANIMA  
mail mon-dan pia-cer l'huom sag-gio fug - ge? fug - ge?

25. Claudio Monteverdi; "Il Combatimento di Tacredi et Clorinda"; *Madrigali guerrieri et amorosi* (1638).

forte piano for: pia:  
Mein Gott, wie lang, ach tan - ge  
Ah! vi-ta ah! co-no-seen - za Non mo-ri

23. Heinrich Schütz; *La Pasión según San Mateo* (Buelow 1980: 799).

26. John Dowland; "In darkness let mee dwell"; *A Musicall Banquet* (1610) (Toft 1984: 193).

bin ichs, bin ichs?

24. Johann Sebastian Bach; Cantata 155 *Mein Gott, wie lang, ach lange* (Buelow 1980: 798).

bin ichs, bin ichs, bin ichs?  
bin ichs, bin ichs, bin ichs?

27. Heinrich Schütz; *O quam pīlhra es* (Palisca 1968: 97).

Quasi-transitus  
Prolongatio Satus duriusculus  
Anticipatio tr. Mora  
Superjectio  
Ca-pil - - - - li u - i si cui gre - ges ca - pra(tum)  
Versión hipotética sin figuras

28. Claudio Monteverdi; *Ohimè dov'è il mio ben* (Federhofer 1989: 119).

Dun - que dun - que dun - quaha po-ua - io sol  
dun - que, dun - quaha po-ua - io sol

29. Claudio Monteverdi; *L'Orfeo* (Federhofer 1989: 120).

o - saa me stes - sa o - ve m'as-con - do  
- rò vi - taal mio do - lor con-for - me.

30. Claudio Monteverdi; *L'Orfeo* (Federhofer 1989: 120).

32. Johann Sebastian Bach; *El Clave Bien Temperado* BWV 855ii (Williams 1983: 339).

che min ac-ciu-no te che mi-nuc-ia-no w díal - - - - ru - i - ne.

33. Johann Sebastian Bach; Cantata 23 *Du wahrer Gott und Davids Sohn* (Buelow 1980: 798).

Passus duriusculus  
er - barm' dich mein, er - barm'  
Passus duriusculus

34. Sin referencia (Bukofzer 1939-40: 11).

A musical score for soprano voice. The first line contains the lyrics "mi-se-re-re" and "mi-se-re-re" followed by a fermata. The second line contains the lyrics "no-bis". The music consists of a single melodic line on a staff with a key signature of one sharp (F#), a common time signature, and a soprano vocal range.

35. Johann Sebastian Bach; *La Pasión según San Juan* (Bukofizer 1939-40; 11).



36. Johann Sebastian Bach; *La Pasión según San Juan* (Bukofzer 1939-40: 10-11).



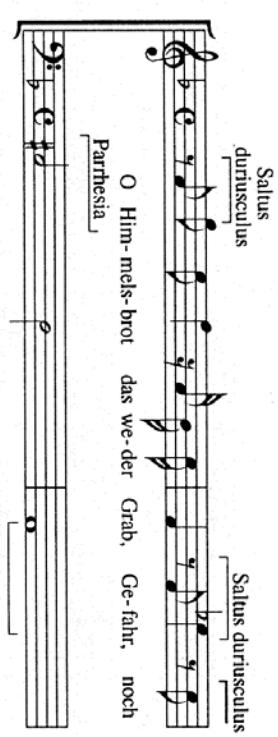
ein Ue - bel tä - ter

37. Johann Sebastian Bach; *La Passion segun San Juan* (Bukofzer 1939-40: 10-11).

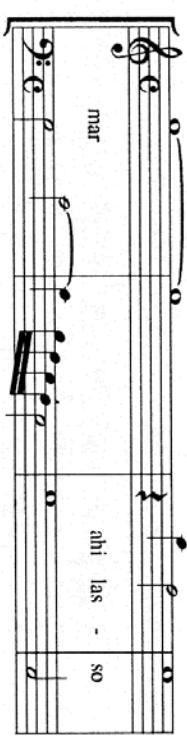


The musical score consists of two staves of music. The top staff uses soprano C-clef, and the bottom staff uses bass F-clef. The lyrics are written below the notes in both German and Latin. The German lyrics are: "Wer - ne will ich - mich be - gre - men Kreuz - und Herr - cher". The Latin lyrics are: "an - zu neh - men trink eth - dem Hes - land nach". The music includes various note values (eighth and sixteenth notes) and rests, with a key signature of one sharp (F#) and a common time signature.

