



CHARLES BURKHART
WILLIAM ROTHSTEIN

ANTHOLOGY *for*
MUSICAL ANALYSIS
THE COMMON-PRACTICE
PERIOD

SEVENTH EDITION

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Anthology for Musical Analysis: The Common-Practice Period

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<i>George Frideric Handel, 1685–1759</i>	30
Concerto Grosso in B Minor, Op. 6 No. 12 (score)	30
Largo	30
Allegro	32
Chaconne in G Major	39
Recitative: "Thy rebuke hath broken his heart" from <i>Messiah</i>	45
Aria: "Where'er you walk" from <i>Semele</i>	46
<i>Johann Sebastian Bach, 1685–1750</i>	49
Allemande from <i>French Suite No. 6 in E Major</i>	49
Gavottes I and II from <i>English Suite No. 3 in G Minor</i>	50
Bourrées I and II from <i>Suite No. 3 in C Major for Violoncello Solo</i>	52
Sarabande and Double from <i>Partita No. 1 in B Minor for Violin Solo</i>	54
Chaconne from <i>Partita No. 2 in D Minor for Violin Solo</i>	55
Two Inventions	62
No. 4 in D Minor	62
No. 12 in A Major	63
Preludes and Fugues from <i>The Well-Tempered Clavier, from Book I</i>	65
Prelude 1 in C Major	65
Fugue 2 in C Minor	67
Fugue 11 in F Major	69
Fugue 16 in G Minor	70
from Book II	72
Fugue 16 in G Minor	72
Contrapunctus VII from <i>The Art of Fugue</i>	76
Four Canons from <i>The Musical Offering</i>	80
Crucifixus from <i>Mass in B Minor</i>	81
O Gott, du frommer Gott (chorale variation)	86
Three Chorale Preludes	87
Gott, durch deine Güte	87
Durch Adams Fall ist ganz verderbt	89
Wachet auf, ruft uns die Stimme	90
<i>Domenico Scarlatti, 1685–1757</i>	93
Sonata in D Major, K. 96 (Longo 465)	93

PART TWO

Classical Compositions 99

INTRODUCTION 99

<i>Joseph Haydn, 1732–1809</i>	101
Piano Sonata No. 36 in C-sharp Minor, first movement	101
Piano Sonata No. 37 in D Major, third movement	105
Piano Sonata No. 3 in C Major, third movement	107
String Quartet in G Minor, Op. 74, No. 3, second movement	109
Symphony No. 101 in D Major (score)	111

Third movement	111
Fourth movement	116
<i>Muzio Clementi, 1752–1832</i>	126
Sonatina in G Major, Op. 36, No. 2, first movement	126
<i>Wolfgang Amadeus Mozart, 1756–1791</i>	127
Theme with Variations from <i>Piano Sonata in D Major</i> , K. 284	127
Piano Sonata in B-flat Major, K. 333	138
Allegro	138
Andante cantabile	144
Allegretto grazioso	147
Sonata for Piano and Violin in B-flat Major, K. 378, first movement	153
Menuet and Trio from <i>Serenade in C Minor</i> , K. 388 (score)	163
Fantasia in C Minor, K. 475	166
"La ci darem la mano" from <i>Don Giovanni</i> , K. 527	175
The Bird-Catcher's Song from <i>The Magic Flute</i> , K. 620	180
Clarinet Concerto in A Major, K. 622, first movement (score)	183
Kyrie from <i>Requiem</i> , K. 626	201
<i>Ludwig van Beethoven, 1770–1827</i>	207
Piano Sonata No. 1 in F Minor, Op. 2, No. 1	207
First movement	207
Third movement	211
Piano Sonata No. 4 in E-flat Major, Op. 7, second movement	213
Piano Sonata No. 5 in C Minor, Op. 10, No. 1, second movement	216
Piano Sonata No. 8 in C Minor ("Pathétique"), Op. 13	221
Grave. Allegro di molto e con brio	221
Adagio cantabile	228
Allegro	231
Piano Sonata No. 9 in E Major, Op. 14, No. 1, second movement	237
Piano Sonata No. 15 in D Major, Op. 28, third movement	239
Piano Sonata No. 21 in C Major ("Waldstein"), Op. 53, first movement	244
String Quartet in F Minor ("Serioso"), Op. 95, first movement	255
Piano Sonata No. 30 in E Major, Op. 109, first movement	261

