

Joh. Seb. Bach's

Messe

H moll.

Largo ed un poco piano.

i - son.
 le - i - son.
 le - i - son.
 le - i - son.
 lei - - - son.

7 6 5 6 6 5 6 6 6 7 8 7 6 5 6

A musical score for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The score is written in G major (one sharp) and 3/4 time. The first four staves contain the melodic and harmonic parts for the strings. The bottom staff is a figured bass line, which includes numerical figures and some accidentals (sharps) indicating the intended bass line for a keyboard instrument. The figures are: 5, 7, 2, 6, 6^b, 6^b, 6, 6, 6, 5, 9, 6, 7, 8, 3, 7, 4, 6, 7, 8, 2.

R.W.VI.

9 2 9 2 7 9 2 9 2 7 9 2 9 2 7 6 7 6 5 2 2 7 6 6 7

The musical score consists of ten staves. The first four staves are in treble clef, and the fifth and tenth staves are in bass clef. The remaining staves (6-9) are empty. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various note values, rests, and ornaments. A fingerings section is located at the bottom of the page, consisting of a series of numbers and symbols corresponding to the notes in the score.

Fingerings:
N 7 2# N 7 2# 5 5 7 7 7 9 8 7 2 4 5 6 4 8 5 5 7 5

7 6 7 9 6 9 6 7 6 7 9 8 7 6 6 6 6 6 6 6 6 6 5 6 7
 3 2 4

piano

piano

tr

Ky - ri - e e -

Ky - ri - e e - le - - - - - i - son, Ky - ri - e e - le -

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

4 5 3 6 8 2 3 5 6 4 2 6 6 5 4 6 2 6 4 5 6

The musical score is written in G major (one sharp) and 4/4 time. It consists of a piano accompaniment and a vocal line. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some triplet figures. The vocal line includes a trill on the word "son" in the first measure of the vocal entry.

Lyrics:
 le - - - i - son, e - le - i - son, e - le - i - son, e - le -
 - - i - son, hy - ri - e e - le - i - son, e - le - i - son, hy - ri - e e - le -
 - - ri - e e - le - i - son, e - le - i - son, e - le - i - son, e - lei -
 e - lei - son, e - le - i - son, e - le - i - son, hy - ri - e e - le -

Figured bass notation at the bottom of the page:
 5 6 6 6 6 7 7 5 7 9# 6 9 6 5
 3 2 3 3 3# 2 2# 3 3 2 4 2

son, e - le - - - i - son, e - le - - - i - son, e - le - - -

- - - i - son, e - le - i - son, Ky - ri - e e - lei - - son, Kyrie e - le - - -

son, e - le - - - i - son, e - lei - - - son, e - lei - -

- - i - son, e - le - - i - son, e - le - i - son, e - lei - - - son, Ky - ri - e e -

Ky - ri - e e - le - - - i - son, Ky - ri - e e - le - - i -

forte

forte

7 7 4 3 7 7 6 6 6 5 7 6 6 6 5 6 6
 4 4 5 4 3 4 4 5 4 3 4 4 2

son, Ky - rie e - le - - - i - son, Ky - ri -

- - - i - son, Ky - ri - e e - le - - - i - son, Ky - ri - e e - le - - -

- - - son, e - le - i - son, Ky - ri - e e - le - - - i - son, e - le - - i - son, Ky - ri -

le - i - son, Ky - ri - e e - le - i - son, e - lei - son, e - le - - - i - son, Ky -

son, e - le - i - son, e - le - i - son, e - lei - - - son, Ky - ri - e e -

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

2 2 3 2

This musical score is for guitar, consisting of 12 staves. The top six staves are arranged in three pairs, each pair containing a treble clef staff and a bass clef staff. The bottom six staves are empty. The music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The bottom staff contains guitar tablature, with numbers 1 through 5 indicating fret positions on the strings.

A musical score for guitar and voice. The score consists of 12 staves. The top four staves are for the guitar, with the first staff in treble clef and the others in bass clef. The bottom two staves are for the voice, with the first staff in treble clef and the second in bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature. The guitar part features intricate fingerings and arpeggios. The voice part has the lyrics "Ry - rie e . le" written below the notes. At the bottom of the page, there are guitar fingering numbers: 6 7 9 6 7, 7 # 7, 7 7 7, and 6 5 7 7.

- ri - e - le - - - i - son, e - le - - - i - son, e - - - le - -
 - - i - son, ky - ri - e - le - i - son, e - le - - - i - son, e - le - i -
 le - - - i - son, ky - ri - e - le - - - i - son, e - le - i -
 le - - i - son, ky - ri - e - le - i - son, ky - ri - e - le - - i - son, e -
 ky - ri - e - le - - - i - son, e - le - i - son, e - le - i -

6 6̣ 6 5 # 6 6̣ 6̣
 4 3 2 3 5 4 2
 6 5 4 6 7 9 5 3 7 6 7 4 3 2 6 6 6 6 6 6
 5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12

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

9 6 7 7 6 7 9 8 6 4 6 4 6 4 6 4 6 5 6 6 5 6 6 5 6 4 4 6 7 6 5 4 2

DUETTO.

Violino I. II.

Soprano I.

Soprano II.

Continuo.

