

# EJEMPLOS MUSICALES

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



2. Heinrich Schütz; "Nun komm, der Heiden Heiland", *Kleine geistliche  
Concerte* (1636) (Buelow 1980: 796).

Score for Heinrich Schütz's "Nun komm, der Heiden Heiland". The score includes five parts: Soprano 1 (S1), Soprano 2 (S2), Bass 1 (B1), Bass 2 (B2), and Cello (C). The lyrics are: "Nun komm, der Heiden, nun komm, der Heiden, nun komm, der Heiden, nun komm, der Heiden." The score is annotated with several rhetorical devices: "Rhypton" is indicated by a diagonal line between S1 and S2, and between B1 and B2; "Palilogia" is indicated by brackets above S1 and B1; "Anaphora (Thuringus)" is indicated by a bracket above the C part.

Continuation of the score for Heinrich Schütz's "Nun komm, der Heiden Heiland". The parts are Soprano 1 (S1), Soprano 2 (S2), Bass 1 (B1), Bass 2 (B2), and Cello (C). The lyrics are: "Heiden, nun komm, der Heiden, nun komm, der Heiden, der Heiden, nun komm, der Heiden, der Heiden, nun komm, der Heiden, der Heiden." The score is annotated with "Palilogia" indicated by brackets above S1 and S2, and "Paronomasia" indicated by a bracket above B2.

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

Finis periodi      Principium alterius

4. Johann Matheson: *Der vollkommene Capellmeister*; Hamburgo, 1739 (Lennenberg 1958: 203).

Base      Configuración

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

mark me not to end-lesse paine      mark me not to end-lesse paine

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

Ich (ruh) - te mich nicht (für viel) Hun-der-tau-sen-den, Ich (ruh) - te mich nicht (für viel) Hun-der-tau-sen-den, Ich

Synonyma      Synonyma

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

downe and a-rise      downe and a-rise

8. John Dowland: "In darkness let mee dwell"; *A Musicall Banquet* (1610) (Toft 1984: 195).

O Let me In-ving die O let me In-ving let me

9. Johann Sebastian Bach: "Wir eilen mit schwachen doch emsigen Schritten"; *Cantata 78 Jesu der du meine Seele* (Buelow 1980: 795).

ei - - - - - Gradatio Gradatio

[ei]

len, wir len mit

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

old rise to the sun, rise to the sun, rise to the sun, rise to the sun

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

So sie - he denn, du got - te - er - geh - ne See - le, mit Chri - sto geist - lich auf!

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

Denn wie ihr musst wird man euch wider mess

sen denn wie ihr musst wird man euch wider mess

sen

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

So sie - he denn, du got - te - er - geh - ne See - le, mit Chri - sto geist - lich auf!



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

Musical notation for Henry Purcell's *King Arthur*, showing a single melodic line in treble clef with a key signature of one flat and a common time signature.

this way, this way bent

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

Musical notation for Johann Sebastian Bach's Cantata 131, showing a single melodic line in bass clef with a key signature of one flat and a common time signature.

hof - - - - - fe

Musical notation for Emilio de' Cavalieri's *Rappresentazione di Anima et di Corpo*, showing a single melodic line in treble clef with a key signature of one flat and a common time signature.

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

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

Musical notation for Emilio de' Cavalieri's *Rappresentazione di Anima et di Corpo*, showing two staves: the upper staff is labeled 'ANIMA' and the lower staff is labeled 'Fuga'. The key signature is one flat and the time signature is common time.

A - - - - - mai mon - dan piá - cer l'huom sag - giób fug - ge? fug - ge?

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

Musical notation for Heinrich Schütz's *La Pasión según San Mateo*, showing four staves of vocal parts. The first two staves are labeled 'Interrogatio' and the last two are labeled 'Fuga'. The key signature is one flat and the time signature is common time.

Herr, bin ichs? Herr, bin ichs?

Herr, bin ichs? Herr, bin ichs?

Herr, bin ichs, Herr, bin ichs,

Herr, bin ichs, Herr, bin ichs,

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

Musical notation for Johann Sebastian Bach's Cantata 155, showing four staves of vocal parts. The key signature is one flat and the time signature is common time.

bin ichs, bin ichs, bin ichs?

ichs, bin ichs, bin ichs?

ichs, bin ichs, bin ichs?

bin ichs, bin ichs?

Musical notation for Claudio Monteverdi's *Il Combattimento di Taceudi et Clorinda*, showing two staves of vocal parts. The upper staff is labeled 'Exclamatio' and the lower staff is labeled 'Mein Gott, wie lang, ach tan - ge'. The key signature is one flat and the time signature is common time.

Mein Gott, wie lang, ach tan - ge

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

Musical notation for Claudio Monteverdi's *Madrigali guerrieri et amorosi*, showing two staves of vocal parts. The upper staff is labeled 'for: piano' and the lower staff is labeled 'for: pia:'. The key signature is one flat and the time signature is common time.

Ahi vil - ta ahi co - no - scen - za Non mo - ri

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

Musical notation for John Dowland's *A Musicall Banquet*, showing two staves of vocal parts. The upper staff is labeled 'hell - ich hell - ich' and the lower staff is labeled 'Jer - ring sounds'. The key signature is one flat and the time signature is common time.

hell - ich hell - ich Jer - ring sounds



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

mi - se - re, mi - se - re, mi - se - re no - bis

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

und wei - ne - te

4 6 5 7b 6 - 6h 7b 6 4 5 6 5b 4 6

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

ein Ue - bel tä - ter

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

zu - schie - ben

38. Johann Sebastian Bach; "Gerne will ich", *La Pasión según San Mateo* (Herweghe 1985: 20).

Ger - ne will ich mich be - gne - men Kreuz - und Her - cher

an - zu nach - meh - trink och - dein Hes - hand nach

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

Salvus duriusculus

O Him - mels - brot das we - der Grab, Ge - fahrt, noch

Salvus duriusculus

Parthesia

Tod aus un - tern Her - zen rei - ssen.

Parthesia Parthesia

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

mar ahilas

(Da-) mar ahilas - so

41. Johann Gottfried Walther; *Musicalisches Lexicon, oder Musicischste Bibliothec*, Leipzig, 1732 (Neumann 1967: 321).

Accent

Accent

Den - tos tu - - i

Aus der Tie - fe -

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

Aus der Tie - fe -

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

Aus der Tie - fe -

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

aus al-len sei-nen Sün - - den

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

aus al-len sei-nen Sün - - den

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

in dark-nesse let mee dwell

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

ORFEO

Men-tre con mes-ti ac-cen-ti il per-du-to mio ben con

Ellipsis

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

Aus der Tiefe rufe ich, Herr, zu dir