PART THREE

Romantic Compositions 267

INTRODUCTION 267

<i>Carl Friedrich Zelter, 1758–1832</i>	269
"Der König in Thule"	269

<i>Franz Schubert, 1797–1828</i>	270
Four Lieder	270
"Erster Verlust"	270
"Thränenregen" from <i>Die schöne Müllerin</i>	272

- "Der Doppelgänger" from *Schwanengesang* 275
 "Erlkönig" 277
 Two Piano Pieces 284
 Waltz in A-flat Major, Op. 9, No. 2 284
 Moment Musical No. 6, from *Sechs Moments musicaux*, Op. 94 284
- Fanny Mendelssohn Hensel, 1805–1847* 287
 "O Herbst" (chorus) 287
- Felix Mendelssohn, 1809–1847* 289
 Song without Words, Op. 19b, No. 1 289
- Robert Schumann, 1810–1856* 292
 Two Pieces from *Phantasiestücke*, Op. 12 292
 Des Abends (Of the Evening) 292
 Warum? (Why?) 295
 "Ich grolle nicht" from *Dichterliebe*, Op. 48 296
 Six Pieces from *Album for the Young*, Op. 68 299
 1—Melodie (Melody) 299
 3—Trälleredchen (Humming Song) 299
 6—Armes Waisenkind (Poor Orphan Child) 300
 8—Wilder Reiter (Wild Rider) 301
 14—Kleine Studie (Little Etude) 302
 17—Kleiner Morgenwanderer (Little Morning Wanderer) 304
- Frédéric Chopin, 1810–1849* 305
 Six Preludes from Op. 28 305
 No. 1 in C Major 305
 No. 4 in E Minor 306
 No. 6 in B Minor 307
 No. 9 in E Major 308
 No. 17 in A-flat Major 309
 No. 20 in C Minor 312
 Four Mazurkas 313
 No. 5 in B-flat Major, Op. 7, No. 1 313
 No. 6 in A Minor, Op. 7, No. 2 315
 No. 37 in A-flat Major, Op. 59, No. 2 317
 No. 49 in F Minor, Op. posth. 68, No. 4 319
 Nocturne in D-flat Major, Op. 27, No. 2 320
- Richard Wagner, 1813–1883* 325
 Prelude to Act I from *Tristan und Isolde* 325
- Giuseppe Verdi, 1813–1901* 332
 "Quel vecchio maledivami!" (duet) from *Rigoletto* 332
- Clara Schumann, 1819–1896* 338
 Andante espressivo, No. 3 of *Quatre pièces fugitives*, Op. 15 338
- César Franck, 1822–1890* 342
 Moderato from *Chorale No. 1 in E Major* for organ 342

<i>Johannes Brahms, 1833–1897</i>	344
"Wie Melodien zieht es mir," Op. 105, No. 1	344
Four Waltzes from Op. 39	348
No. 1	348
No. 2	349
No. 9	349
No. 10	350
Two Intermezzos	350
Intermezzo in A Minor, Op. 76, No. 7	351
Intermezzo in A Major, Op. 118, No. 2	353
Sonata in F Minor for Clarinet and Piano, Op. 120, No. 1, first movement	356
<i>Gabriel Fauré, 1845–1924</i>	366
"Prison," Op. 83, No. 1	366
<i>Hugo Wolf, 1860–1903</i>	368
Two Songs	368
"Das verlassene Mägdlein"	368
"In der Frühe"	370
<i>Gustav Mahler, 1860–1911</i>	373
Adagietto from <i>Symphony No. 5</i> (score)	373
<i>Claude Debussy, 1862–1918</i>	379
Prélude à "L'après-midi d'un faune"	379
<i>Richard Strauss 1864–1949</i>	392
"Ruhe, meine Seele," No. 1 of <i>Vier Lieder</i> , Op. 27	392
<i>Amy Beach, 1867–1944</i>	395
"Dark Is the Night," No. 1 of <i>Three Songs</i> , Op. 11	395
<i>Arnold Schoenberg, 1874–1951</i>	401
"Traumleben," No. 1 of <i>Acht Lieder</i> , Op. 6	401

APPENDIX

Mostly Chorale Harmonizations 405

(by J. S. Bach unless otherwise indicated)