8 7 9 7 7 8 4 3 6 5 6 7 7 4 8 5

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

6 5 9 7 9 9 6 6 6 5 6 6 6 5 4 3

piano

Chri - - - ste, Christe e - lei - - - son, e - lei

Chri - - - ste, Christe e - lei - - - son, e - lei

piano

6 4 6 4 2 6 5 7 5 6 2 4 6 5 9 4 3 2 6 4 3 3

son, Chri - - ste, Christe e - le - - - i - son, e -

son, Chri - - ste, Christe e - le - - -

6 4 7# 4 2 6 5 6 6 5 3 7 7 7 7 7

le - - - i - son, e - lei - - - son, Chri -

- i - son, e - le - - - i - son, e - lei - - - son, Chri -

7 6 6 6 6 7 6 5 6 4 3 2 2 6 4 3

- ste, Christe e - le - - - i - son, e - lei -

- ste, Christe e - le - - - i - son, e - lei -

6 4 6 5 7 7 6 4 6 5 9 4 2 3 7 6 4 7 4 2

- son, Chri - - ste, Christe e - le - - - i - son, e -

son, Chri - - ste, Christe e - le - - - i - son, e - le - - -

6 5 6 6 5 3 7 7 7 4 3 7 5 7 6 6 6

le - i - son, e lei - son, Chri -
 i - son, e lei - son, Chri -

ste, Christe e - le - i - son, e - le -
 ste, Christe e - le - i - son, e - le -

i - son, e - le i - son, e - le i - son.
 son, e - le i - son, e - le i - son.
forte

System 1: Treble clef staff with melodic line. Two middle staves (alto and tenor clefs) with sustained chords. Bass clef staff with piano accompaniment. Fingering numbers: 2, 7, 5, 2, 4, 6, 4, 2, 6, 2, 6, 5, 5.

System 2: Treble clef staff with melodic line. Two middle staves with sustained chords. Bass clef staff with piano accompaniment. Vocal entry in the tenor staff: "Chri - ste e". Bass clef staff has "piano" marking. Fingering numbers: 6, 5, 9, 6, 5, 5, 2, 6, 6, 5, 4, 2, 6, 4, 6, 2, 4, 2.

System 3: Treble clef staff with melodic line, marked "piano". Two middle staves with sustained chords. Bass clef staff with piano accompaniment. Vocal entry in the tenor staff: "le - i son, e - le". Bass clef staff has "piano" marking. Fingering numbers: 6, 5, 5, 5, 5, 6, 2, 6, 4, 6, 5, 2, 5, 9, 4, 2, 6, 2, 6, 4, 5.

System 4: Treble clef staff with melodic line. Two middle staves with sustained chords. Bass clef staff with piano accompaniment. Vocal entry in the tenor staff: "i - son, Chri - ste, Chri - ste e - le - i - son, e - le". Bass clef staff has "piano" marking. Fingering numbers: 4, 3, 6, 1, 6, 5, 5, 3, 9, 6, 5, 7.

First system of the musical score. It features a treble clef staff at the top and two bass clef staves below. The vocal lines are written in a soprano and alto register. The piano accompaniment includes chords and melodic lines. The lyrics are: "i - son, e - le - i - son, e - le - i -".

Second system of the musical score. It features a treble clef staff at the top and two bass clef staves below. The vocal lines continue with the lyrics: "son, Christe e - le - i - son." The piano accompaniment includes chords and melodic lines. The word "forte" is written above the vocal lines.

Third system of the musical score. It features a treble clef staff at the top and two bass clef staves below. The piano accompaniment includes chords and melodic lines. The vocal lines are silent in this system.

Fourth system of the musical score. It features a treble clef staff at the top and two bass clef staves below. The vocal lines are written in a soprano and alto register. The piano accompaniment includes chords and melodic lines. The lyrics are: "Christe e - le - i - son, e - le - i - son, e - le - i - son, e - le -". The word "piano" is written above the vocal lines.

Ky - ri - e e - lei - son, e - le - i - son, e - lei - son, e - le - i - son, Ky - ri - e e - lei - son, e - le - i - son, Ky - ri - e e - lei - son, e - le - i - son,

5 6 6 6 7 6 6 5 6 6 7 6 5 6 6 6 6 6 6 6 5 7 5 6

le - i - son, e - le - i - son, Ky - ri - e e - lei - son, e - lei - son, e - lei - son, Ky - ri - e e - lei - son, e - le - i - son, Ky - ri - e e - lei - son, e - lei - son, e - le - i - son, e - le - i - son,

6 4 2 7 7 6 6 7 6 5 9 8 7 6 9 5 6 6 6 6 3 3 5 8 7 6 5

le - - le - i - son, ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,
 le - - i - son, Ky - ri - e e - le - i - son, kyri - e e - le - i -
 e e - le - i - son, Ky - ri - e e - le - - i - son, Ky - ri - e e -
 le - - - - - son, ky - ri - e e - lei - - son, ky - - ri -

6 6 5 4 3 6 6 5 4 3 6 6 7 5 5 6 6 6 7 5 6 5 6 8 7
 5 4 3 4 3 2 1 2 3 4 5 6 7 8 9 8 7 6 5

Ky - ri - e e - lei - - - son, e - le - i - son, Ky - - ri - e e - le - - - i - son.
 son, kyri - e e - lei - - - son, e - le - i - son, Ky - - ri - e e - le - - - i - son.
 lei - son, e - le - i - son, e - lei - - - son, Ky - ri - e e - lei - - - son, e - le - i - son.
 e e - lei - - - son, e - le - i - son, Ky - ri - e e - lei - son, e - le - i - son.

6 7 7 6 3 6 6 6 6 3 7 6 5 9 6 7 6 6 5 4
 2 2 1 2 3 4 5 6 7 8 9 8 7 6 5 4 3 2

GLORIA.

Fuace.

The musical score is arranged in a system of staves. From top to bottom, the parts are:

- Tromba I.** (Trumpet I): Treble clef, 3/8 time, playing a melodic line with eighth notes.
- Tromba II.** (Trumpet II): Treble clef, 3/8 time, playing a similar melodic line.
- Tromba III.** (Trumpet III): Treble clef, 3/8 time, playing a similar melodic line.
- Timpani.** (Timpani): Bass clef, 3/8 time, playing a rhythmic pattern of eighth notes.
- Flauto traverso I.** (Flute I): Treble clef, 3/8 time, playing a melodic line.
- Flauto traverso II.** (Flute II): Treble clef, 3/8 time, playing a melodic line.
- Oboe I.** (Oboe I): Treble clef, 3/8 time, playing a melodic line.
- Oboe II.** (Oboe II): Treble clef, 3/8 time, playing a melodic line.
- Fagotti.** (Bassoons): Bass clef, 3/8 time, playing a melodic line.
- Violino I.** (Violin I): Treble clef, 3/8 time, playing a melodic line.
- Violino II.** (Violin II): Treble clef, 3/8 time, playing a melodic line.
- Viola.** (Viola): Bass clef, 3/8 time, playing a melodic line.
- Soprano I.** (Soprano I): Treble clef, 3/8 time, with a whole rest.
- Soprano II.** (Soprano II): Treble clef, 3/8 time, with a whole rest.
- Alto.** (Alto): Treble clef, 3/8 time, with a whole rest.
- Tenore.** (Tenor): Bass clef, 3/8 time, with a whole rest.
- Basso.** (Bass): Bass clef, 3/8 time, with a whole rest.
- Continuo.** (Cello/Double Bass): Bass clef, 3/8 time, playing a rhythmic pattern.

