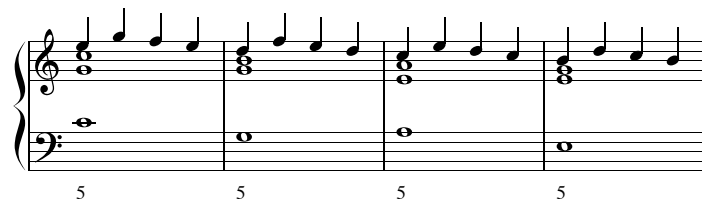
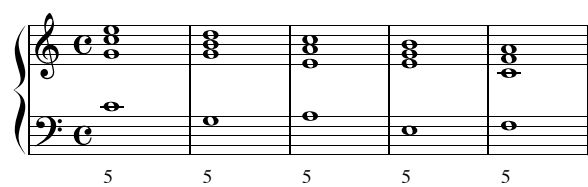


APPENDIX B: BRODERIES

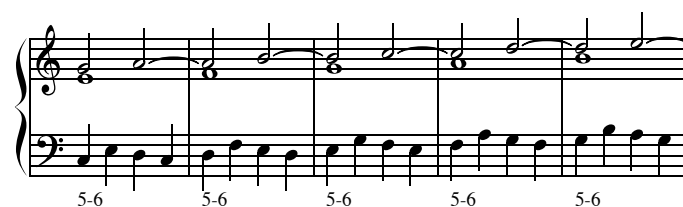
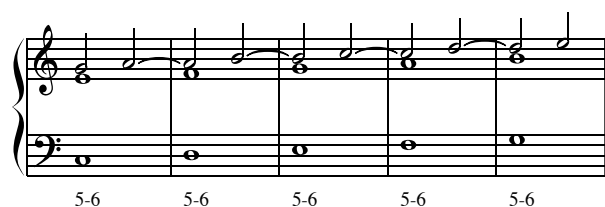
Example B1: *Broderies* elaborating a sustained note

“Skip and return”

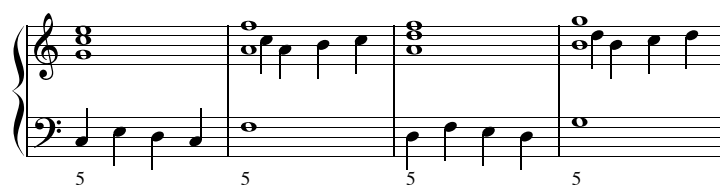
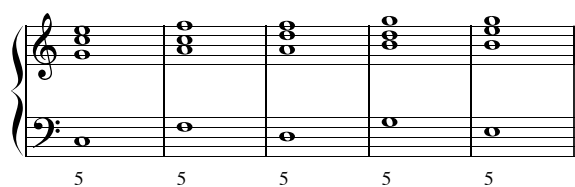
a. Elaborating a scalar melody



b. Elaborating a scalar bass

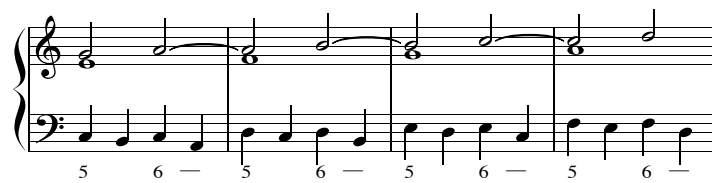
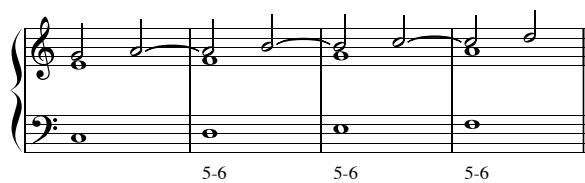


c. Used in imitation with [M2]

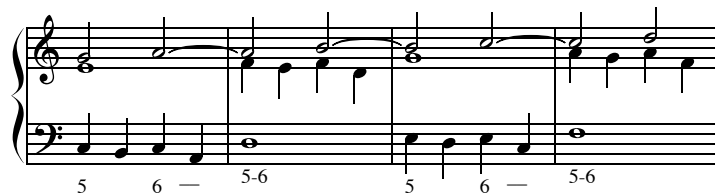
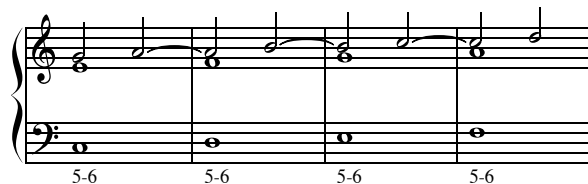