INTRODUCTION	405
Ach Gott und Herr	407
a) Christoph Peter (figured bass)	407
b) J. S. Bach	407
c) J. S. Bach	407
Ach, wie flüchtig, ach wie nichtig	408
Aus tiefer Not schrei ich zu dir	409
a) Hans Leo Hassler	409
b) J. S. Bach	409
Christ lag in Todesbanden	410

Ein feste Burg ist unser Gott	411
a) Hans Leo Hassler	411
b) J. S. Bach	411
Es ist ein' Ros' entsprungen	413
Michael Praetorius	413
Freuet euch, ihr Christen alle	413
Herr Gott, dich loben alle wir	415
a) Michael Praetorius	415
b) J. S. Bach	415
Herzliebster Jesu	416
a) Johann Crüger (figured bass)	416
b) J. S. Bach	416
Jesu, Jesu, du bist mein (figured bass)	418
Jesu, meine Freude	418
Komm, Gott Schöpfer, heiliger Geist	419
O Haupt voll Blut und Wunden	420
a) "Mein Gmüth ist mir verwirret," Hans Leo Hassler	420
b) J. S. Bach	420
O Mensch, beweine' dein' Sünde gross	422
So gehst du nun, mein Jesu, hin	423
So gibst du nun, mein Jesu, gute Nacht (figured bass)	423
Valet will ich dir geben	424
A NOTE ON THE SOURCES	425
TRANSLATIONS OF FOREIGN TERMS	426
COMPLETE SHORT PIECES SUITABLE FOR FIRST- AND SECOND-YEAR COURSES	428
INDEX I: GENERAL INDEX	431
INDEX II: CHORDS, SEQUENCES, AND MODULATIONS	439

INDEXES AND OTHER TEACHING AIDS

The most comprehensive of the various teaching aids in the book are two indexes—or, more accurately, *example finders*—that direct the user to elements in the music (not to words in the text). INDEX I is an alphabetically arranged general index that locates examples of forms, genres, and compositional devices. INDEX II is a systematically arranged locator of chords, sequences, and modulations.

Each of the book's three parts is preceded by an introduction giving a broad view of that part's contents, together with suggestions for use. More specific comments, as well as a few questions, precede most of the individual pieces (or groups of similar pieces). Bibliographic sources are cited in footnotes. A final aid (on page 428) is a graded list of pieces suitable *in their entirety* to first- and second-year harmony study. The use of all the aids is, of course, optional.

Because nineteenth-century *Formenlehre* is the closest thing we have to a universally understood theory of form, we have employed its terminology in many of our comments, questions, and index entries. This traditional approach has undergone considerable refinement and modification, so we have drawn on more recent theories as well, including concepts introduced by Heinrich Schenker, Arnold Schoenberg, William Caplin, the team of James Hepokoski and Warren Darcy, and others. We are especially indebted to the textbook *Harmony and Voice Leading* by Edward Aldwell and Carl Schachter (4th edition, Cengage/Schirmer, 2010).

Though analysis must be concerned mainly with technical matters, we try in our own teaching (and, where possible, in the questions here) to relate technique to the expressive qualities of the work under study—to what gives it life and the power to move us. We seek, in short, to promote the approach described by C. P. E. Bach in a letter to a friend (October 15, 1777):

In my opinion, in instructing [students] . . . a most important element, analysis, should not be omitted. True masterpieces should be taken from all styles of composition, and the student shown the beauty, daring, and novelty in them. . . . especially how a work departs from ordinary ways, how venturesome it can be.¹

ACCOMPANYING AUDIO

Most of the compositions in *Anthology for Musical Analysis: The Common-Practice Period* can be found on the DVD (ISBN #9780495916109) that accompanies the comprehensive Seventh Edition. All of the pieces on the DVD are also available streaming on the Premium Website (ISBN #9781111681067) for the comprehensive Seventh Edition, via <http://login.cengagebrain.com>.

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¹ Quoted by William Mitchell in his translation of C. P. E. Bach, *Essay on the True Art of Playing Keyboard Instruments* (New York: Norton, 1949), p. 441.

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Charles Burkhart
William Rothstein

A Anthology
_____ *for Musical*
_____ *Analysis*
_____ _____
_____ *The Common-Practice Period*

Part One

Baroque Compositions

T

hough it begins with one of Monteverdi's *seconda pratica* madrigals, Part One as a whole stresses music written after 1700—that part of the Baroque era most emphasized in theory and analysis courses. The transition from modality to tonality can still be glimpsed, however, if one proceeds from Monteverdi to Carissimi to J. C. F. Fischer (the example is unusually old-fashioned for its date) to Corelli and Purcell. Further Baroque examples in the form of chorale harmonizations are given in the Appendix.