At the bottom of the page, there are performance markings: $\frac{5}{2}$ under the first measure, $\frac{5}{4}$ under the second measure, and $\frac{6}{6}$ under the sixth and seventh measures. The text "B. W. VI." is centered at the bottom.

6
5
5
6
7
6
6
6
5
7
6

tr

Glo

6 5 6 5 6 5 6 5 6 4 3 6

Glo-ri-a in ex-cel-sis, in ex-cel-sis De-o,
 Glo-ri-a in ex-cel-sis, in ex-cel-sis De-o,
 -ri-a in ex-cel-sis De-o,
 Glo-ri-a in ex-cel-sis De-o,
 Glo-ri-a in ex-cel-sis, in ex-cel-sis De-o,

6 6 6 7 6 5 6 2 4 4 2 2 6 5 6 2 4 3 3

6 5 7 6 5 6 6 5 7 6 5 #

glo - ri - a, glo - ri - a, glo - ri - a in ex - cel - sis, glo - ri - a, glo - ri - a in ex - cel - sis, glo - ri - a, glo - ri - a in ex - cel - sis De - o,

5 6 6 6 6 5 5 6 7 9 8 5
 4 3 3 4 4 3 3 5 4 7 6 4

pax ho - mi - ni - bus bo - nae volun - ta - - tis,
 et in terra pax ho - mi - ni - bus bo - nae volun - ta - - tis,
 — in terra pax ho - mi - ni - bus bo - nae volun - ta - - tis,
 et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - - tis,
 pax ho - mi - ni - bus bo - nae vo - lun - ta - - tis,
Tasto solo.

in ter - ra pax ho - mi - nibus bonae volun - ta - tis, bo - nae vo - lun - ta - et in .

tis, hominibus bo - nae vo - lun - ta -
 ter - ra pax ho - mi - ni - bus bonae volun - ta -
 tis, bo - nae vo - lun - ta
 et in - ter - ra

6 5 6 4 5 6 6 4 5 6 5 6 9 8 5 6: 1 6 5

tis, in ter - ra pax ho - mi - nibus bo - - nae vo - lun - ta - tis, pax, pax, pax, pax, in
 tis, ho - mi - bus bo - - nae vo - lun - ta - - tis, in
 pax homi - nibus bonae volun - ta - - tis, bo - nae vo - lun - ta - - et in - ter - ra pax ho - mi - ni

5, 6 7, 6, 4, 5, 5, 6 5, 9 8 6, 6, 5

ter - ra pax, pax ho - mi - nibus bonae vo - lun - ta - - - tis, ho -
 et in ter - ra pax ho - mi - nibus bonae volun -
 ter - ra pax ho - mi - nibus bo - nae volun - ta - - - tis, pax ho - mi - nibus bonae
 tis, ho - mi - nibus bo - nae volun - ta -
 bus bonae volun - ta - tis, ho - nae vo - lun - ta -

6 2 6 4 5 6 7 7# 8 5 6# 6 6 7 5: 6 5 4 6 5 6 6

B.W.VI

- nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis, et in - ter - ra pax,
 ta - tis, bo - nae vo - lun - ta - tis, et in - ter - ra pax,
 vo - lun - ta - tis, bo - nae vo - lun - ta - tis, et in - ter - ra pax,
 - tis, bo - nae vo - lun - ta - tis, et in - ter - ra pax,
 - tis, bo - nae vo - lun - ta - tis, et in - ter - ra pax,

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

R.W.M.

et in ter-ra pax, et in ter-ra pax homi-ni-bus bonae volun-ta-tis

et in ter-ra pax, et in ter-ra pax homi-ni-bus bonae vo-lun-ta-tis

et in ter-ra pax, et in ter-ra pax ho-mi-nibus bonae vo-lunta-tis

et in ter-ra pax, in ter-ra pax ho-mi-nibus bonae vo-lunta-tis

et in ter-ra pax, et in ter-ra pax ho-mi-nibus bonae vo-lun-tis

tis, bo - nae vo - lun - ta - tis, homi - ni -
 tis, bo - nae vo - lun - ta - tis,
 tis, bonae volun - ta - tis, et in - ter - ra pax homi - nibus bonae volun - ta - tis, bo - nae
 tis, bonae volun - ta - tis,
 ta - tis, bonae vo - lun - ta - tis,

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

bus bo - - nae volun - ta - - tis, in ter - - ra pax ho - mi - nibus bo - - nae volun -
 vo - - lun - ta - - tis, ho - mi - nibus bo - -
 et in ter - ra pax ho - mi - nibus bonae volun - ta - - tis, bo - nae vo - - lun -
 et

5 5 6 6 : 6 3 5 6 2 5 6 4 5 : 6 : 6 5

ta-tis, pax, pax, pax, pax, in ter-ra pax ho-mi-

-nae vo-lun-ta-tis, in ter-ra pax ho-mi-nibus bo-nae

ta-tis, bo-nae

in ter-ra pax ho-mi-nibus bo-nae vo-lun-ta-tis, bo-nae

9 5 6 6 6 6 6 6 6 6

ni - bus, pax ho - mi - nibus bonae vo - lun - ta - tis,
 et in - ter - ra pax homi - bus bonae volun - ta - tis,
 vo - lun - ta - tis, pax, pax, pax, pax ho - mi - nibus bonae volun - ta - tis,
 vo - lun - ta - tis, pax, pax, pax, pax ho - mi - ni - bus bonae vo - lun - ta - tis,
 vo - lun - ta - tis,

