

[1989: 121).

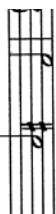


- i

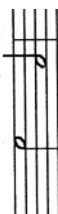


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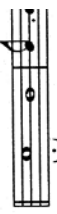
); 124).



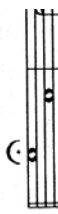
le ba - sti



); 122).



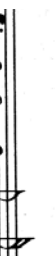
a - te men - ti.



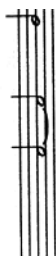
erhofer 1989: 122).



re - gno. Ein que-sta-



la - tee cru - de la - scie-



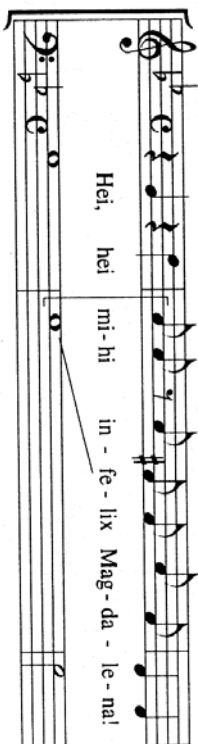
rà l'os - sai - gnu - de

#

53. M. A. Charpentier; *Dialogue entre Madeleine et Jésus* (Buelow 1980: 797).

MADELEINE

Heterolepsis

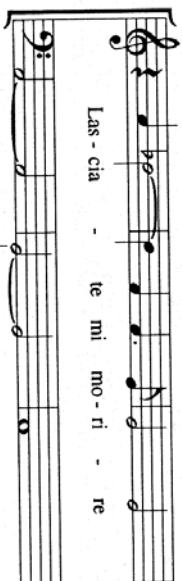


Hei, hei mi - hi in - fe - lix Mag - da - le - na!

54. Christoph Bernhard; *Tractatus compositionis augmentatus* (Federhofer 1989: 117).

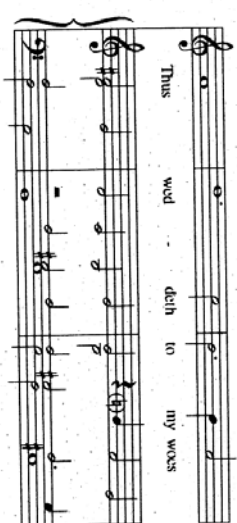


55. Claudio Monteverdi; *Lamento d'Arianna* (Federhofer 1989: 125).



Las - cia - te mi mo - ri - re

56. John Dowland; "In darkness let mee dwell"; *A Musiicall Banquet* (1610) (Toft 1984: 196).



Thus wud - deith to my woes

57. Johann Sebastian Bach; [recitativo, coro II] *La Pasión según San Mateo* (Herreweghe 1985: 20).

Figured bass notation: 7 # 5 4 2 6 # 7

58. Christoph Bernhard; *Tractatus compositionis augmentatus* (Buelow 1980: 797).

a) * Prolongatio

b)

59. Christoph Bernhard; *Tractatus compositionis augmentatus* (Buelow 1980: 797).

a)

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60. Heinrich Schütz; *Was hast du verwirret?* (Palisca 1968: 100).

b)

c)

d)

die Angst dei - ner Pei - ni - gung die Angst dei - ner Pei - ni - gung

6 6 6 4 3 # 4 4 #

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61. John Dowland; "Sorrow sorrow stay"; *The second Booke of Songs* (1600) (Toft 1984: 196).

62. John Dowland; "In darknesse let mee dwell"; *A Muscicall Banquet* (1610) (Toft 1984: 196).

63. John Dowland; "In darknesse let mee dwell"; *A Muscicall Banquet* (1610) (Toft 1984: 196).

64. Heinrich Schütz; "Saul, was verfolgst du mich?"; *Symphonium sacrum 3a pars* (Buelow 1980: 797).

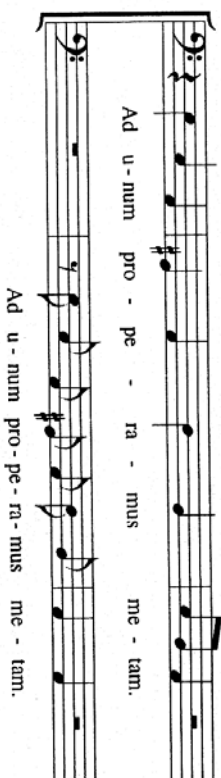
65. Heinrich Schütz; *O quam pulchra es* (Palisca 1968: 98).