IMITATIVE COUNTERPOINT

Imitative counterpoint by J. S. Bach naturally dominates here, with two 2-part inventions, five fugues, and five canons, one of them a chorale prelude. The fugues are supplemented by a short keyboard fugue by Fischer and a Corelli violin-sonata movement in fugal style. Examples of double and triple counterpoint occur frequently within this repertoire, but the G-minor fugue from Book 2 of *The Well-Tempered Clavier* (WTC) is an especially brilliant example.

Among the Bach fugues, those from Book 1 of WTC have countersubjects and other standard characteristics; the F-major and G-minor fugues also include stretto. Contrapunctus VII from *The Art of Fugue* features various fugal devices, including stretto, melodic inversion, augmentation, and diminution. All these examples may be compared with two from the late eighteenth century—the fugato section in the finale of Haydn's "Clock" Symphony and the Kyrie from Mozart's *Requiem*. Bach's canons may be compared to one of Mozart's (page 164).

To enrich the study of the harmonic forces that shape an imitating voice, particularly a fugal answer, see Index I under "Imitation, real and tonal."

OSTINATO

Without going into the terminological problems of *passacaglia* versus *chaconne*, suffice it to say that the type of piece founded on a reiterated bass melody, or *ground*, is represented in Part One by *Dido's Lament* of Purcell, a keyboard chaconne by Handel, and two works by Bach—the celebrated *Chaconne* for solo violin and the *Crucifixus* from the *Mass in B Minor*. In the Handel and Bach chaconnes, the bass melody is treated relatively freely, but its associated harmonic progressions are rarely far from the surface. For a post-Baroque example, see Schubert's *Der Doppelgänger* (page 275).

CANTUS FIRMUS

Cantus firmus composition is shown by three chorale preludes and one chorale variation by Bach. The famous *Wachet auf* is a particularly outstanding example. Though the four canons from *The Musical Offering* are of interest mainly as canons, all are based on a cantus firmus that appears in its simplest form in Canon 2.

OTHER FORMS AND GENRES

Binary form with both parts repeated is amply represented by the pieces from the *Anna Magdalena Notebook*, the Bach suite movements, the Corelli *Allemanda*, and the Scarlatti sonata; together, these show the form worked out in a variety of tonal plans. The Scarlatti sonata and Bach's E-major *Allemande* offer, in their opening sections, interesting comparisons to Classical sonata expositions. These examples, plus related ones from other periods, are listed under "Binary form" in Index I.

Ritornello form occurs full-blown in the *Allegro* of Handel's B-minor concerto grosso and, more modestly, in his aria "Where'er you walk." The Baroque *rondeau*, which is also based on thematic recurrence, is illustrated by Couperin's *Les moissonneurs*, but this work relates more directly to the rondos in Part Two.

The "one-part form" typical of many Baroque preludes and improvisatory pieces is shown by the Corelli *Adagio* (which is given with period embellishments, possibly by Corelli himself), the *Largo* of Handel's concerto grosso, and Bach's C-major prelude from *WTC*.

BASSO CONTINUO

Of the pieces in Part One with *basso continuo* (thoroughbass), three are provided with an empty staff for writing a realization. The Corelli *Adagio* and Handel's recitative "Thy Rebuke" have figured basses; a realization should follow the given figures. The same applies to the chorales in the Appendix that consist of a melody with figured bass. The excerpt from Carissimi's *Jephthe* is given with an *unfigured* bass, a far more common situation than is often recognized. This piece offers an excellent introduction to the problem of realizing unfigured basses.

CRUDA AMARILLI

from *The Fifth Book of Madrigals* (publ. 1605)

Text: Giovanni Battista Guarini, from the play *Il pastor fido* (The Faithful Shepherd)

Claudio Monteverdi (1567–1643)

What we now call the Baroque era had its roots in late sixteenth-century Italy. It is tempting, however, to mark the dawn of the new era precisely at 1600, when the conservative theorist Giovanni Maria Artusi attacked this madrigal (still unpublished at that time) and its composer (whom Artusi did not name) for transgressions against Renaissance rules for the preparation and resolution of dissonance.¹ Artusi was a student of Gioseffo Zarlino, the most important theorist of the late Renaissance; his insights into differences between the old and new styles—called *prima pratica* ("first practice") and *seconda pratica* ("second practice") by Monteverdi—are enlightening even today.