B.W.V.

bo - nae vo - lun - ta - tis, pax ho - mi - ni - bus

bo - nae vo - lun - ta - tis, pax ho - mi - ni - bus

bo - nae vo - lun - ta - tis, pax, pax ho - mi - ni - bus

bo - nae vo - lun - ta - tis, pax ho - mi - ni - bus bo - nae

bo - nae vo - lun - ta - tis, pax, pax,

6 7 4 5 4 7

6 7 7

7 7

in ter - ra pax ho - mi - nibus bo - nae vo - lun - ta -

et in ter - ra pax ho - mi - ni - bus ho - nae vo - lun - ta -

in terra pax, et in ter - ra pax ho - mi - ni - bus bonae vo - lun - ta -

et in ter - ra pax, et in ter - ra pax ho - mi - nibus bo - nae vo - lun - ta -

et in ter - ra pax, in ter - ra pax ho - mi - nibus bonae vo - lun - ta -

tis, ho_mi_ni_bus bo - - nae vo_lun_ta - - tis, bo - nae vo - - lun ta - - tis!
 - tis, et in ter - ra pax ho_mi_ni - bus bonae vo_lun ta - - tis!
 tis, bo - nae vo - - lun ta - - tis!
 tis, in ter - ra pax, pax, pax ho_mi_ni - bus bonae vo_lun ta - - tis!
 tis, et in ter - ra pax, in ter - ra pax ho_mi_ni - bus bonae vo_lun ta - - tis!

6 5 6 6 6 6 6 5 6 6 6 6 6 6 6 5 6

First system of musical notation. It consists of five staves: two grand staves (treble and bass clef) and three bass staves. The top staff features a complex melodic line with many sixteenth notes and trills. The middle two staves have a more rhythmic accompaniment. The bottom two staves provide a bass line with some chords. The key signature has two sharps (F# and C#).

Second system of musical notation, continuing from the first. It features similar instrumentation. The top staff has a melodic line with trills and slurs. The middle staves have a steady accompaniment. The bottom staves have a bass line. The key signature remains two sharps.

Third system of musical notation. The top two staves are marked *pianissimo* and contain dense sixteenth-note passages. The bottom two staves have a bass line with trills and are marked *pianissimo*. The lyrics "da - mus te, lau -" are written below the bottom two staves. The key signature is two sharps.

da - - mus te, lau - da - - mus te, be - ne -

6 6 6 7 6 2 7 6 6 7 6

di - - cimus te, a - - do - ra -

Tasto solo.

6 6

- - mus te, glo - ri - fica - - mus te, lau - damus te, bene-dici-mus te, a-do-

6 6 6 6 7 6 7 7 2 7 7 7 2 7 7 7

da - - mus te, be - - ne - di - cimus te, a - do - ra - mus te, glo - ri - fi - ca - mus te,

glo - ri - fi - ca - mus te, glo - ri - fi - cimus te;

forte

7 6 5 7 6 6 4 2 6 4 5

6 5 6 4 2 7 4 2 7 5 7 6 5 4 3 6 5 4 2 4

5 6 4 2 6 7 7 7 4 2 6 4 3 6 4 3

da - - - - - mus te, lau -

piano

tr

6 6 6 6 6 6

da - - mus te, lau - da - - - - - mus te, lau -

6 6 6 7 6 7 7 6 7 6

da - - - - - mus te, be - ne - di - cimus te, a - do - ra - mus te, glo -

6 6 6 6 6 7

Alla breve.

Tromba I.

Tromba II.

Tromba III.

Timpani.

Oboe I.

Oboe II.

Violino I.
Flauto traverso I. II.
col Violino I.

Violino II.

Viola.

Fagotti.

Soprano I. II.

Alto.

Tenore.

Basso.

Continuo.

Gra - tias a - ginus ti - bi
 Gra - tias a - ginus ti - bi
 Gra - tias a - ginus ti - bi
 Gra - tias a - ginus ti - bi

6 5 6 5 6 6 7 6 6 4 7 6 7 4 6
 2 4 3 2 6 7 6 8 4 3 4 7 2 5

bi pro - pter magnam glo - riam tu - am,
 pro - pter magnam glo - riam tu - am,
 pro - pter magnam glo - riam tu - am, gra -
 glo - riam tu - am, gra - tias

1 6 6 6 5 7 4 8 5 6 7 6 5 7 6 6 5 2

gra - - - ti - as a - - - - - gi - mus ti - bi,
 gra - - - ti - as a - - - - - gi - mus ti - bi, gra -
 - ti - as a - - - - - gi - mus ti - bi, gra - - - - ti - as a -
 a - - - gi - mus ti - bi pro - pter magnam glo -

6 1 6 6 7 6 6 6 6 5 3 6 6 9 6 6 6 6 6 7
 2 5 1 1 4 3 4 4 3 5 5 6 2 5 6 7

gra - tias a - gimus ti - bi pro -
 tias a - gimus ti - bi, gra - tias a - gimus
 - gimus ti - bi, gra - tias a - gimus ti - bi, a - gimus
 - riam, propter magnam glo - riam tu - am, gra - tias a - gimus

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

- pter magnam glo - riam tu - am, gra - ti - as
 glo - ri - am tu - am, gra - tias a - gimus ti -
 am, propter magnam glo - riam tu - am, gra - tias a - gimus
 - riam tu - am, pro - pter magnam glo - riam tu - am,

5 6 6 5 6 4 7 7 6 5 6 6 6
 3 2 3 2 2 4 5 5 2 5 4 2 5

a - - gimus ti - bi pro - pter magnam gloriam tu - am, gra - - - ti - as a - - - gimus
 bi propter magnam glo - riam tu - - am, gra - - - tias a - - - gimus ti - -
 ti - bi, gra - - - tias a - - - gimus tibi propter ma - gnam glo -
 gra - - - ti - as a - - - gimus ti - bi pro - pter magnam gloriam tu -

6 6 4 3 6 6 7 6 5 6 6 7 6 5 6 6 6 6 6 5 6 5
 4 2 4 2 9 3 4 3 4 2

ti - bi, gra - tias a - gimus ti - bi, gra - tias a - gimus ti - bi pro - riam tu - am, gra - tias a - gi - mus ti - bi, a - gimus am, gra - tias a - gimus

6 5 4 7 5 6 6 6 7 6 5 7 7 6 6 6 9 8 7 6 5 3 6 6

tu - am, pro - pter ma - gnam glo - riam tu - am.
 - - - tias a - - gimus ti - bi pro - pter ma - gnam glo - riam tu - - - am.
 gra - - ti - as a - - gimus tibi propter ma - gnam glo - riam tu - - - am.
 - riam tu - - - am, pro - pter magnam glo - riam tu - - - am.