Auxiliary figure

d. Elaborating a scalar bass

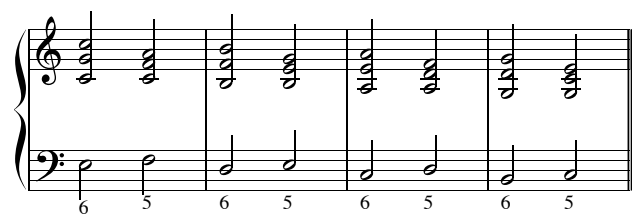


e. Used in imitation

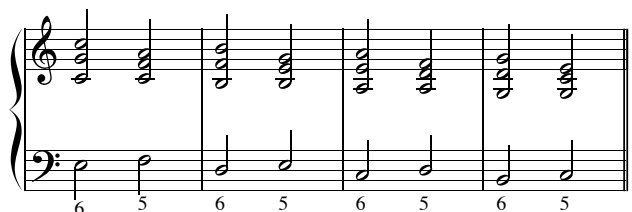
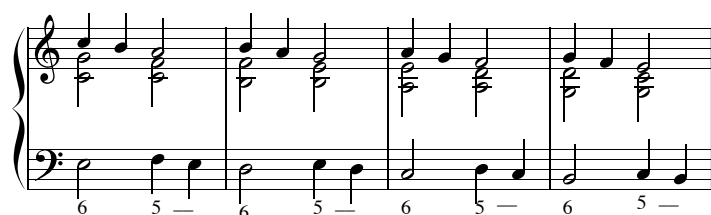


Example B2: *Broderies* elaborating common *marches consonantes*.

a. [M8] half-note diminutions



imitative variant



florid bass variant



b. [M1]



florid bass variant



c. [M2] half-note diminution



imitative variant 1



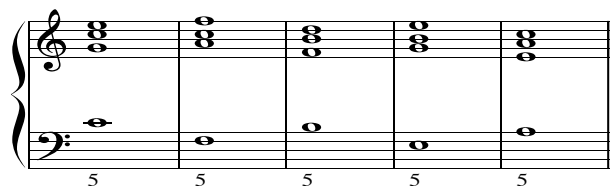
imitative variant 2



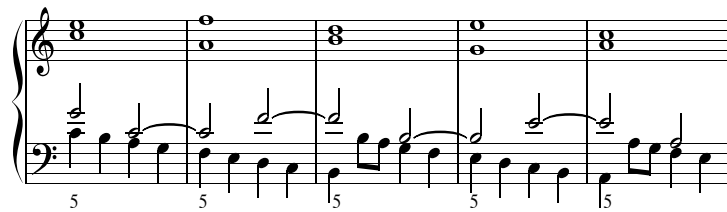
florid bass variant



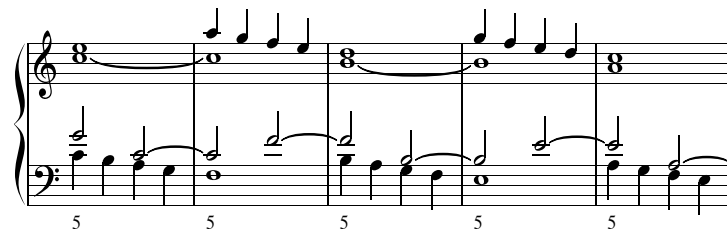
d. [M3]



florid bass variant

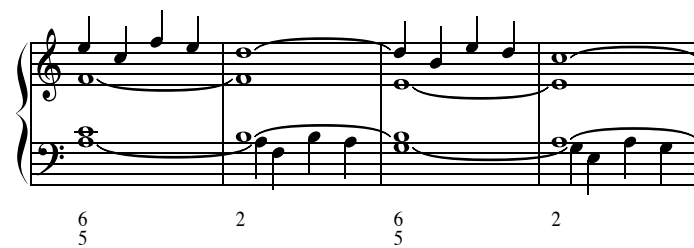
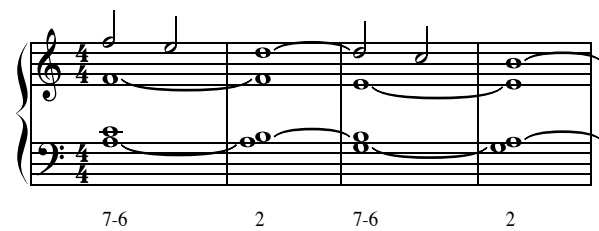


imitative bass variant



Two canonic dissonant broderies

e.



f.