Artusi also regarded *Cruda Amarilli* as modally improper. He identified the mode as G authentic (Mixolydian), and he complained that the music cadences too often on C, the fourth degree, instead of the fifth and third degrees recommended by Zarlino for internal cadences. On which degrees other than C are cadences made? How do cadences help to define the musical form? What other factors contribute to the piece's overall shape?²

Monteverdi's brother, Giulio Cesare Monteverdi, defended the madrigals, saying that their aim is to express the text. Study the text carefully. How does Monteverdi's music bring it to life?

The edition reproduced here includes one wrong note (tenor, bar 15), a rhythmic misprint (where?), and, according to some sources, a few missing accidentals.³ The slurs were added by a twentieth-century editor.

*Cruel Amaryllis, who with her very name
Teaches me bitterly—alas!—to love,
Amaryllis, than the white privet [flower]
Whiter and more beautiful,
But than the deaf asp
More deaf, more wounding, and more evasive.
Since by speaking I offend you,
I will die in silence.*

¹ The controversy is ably retold in Claude Palisca, "The Artusi-Monteverdi Controversy," in *The New Monteverdi Companion*, ed. Denis Arnold and Nigel Fortune (New York: Norton, 1985), pp. 127–58; repr. in Palisca, *Studies in the History of Italian Music and Music Theory* (Oxford: Oxford University Press, 1994), pp. 54–87. Some of the original documents are translated in Strunk, *Source Readings in Music History*, ed. Leo Treitler (New York: Norton, 1998), pp. 526–44.

² Analyses of *Cruda Amarilli* appear in Eric Chafe, *Monteverdi's Tonal Language* (New York: Schirmer Books, 1992), pp. 6–20; and Susan McClary, *Modal Subjectivities* (Berkeley: University of California Press, 2004), pp. 181–88.

³ The following notes are sharped in some sources: bar 32, soprano (F) and alto (C); bar 55, tenor (F).

Canto

Alto

Tenore

Quinto

Basso

Cru - da Ama - ril - li Cru - da Ama -

Cru - da Ama - ril - li Cru - da Ama -

Cru - da Ama - ril - li Cru - da Ama -

Cru - da Ama - ril - li Cru - da Ama -

Cru - da Ama - ril - li Cru - da Ama -

7

- ril - li Che col no - me an - co - ra D'a - mar

- ril - li Che col no - me an - co - ra D'a - mar ahi

- ril - li Che col no - me an - co - ra D'a - mar ahi

- ril - li Che col no - me an - co - ra D'a - mar ahi

- ril - li Che col no - me an - co - ra D'a - mar ahi

13

ahi las - so

las - so

las - so Che col no - me an - co - ra D'a - mar

las - so Che col no - me an - co - ra D'a - mar ahi

las - so Che col no - me an - co - ra D'a - mar ahi

18

ahi las - so a - ma - ra - men - te a - ma - ra - men - te in .

ahi las - so a - ma - ra - men - te a - ma - ra - men - te in .

las - - - so a - ma - ra - men - te in -

24

A - ma - ril - li A - ma - ril - li

A - ma - ril - li A - ma - ril - li

- se - - gni A - ma - ril - li A - ma - ril - li

- se - - gni A - ma - ril - li A - ma - ril - li

- se - - gni A - ma - ril - li

30

del can - di - do li - gu - stro Più can - di - dae più bel - la

del can - di - do li - gu - stro Più can - di - dae più bel - la Ma del -

del can - di - do li - gu - stro Più can - di - dae più bel - la

del can - di - do li - gu - stro Più can - di - dae più bel - la Ma del l' A spi do

36

Ma de l'Aspi do sor do E più sor da
 - l'a_spi do sor do E più sor da e
 Ma del l'A_spi do sor do E più sor da
 sor do E più sor da
 Ma del l'Aspi do sor do E più sor da

41

e più fe ra e più fu ga_ ce e più fu ga ce
 più fe ra e più fu ga_ ce e più fu ga ce Poi che col
 e più fe ra e più fu ga_ ce e più fu ga ce Poi che col dir t'of -
 e più fe ra e più fu ga_ ce e più fu ga ce
 e più fe ra e più fu ga_ ce e più fu ga ce Poi che col dir t'of -