6 6 6 5 6 6 9 8 7 6 7 6 6 5 II
 4 3 4 3 4 5 8 7 6 6 4 3

DUETTO.

Flauto traverso.

Violino I.

Violino II.

Viola.

Soprano I.

Tenore.

Continuo.

con sordino

pizzicato

Tasto solo.



Musical score system 1, featuring a grand staff with five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs. The fourth and fifth staves are bass clefs. The music consists of several measures of complex, fast-moving passages with many beamed notes and slurs. Below the staves, there are numerical figures: 7 2, 6 4, 7 2, 6 4, 7 2, 6 4, 5 2, 6 4.



Musical score system 2, featuring a grand staff with five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and third staves are also treble clefs. The fourth and fifth staves are bass clefs. The music continues with complex passages, including some measures with long slurs. Below the staves, there are numerical figures: 2 4, 6 2, 6 4, 6 2, 7 6, 7 2, 4 3, 6 5, 7 2.

piano

Do - mi - ne De - us, rex coe - le -

Do - mi - ne Fi - li - u - ni - ge -

piano

7 6 4 3 2 5 6 6 6 6 6 6 6 6 6 6 6 6

tr

stis, De - us Pa - ter o - mni - po - tens, Do - mi - ne De - us,

ni - te Je - su Chri - ste al - tis - si - me,

tr

6 6 5 5 6 6 6 6 6 6 6 6 6 6 6 6 6 6

tis - si - me, Do - minae Fi - li, Do -
 mi - po - tens, De - us Pater, Do -

6 9 8 6 6 5 5 5 5 9 8 6 1 6 6 9 8 9 8

mine Fi - li u - ni - ge - ni - te Je - su Christe altis - si - me, Je - su Christe
 mine De - us, rex coe - le - stis, De - us Pater omni - potens, De - us Pater

9 6 6 5 6 5 6 6 6 5 6 5 6 5

al-tis-si-me! Domine De-us, rex coele-stis, Do-mi-ne
 o-mni-po-tens! Domine Fi-li-u-ni-geni-te, Do-mi-ne De-us, rex coe-

6 5 7 6 6 7 4 3 2

Fi-li-u-ni-geni-te Je-su Chri-ste al-tis-si-me, Do-mi-ne Fi-li-u-ni-
 lestis, Deus Pa-ter o-mni-potens, o-mni-po-tens, Do-mi-ne Deus,

6 4 3 4 4 6 4 6 7 6 4 6 6

ge-ni-le Je-su Chri-ste al-tis-si-me, Je-su Chri-ste al-tis-si-
 rex coe-le-stis, De-us Pa-ter om-ni-potens, De-us Pa-ter om-ni-po-
tr.

forte
forte
forte
forte
 me!
 tens!
forte



Musical score system 1, featuring a grand staff with four staves (treble and bass clefs) and a separate bass staff. The grand staff contains a complex melodic line with many sixteenth notes and slurs. The bass staff is labeled *Tasto solo.* and contains a simple bass line with some fingerings (2, 4, 6, 7, 7, 6) indicated below the notes.



Musical score system 2, continuing the grand staff and bass staff from system 1. The grand staff continues with intricate melodic patterns. The bass staff continues with a simple bass line and includes fingerings (6, 4, 3, 5, 4, 6, 6, 6, 4, 2, 6, 4, 6) indicated below the notes.

piano

Do - - mine De - - us,
Do - - mine De - - us,

7 7 6 7 4 3 6 7 6 4 3 7 2 2 6 4 3

tr

a - - gnus De - - i, Do - - mine De - - us, a - - gnus De - - i, a - - gnus De - - i,
a - - gnus De - - i, Do - - mine De - - us, a - - gnus De - - i, a - - gnus De - - i,

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

forte

Fi-li-us Pa-tris,

Fi-li-us Pa-tris,

6 7 # 6 7 7 6 7 6 7 6 7 6 7 6 7 6 7

Do-mine De-us, a-gnus De-i, Do-mine De-us,

Do-mine De-us, a-gnus De-i, Do-mine De-

6 6 5 6 5 4 3 5 7 2 9 8 6 6 6 5

a - gnus De - - i, a - - gnus De - - i, Fi - lius Pa - tris, Domine De - us, agnus
 - - us, agnus De - i, a - - gnus De - - i, Fi - lius Pa - tris, Domine De - us, agnus

6 # 4 2 # 4 6 — 7 6 4 6 5 6 3 6 4 2

De - i, agnus De - i, Do - mine De - us, a - - gnus De - - i, Fi - li - us Pa - - - tris!
 De - i, agnus De - i, Do - mine De - us, a - - gnus De - i, Fi - lius Pa - - - tris!

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

Lento.

Flauto traverso I.

Flauto traverso II.

Violino I.

Violino II.

Viola.

Soprano II.

Alto.

Tenore.

Basso.

Violoncello.