66. Heinrich Schütz; *O quam pulchra es* (Palisca 1968: 98).

67. Vogt Mauritius: *Conclave Thesauri Magnae Artis Musicae*; Praga 1719
(Schering 1908: 112).



Ky - ri - e - e - le - i - son.
Ky - ri - e - e - le - i - son.



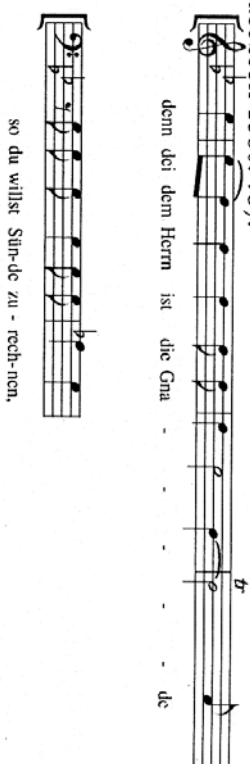
Ad u - num pro - pe - ra - mus me - tam.
Ad u - num pro - pe - ra - mus me - tam.

68. Johann Sebastian Bach; *Cantata 131 Aus der Tiefe rufe ich, Herr, zu dir*
(Jacobson 1980: 66).

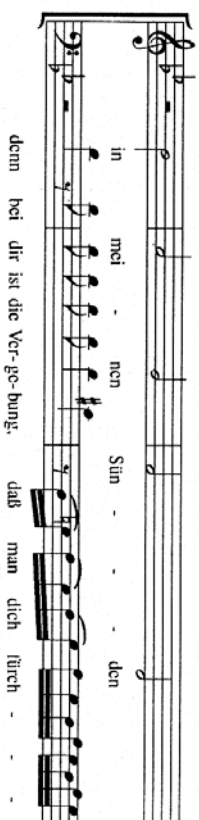


so du willst, so du willst, Herr, Sün - de zu -
rech - nen, so du willst, so du willst, Herr, Sün - de zu -
rech - nen, Herr, so du willst Sün - de zu - rech - nen,
so du willst Sün - de zu - rech - nen

69. Johann Sebastian Bach; *Cantata 131 Aus der Tiefe rufe ich, Herr, zu dir*
(Jacobson 1980: 75).



denn dei dem Herrn ist die Gna - - - - - de
so du willst Sün - de zu - rech - nen.




in mei - nen Sün - - - - - den
denn bei dir ist die Ver - ge - bung: daß man dich fürch - - -

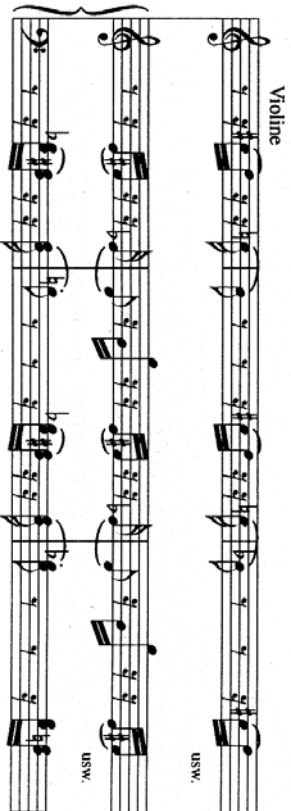
70. Sin referencia (Unger 1941: 74).



71. Sin referencia (Unger 1941: 74).



72. Ludwig van Beethoven; *Kreutzersonate*; (Unger 1941: 74).



Violine
usw.