46

Poi che col dirt'offen do I mi mor -
 dirt'of fen do I mi mor rò I mi mor rò
 - fen do Poi che col dir t'of fen do
 Poi che col dir t'of fen do I mi mor ro
 - fen do I mi mor rò ta cen do

52

rò ta - cen - do poi che col
I mi mor - rò ta - cen - do poi che col dir t'of -
Poi che col dir t'of - fen - do
Poi che col dir t'of - fen - do I mi mor - rò ta -
I mi mor - rò ta - cen - do

57

dir t'of - fen - do Poi che col dir t'of -
fen - do I mi mor - rò poi che col dir t'of - fen -
I mi mor - rò I mi mor - rò
- cen - do Poi che col dir t'of - fen - do
I mi mor - rò

62

fen - do I mi mor - rò I mi mor - rò ta - cen - do.
do I mi mor - rò ta - cen - do.
I mi mor - rò I mi mor - rò ta - cen - do.
I mi mor - rò I mi mor - rò ta - cen - do.
I mi mor - rò I mi mor - rò ta - cen - do.

THE DAUGHTER'S LAMENT

from *Jephthe* (ca. 1648)

Text: Anonymous, based on the Book of Judges, Chapter 11

Giacomo Carissimi (1605–1674)

The early oratorio, developed mostly in Rome, was a small-scale dramatic work on a sacred subject. It was often performed in an *oratory*, a building intended for prayer. Several solo singers, with or without chorus, were accompanied by *basso continuo* and perhaps a few other instruments. Incidents from the Bible, or from the lives of the saints, were enacted without staging or scenery, using the recently developed *stilo rappresentativo* or theatrical style—the same musical style used in early opera.

Carissimi's *Jephthe* is the most famous oratorio of the seventeenth century. (Handel composed an oratorio on the same subject a century later.) It tells of an Israelite leader, Jephthe, who begs Jehovah for a military victory; if Israel prevails, he promises to sacrifice the first person he sees upon his return. The promise is rash; the first person he meets is his own daughter. In her exquisite *Lament*, she bewails her fate. Her music is noteworthy not only for its great beauty, but also for its recurring use of the chord later known as the "Neapolitan sixth," which Carissimi employed decades before the rise of the Neapolitan school of opera.⁴

Only one chorus from *Jephthe* was published during Carissimi's lifetime, and no score in his hand survives. The edition reproduced here is based on a seventeenth-century manuscript. Like many Italian Baroque scores, it gives only the vocal lines and an *unfigured* bass: the organist, seeing the bass line and the vocal line(s), is expected to recognize which chords should be played. We have omitted any realization here so that the student may supply one.

Carissimi was famous for his sensitive portrayal of texts, and this *Lament* is an especially fine example. Here is a translation (the echoes are omitted):

Mourn, hills, grieve, mountains,
 And howl in the affliction of my heart!
 Behold, I shall die a virgin, and cannot
 Receive consolation from my children.
 Groan, woods, fountains, and rivers,
 Weep for the death of a virgin!
 Woe! I grieve amidst the people's rejoicing
 In the victory of Israel, and the glory
 Of my father—I, a childless virgin,
 I, an only daughter, must die and not live.
 Tremble, rocks, freeze in stupefaction, hills, valleys,
 And caverns, resonate with horrible sound!
 Mourn, daughters of Israel,
 Mourn my virginity,
 For Jephthe's only daughter
 Lament with songs of anguish.

⁴A valuable discussion of Carissimi's musical language is Beverly Stein, "Carissimi's Tonal System and the Function of Transposition in the Expansion of Tonality," *Journal of Musicology* 19 (2002), pp. 264–305. A seventeenth-century analysis of *Jephthe* is discussed in Chafe, *Monteverdi's Tonal Language*, pp. 50–53.

Plo-ra - te, plo - ra - te, col - les, do - le - te, do - le - te mon -

5

- tes et in af - fli - cti - o - ne cor - dis me - i u - lu - - - la - - - te,

9

et in af - fli - cti - o - ne cordis me - i u - lu - la - te!

Eccho u - - - lu - - la - te!

u - lu - - la - - - te!

15

Ec - - ce mo - ri - ar vir - go et non po - te - ro mor - te me - a me - is

19

fi - li - is con - so - la - ri, in - ge - mi - sci - te sil - vae, fon - tes et flu - mi - na, in in -