Continuo.

senza sordino

senza sordino

senza sordino

Qui

Qui tol - lis - pec - ea - - - ta mun - di, mi - se - re no - bis,

Qui tol - lis pec - ea - - - ta mun - di, mi - se - re

coll'arco e staccato

6 7 6 5 4 3 2 1

tol - lis pec - ea - - - ta mun - di,

mi - se - re - - - re

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

Qui tol - lis pec - ea - - - ta

5 5 7 6 5 4 3 2 1

mi - se - re - re no - bis, qui tol - lis pec -
 no - bis, mi - se - re - re, qui
 re no - bis, mi - se - re - re,
 mun - di, mi - se - re - re no - bis,

ca - ta mun - di, mi - se - re - re
 tol - lis pec - ca - ta mun - di,
 qui tol - lis pec - ca - ta
 qui tol - lis pec - ca -

no - bis, mi - se - re - re

mi - se - re - re

mun - di, mi - se - re - re no

ta mun - di, mi - se - re - re no

9 8 7 6 4 2 2

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

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

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

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

5 3 6 6 6 8 7 6 5 6 5 7 7

no - bis! Qui tol - lis pec - ca - ta

re no - bis! Qui tol - lis pec - ca - ta

re no - bis! Qui tol - lis pec - ca - ta

bis! Qui tol - lis pec - ca - ta

tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca - ti -

ea - la mun - di, su - sci - pe de - pre - ca - ti -

ea - la mun - di, su - sci - pe de - pre - ca - ti -

mun - di, su - sci - pe de - pre - ca - ti -

sei - pe de - pre - ca - ti - o - - - - - nem , de - pre - ca - ti - o - - - - - nem
 pe de - pre - ca - ti - o - - - - - nem no - - - - - stram , de - pre - ca - ti -
 o - - - - - nem , su - - - - - sci - - - - - pe de - pre - ca - ti -
 o - - - - - nem no - - - - - stram , de - - - - - pre - ca - ti - o - - - - - nem ,

no - - - - - stram , de - - - - - pre - ca - ti - o - - - - - nem no - - - - - stram , su - - - - - sci -
 o - - - - - nem , de - - - - - pre - ca - ti - o - - - - - nem no - - - - - stram , su - - - - - sci -
 o - - - - - nem , de - - - - - pre - ca - ti - o - - - - - nem no - - - - - stram ,
 de - - - - - pre - ca - ti - o - - - - - nem no - - - - - stram ,

pe - de - pre - ca - ti - o - - - - - nem no - - - - - stram,
 pe - de - pre - ca - - - - ti - o - - - - - nem no - - - - - stram,
 su - - - - - sei - pe - de - pre - ea - - - - ti - o - - - - - nem no - - - - - stram,
 su - - - - - sei - pe - de - pre - ea - - - - ti - o - - - - - nem no - - - - - stram,

7 9 8 7 6 5 9 8 7

de - - - - - pre - ea - - - - ti - o - - - - - nem no - - - - - stram!
 de - - - - - pre - ea - - - - ti - o - - - - - nem no - - - - - stram!
 de - - - - - pre - ea - - - - ti - o - - - - - nem no - - - - - stram!
 de - - - - - pre - ea - - - - ti - o - - - - - nem no - - - - - stram!

7 6 8 9 8 5 7 8 9

ARIA.

Oboe d'amore.

Violino I.

Violino II.

Viola.

Alto.

Continuo.

Musical score system 1, measures 6-10. It features a vocal line and a piano accompaniment. The piano part consists of four staves (treble and bass clefs). Dynamics include *piano*, *forte*, and *pianissimo*. The vocal line includes the lyrics "Qui se -".

Musical score system 2, measures 11-15. It continues the vocal and piano parts. Dynamics include *pianissimo* and *piano*. The vocal line includes the lyrics "des ad dextram Patris, qui se -".

Musical score system 3, measures 16-20. It continues the vocal and piano parts. Dynamics include *pianissimo* and *piano*. The vocal line includes the lyrics "des ad dextram Patris, ad dex - - tram Pa - - tris, mi - se - re - re".

— no - bis!

forte *forte* *forte* *forte* *piano* *piano*

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

Detailed description: This system contains the first five measures of the piece. It features a vocal line with the lyrics "no - bis!" and a piano accompaniment. The piano part includes a right-hand melody and a left-hand bass line. The dynamic markings transition from forte to piano. Fingerings are indicated by numbers 2, 4, 5, 6, 7, and 8.

forte *forte* *forte* *forte*

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

Detailed description: This system contains the next five measures. The piano accompaniment continues with a consistent rhythmic pattern. The dynamic marking remains forte throughout this section. Fingerings are indicated by numbers 7, 2, 6, and 5.

piano *piano*

Qui se -

6 6 6 6 7 6 6 6 6 6 6 6 6 6 6

Detailed description: This system contains the final five measures. The piano accompaniment concludes with a final cadence. The dynamic marking changes to piano. The vocal line begins with the lyrics "Qui se -". Fingerings are indicated by numbers 6, 7, and 6.

piano *pianissimo* *piano*

piano *pianissimo* *piano*

piano *pianissimo* *piano*

tr.

- des ad dex - tram Pa - tris, mi - se - re - re

pianissimo *pianissimo* *pianissimo*

nobis, qui se - des ad dex - tram Pa - tris, mi -

forte *forte* *forte* *forte*

- se - re - re no - bis,

musical score for the first system, featuring piano and forte dynamics.

musical score for the second system, including vocal lines with lyrics: se - re - re no - bis, mi - se - re - re no - bis, qui se

musical score for the third system, including vocal lines with lyrics: des ad dextram Patris, mi - se - re - re no - bis, qui

First system of musical notation, including vocal line and piano accompaniment. The piano part features a dense texture with sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand. The vocal line is partially obscured by the piano accompaniment.

Second system of musical notation, including vocal line and piano accompaniment. The vocal line is clearly visible with the lyrics: "des ad dex - tram Pa - tris, mi - se - re - re no - bis!". The piano accompaniment continues with similar rhythmic patterns. The word "forte" is written above the vocal line.

Third system of musical notation, including vocal line and piano accompaniment. The piano accompaniment features a prominent sixteenth-note figure in the right hand. The vocal line continues with the lyrics "des ad dex - tram Pa - tris, mi - se - re - re no - bis!". The word "forte" is written above the vocal line.

ARIA.

Corno da caccia.

Fagotto I.

Fagotto II.

Basso.

Continuo.