39. Johann Sebastian Bach; Cantata 1 *Wie schön leuchten der Morgenster* (Buelow 1980: 798).

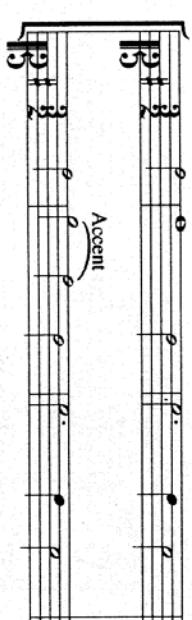


40. Claudio Monteverdi; *Cruda Amarilli* (Federhofer 1989: 114).



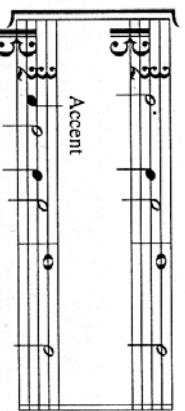
(D'a-) mar ahi - - - - so

<sup>38.</sup> Johann Sebastian Bach, *Germe will ich, La Pasión según San Mateo* (Herreweghe 1985: 20).

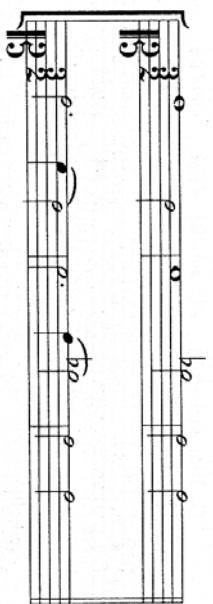


A musical score page featuring a single staff with six measures of music. The lyrics are: Göt - ne will ich mich be - gie - men Kreuz - und Her - cher.

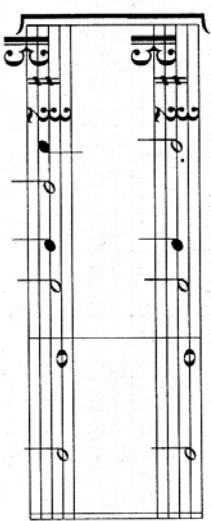
45. Johann Sebastian Bach; Cantata 131 *Aus der Tiefe rufe ich, Herr, zu dir* (Jacobson 1980: 72).



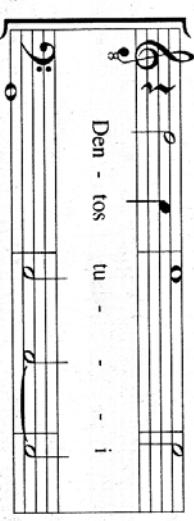
Accent



42. Johann Gottfried Walther; *Musikalischs Lexicon, oder Musicalische Bibliothec*; Leipzig; 1732 (Neumann 1967: 321).



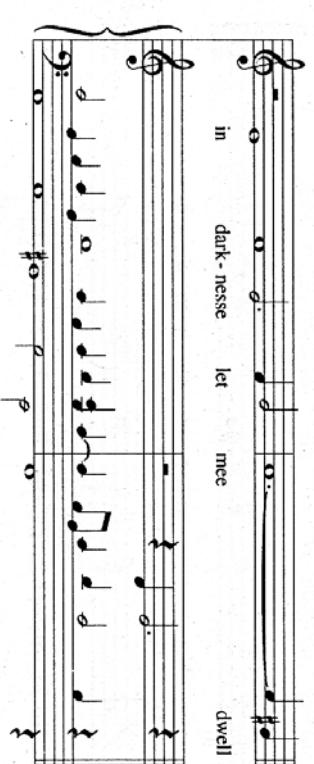
43. Heinrich Schütz; *O quam pilchra es* (Palisca 1968: 98).



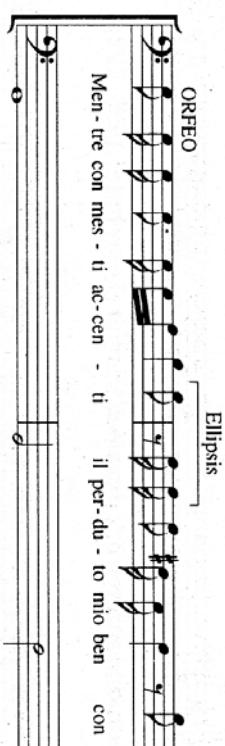
44. Johann Sebastian Bach; Cantata 131 *Aus der Tiefe rufe ich, Herr, zu dir* (Jacobson 1980: 69).



46. John Dowland; "In darkness let mee dwell"; *A Muscall Banquet* (1610) (Toft 1984: 197).



47. Jacopo Peri; *Euridice* (Buelow 1980: 797).



48. Claudio Monteverdi; *L'Orfeo* (Federhofer 1989: 113).