73. Roland di Lassus; *In me transierunt* (Buelow 1980: 797).

Phonemasus sub riphici tactu
[scam] per in con - spec - tu me - o sem - per.
me - o in con - spec - tu me - o sem - per
con - spec - tu me - o
[mel] a. in con - spec - tu me - o sem - per
sem per
Synopses
sem per

74. Dietrich Buxtehude; *Präludium und Fuge* Bux WV 153 (Jacobson 1982: 72).

Two staves of music, one in treble clef and one in bass clef, showing a melodic line and a supporting bass line.

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

A single staff of music in treble clef, showing a melodic line with a key signature of one flat.

76. *Sin referencia* (Unger 1941: 75).

Two staves of music, one in treble clef and one in bass clef, showing a melodic line and a supporting bass line. A fermata is present over the final note of the upper staff.

77. *Sin referencia* (Unger 1941: 76).

Two staves of music, one in treble clef and one in bass clef, showing a melodic line and a supporting bass line. A fermata is present over the final note of the upper staff.

78. Dietrich Buxtehude; *Präludium und Fuge* Bux WV 139 (Jacobson 1982: 68).

Two staves of music, one in treble clef and one in bass clef, showing a melodic line and a supporting bass line. The tempo marking 'Adagio' is present.

79. Dietrich Buxtehude; *Präludium und Fuge* Bux WV 141 (Jacobson 1982: 68).

Two staves of music, one in treble clef and one in bass clef, showing a melodic line and a supporting bass line.

80. Joachim Burmeister (Unger 1941: 82).

Voz 1 De ore prudentis procedit mel
 a
 De ore prudentis procedit mel
 b
 De ore prudentis procedit mel
 Voz 2
 De ore prudentis procedit mel
 Voz 3
 De ore prudentis procedit mel
 Voz 4
 De ore prudentis procedit mel
 Voz 5
 De ore prudentis procedit mel

81. Luca Marenzio; *Quando vostri begli occhi un caro velo*; (Unger 1941: 161).

82. Heinrich Schütz; *Sieben Worten* (Unger 1941: 71).

83. Vogt Mauritius; *Conclave Thesauri Magnae Artis Musicae*; Praga 1719 (Schering 1908: 112).

84. John Dowland; "Mourne, mourne, day is with darknesse fled"; *The Second Booke of Songs* (Toft 1984: 196).

85. Claudio Monteverdi; *L'Inconcazzione di Poppea* (Buelow 1980: 800).

OTTAVIA Suspirato

86. Athanasius Kircher; *Misurgia universalis, sive Ars magna consoni et dissoni*; Roma: 1650 (Unger 1941: 72).

87. Johann Sebastian Bach; *Cantata 131 Aus der Tiefe rufe ich, Herr, zu dir* (Jacobson 1980: 65).

88. Johann Sebastian Bach; "Konentrannen", *La Pasión según San Mateo* (Herweghe 1985: 20).

89. Vogt Mauritius; *Conclave Thesauri Magnae Artis Musicae*; Praga 1719 (Schering 1908: 113).

90. Johann Sebastian Bach; *Cantata 131 Aus der Tiefe rufe ich, Herr, zu dir* (Jacobson 1980: 66).

91. Vogt Mauritius; *Conclave Thesauri Magnae Artis Musicae*; Praga 1719 (Unger 1941: 89).

92. Vogt Mauritius; *Conclave Thesauri Magnae Artis Musicae*; Praga 1719 (Schering 1908: 111-112).

93. Heinrich Schütz; "Saul, was verfolgst du mich?", *Symphoniarum sacrarum 3a pars* (Buelow 1980: 799).

The score is for SATB voices and basso continuo. The vocal parts (S1, S2, T1, T2) sing the Latin text: "was ver - folgst du mich, was ver - folgst du mich, was ver - folgst du mich?". The basso continuo (B1, B2) provides a harmonic accompaniment. Two specific points in the basso continuo are marked with brackets and labeled "Mutatio toni", indicating a change of mode or key signature.

94. Dietrich Buxtehude; *Präludium und Fuge* a) Bux WV 155; b) Bux WV 143 c) Bux WV 155 y d) Bux WV 143 (Jacobson 1982: 71).

a)

b)

c)

d)