6 5 4 6 6 5 6 7 7
4 3 2 5 4 5 4 3

6 5 6 4 6 7 7 7 6 7
3 3 2 2 2 5 5 5

piano

piano

Quo - ni - am tu so - lus

7 5 6 8 7 5 6 6 5 7 5 6 4 3 7 6 7 5 4 3 6 5

san - ctus, tu so - lus sanctus, tu so - lus Do - mi - nus, tu solus san -

- ctus, tu so - lus Do - minus, tu so -

- lus, so - lus Domi - nus, tu so - lus sanctus, tu so - lus Dominus;

First system of musical notation. It consists of five staves. The top staff is a treble clef. The second and third staves are grand staff notation (treble and bass clefs). The fourth staff is a vocal line with lyrics: "quo - ni - am tu so - lus san - ctus, tu solus san -". The bottom staff is a bass clef. Trills are marked with "tr" above notes in the second and third staves. Fingering numbers are present below the bottom staff.

Second system of musical notation. It consists of five staves. The top staff is a treble clef. The second and third staves are grand staff notation. The fourth staff is a vocal line with lyrics: "ctus, tu solus Do - minus, tu so - lus, solus". The bottom staff is a bass clef. Trills are marked with "tr" above notes in the second and third staves. Fingering numbers are present below the bottom staff.

Third system of musical notation. It consists of five staves. The top staff is a treble clef. The second and third staves are grand staff notation. The fourth staff is a vocal line with lyrics: "san - ctus, tu so - lus Domi - nus,". The bottom staff is a bass clef. Trills are marked with "tr" above notes in the second and third staves. The word "forte" is written above the second and third staves. Fingering numbers are present below the bottom staff.

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

piano
piano
tu so-lus al-tis-si-mus Je-su Chri-ste, tu, tu so-lus al-

6 4 6 6 5 4 6 5 6 7

tr *tr* *tr* *tr* *tr*
tissimus, tu so-lus al-tis-si-mus Je-su Chri-ste, Je-

7 6 7 7 6 6 6 5 7 6 5 4 3 6 6 5 7 5 6 5 4 6 5

First system of musical notation. It consists of five staves. The top staff is a treble clef. The second and third staves are grand piano (G-clef and F-clef). The fourth staff is a vocal line with lyrics: "su Chri-ste, Je - su Chri - ste;". The bottom staff is a bass clef. Fingerings are indicated by numbers 1-5. Dynamics include *forte* and *tr*.

Second system of musical notation. It consists of five staves. The top staff is a treble clef. The second and third staves are grand piano. The fourth staff is a vocal line. The bottom staff is a bass clef. Fingerings are indicated by numbers 1-5. Dynamics include *tr*.

Third system of musical notation. It consists of five staves. The top staff is a treble clef. The second and third staves are grand piano. The fourth staff is a vocal line with lyrics: "tu so-lus al-tis-si-mus Je - su Chri - ste, tu, tu so-lus al-". The bottom staff is a bass clef. Dynamics include *piano*.

mus, tu so - - lus al - tis - si - mus Je - - - su Chri - ste,

Figured bass: 6 7 6, 6 5 7 6 5, 9 8 7 6 5 6 7, 7 6 5

Je - - - su Chri - ste, Je - - su Chri - ste, quo - - ni -

Figured bass: 7 5, 6 4 3, 6 7 5 6, 6 5 6, 6 4 3, 6 4 3, 7 5

am tu so - - - lus san - ctus, tu so - - - lus, tu so - - lus Do - mi -

Figured bass: 6 4 2, 9 7 5, 4 3 6 5, 6 5 6 7, 6 6 6 5, 7 7

mus, tu solus san - - etus, tu solus Do -

6 5 7 8 7 6 5 5 5 7 6 5

Detailed description: This system contains the first five measures of the piece. It features a vocal line with lyrics and a piano accompaniment with trills. The piano part includes a bass line with figured bass notation below it.

- - minus, tu so - - lus al - tissi - mus

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

Detailed description: This system contains measures 6 through 10. The piano accompaniment continues with trills and arpeggiated figures. The bass line has figured bass notation.

Je - su Chri - - ste, solus Do -

7 7 7 8 3 3 7 6 5 6 5 6 5 6 5

Detailed description: This system contains the final five measures of the piece. The piano accompaniment concludes with trills and arpeggiated figures. The bass line has figured bass notation.

musical score system 1: Treble and bass staves with vocal line and figured bass. Includes lyrics: "minus, tu so - lus al - tis - si - mus Je - su Chri - ste." The system features a vocal line with trills (tr) and a piano accompaniment with a figured bass line.

musical score system 2: Treble and bass staves with piano accompaniment and figured bass. This system continues the instrumental accompaniment from the previous system.

musical score system 3: Treble and bass staves with piano accompaniment and figured bass. This system continues the instrumental accompaniment from the previous system.

Vivace.

(Corno da caccia.)

(Tromba.)

Tromba I.

Tromba II.

Tromba III.

Timpani.

Flauto traverso I.

Flauto traverso II.

Oboe I.

Oboe II.

Fagotti.

Violino I.

Violino II.

Viola.

Soprano I.

Soprano II.

Alto.

Tenore.

Basso.

Continuo.

unisono

Cum sancto Spi-ri-tu in glo-ria De-i

Cum sancto Spi-ri-tu in glo-ria De-i Patris, in glo-ria De-i

Cum sancto Spi-ri-tu in glo-ria De-i

Cum sancto Spi-ri-tu in glo-ria De-i Patris, in glo-ria De-i

in glo-ria De-i Patris, in glo-ria De-i

6 7

The image shows a page of a musical score, likely for a chorale or cantata. It consists of several staves. The top two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. Below these are several vocal staves, each with a different clef (soprano, alto, tenor, and bass). The lyrics are in Latin and are written below the vocal staves. The score includes various musical notations such as notes, rests, and ornaments. At the bottom of the page, there are figured bass numbers: 6/4, 6/4, 6, 6, 6, 5, 7/4, 6, 5.

Pa - - - - - tris, cum sancto Spi - ri
 Pa - - - - - tris,
 Pa - - - - - tris, in glo - ria De.i Pa - tris,
 Pa - - - - - tris, in glo - ria De.i Pa - tris,
 Pa - - - - - tris, cum sancto Spi - ri

tu in glo-ria De-i Patris, in glo-ria De-i Pa - - - - -
cum sancto Spi-ri-tu in glo-ria De-i Pa - - - - -
in glo-ria De-i Patris, in glo-ria De-i Pa - - - - -
cum sancto Spi-ri-tu in glo-ria De-i Pa - - - - -
tu in glo-ria De-i Patris, in glo-ria De-i Pa

tris, in glo -

tris, in glo -

De-i Pa - tris, in glo -

De-i Pa - tris, in glo -

tu in glo

The musical score consists of 14 staves. The top four staves are vocal parts, with lyrics: "ri - a De - i Pa". The bottom ten staves are piano accompaniment, featuring complex rhythmic patterns with many sixteenth and thirty-second notes. The key signature has one sharp (F#) and the time signature is 3/4. The piece concludes with a double bar line and a repeat sign.

tris, in glo -

tris, in glo -

tris, in glo -

tris, in glo -

tris, in glo -

tris, in glo -

The musical score is arranged in a grand staff format with multiple systems. The top system includes vocal staves for Soprano, Alto, Tenor, and Bass, along with piano accompaniment for the right and left hands. The piano part features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand. The vocal parts enter with the text 'ria De - i' and 'Pa-tris, De - i'. The score is written in a key signature of one sharp (F#) and a 3/4 time signature.

Pa - - tris, A - - men.

Pa - - tris, A - - men.

Pa - - tris, A - - men.

Pa - - tris, A - - men. Cum sancto Spi - - ri - tu in glo - -

Cum sancto Spi - ri - tu in glo -
- ria Dei Patris, A - men, A -

ria De.i Patris, A-men, A - men, A - men, cum sancto Spi - ri - tu in

The musical score consists of 15 staves. The top four staves are for voices (Soprano, Alto, Tenor, Bass). The next six staves are for organ, with various registrations indicated by numbers 1 through 13. The bottom three staves are for a basso continuo or another organ part. The Latin text is written below the organ and basso continuo staves.

glo - ria De - i Pa - tris, A - men, A -
 Cum sancto Spi - ri - tu in glo -
 ri - tu in glo - ria De - i Pa - tris, A - men, A -
 Cum sancto Spi - ri - tu in

7 8 9 4 7 6 5 6 6 6 1

men, et vi-tam ven-tu-ri sae-cu-

A - - - men, A - - - men, et vi-tam ven-tu-ri saecu-

- men, A - - - men, et vi-tam ven-tu-ri saecu-

A - - - men, A - - - men, et vi-tam ven-tu-ri sae - cu-

men, ven-tu-ri sae - cu-

The image shows a page of a musical score, likely a chorale by J.S. Bach. It features a piano accompaniment in the upper half and four vocal parts in the lower half. The piano part consists of a right-hand melody and a left-hand bass line. The vocal parts are arranged in four staves, each with a vocal line and a bass line. The lyrics are 'A - - men, cum sancto Spi-ri -'. The score is in a key with one sharp (F#) and a 3/4 time signature. The piano part includes various musical notations such as slurs, ties, and dynamic markings. The vocal parts are written in a simple, homophonic style. The page number '140' is in the top left corner. The publisher's name 'B.W.VI.' is at the bottom center. There are some small numbers (6, 7) and symbols (5, 2) at the bottom of the page, possibly indicating fingerings or other performance instructions.

The image shows a page of a musical score, page 141. It features a grand staff with two vocal parts (Soprano and Alto) and two piano accompaniment parts (Right and Left Hand). The score is written in G major and 4/4 time. The vocal parts enter with the lyrics 'tu, A - - men, in glo-ria De-i Pa-tris, in glo-'. The piano accompaniment consists of flowing sixteenth-note patterns in both hands. At the bottom of the page, there are figured bass notations: 6 4, 6 4, #6 5, 7 #, #6 5, 7 #, 6 5. The text 'B.W.V.I.' is centered at the bottom.

The image shows a page of a musical score, numbered 142. It features a complex arrangement of staves. At the top, there are four staves for a piano accompaniment, with the first two in treble clef and the last two in bass clef. Below these are several vocal staves, each with lyrics underneath. The lyrics are: "ri - a De - i Pa -", "ri - a De - i Pa -", "ri - a De - i Pa -", and "glo - ri - a De - - i Pa -". The bottom of the page contains figured bass notation for a basso continuo, with figures: 6 4 2, 5, 6 4, and 7 5. The score is written in a key with one sharp (F#) and a 3/4 time signature.

tris, cum sancto Spi - ri - tu in glo - ria De - i Pa - tris;

tris, in glo - ria De - i Pa - tris;

tris, in glo - ria De - i Pa - tris;

tris, in glo - ria De - i Pa - tris;

tris, in glo - ria De - i Pa - tris;

6 6 6 6 6 6 6 7 6 7 6 7 6

ria De-i Patris, A-mea, A -
 cum sancto Spi-ri - tu in glo -
 eum san-cto Spi - ri - tu in glo -
 cum san-cto Spi-ri - tu,
 cum san-cto Spi-ri - tu in glo -

ria De-i Pa-tris, cum sancto Spi-ri-tu in glo-

ria De-i Pa-tris, A-men, A-

cum sancto Spi-ri-tu in

ria De-i Pa-tris, De-i Pa-tris, cum sancto Spi-ri-tu,

B.W.V.

tu in glo - ria De - i Pa - tris,

Spi - ri - tu in glo - ria De - i Pa - tris,

cum sancto Spi - ri - tu in glo - ria De - i Pa - tris, A - men,

san - cto Spi - ri - tu,

6/4 6/4 6 7 7 6 9 7 6 6 6 5 7 7 7 6 7 5

men, in glo - - ria De-i Pa-tris, A-men, in glo - -

men, in glo -

A - - men, A - - men, A

men, A - - men, A -

ria De - i Pa-tris, A - men, cum sancto Spi - - ri - tu in glo - ria De-i Patris,

6 7 7 6 6 6 7 7

in glo-ria De-i Pa-

in glo-ria De-i Pa-

in glo-ria De-i Pa-

in glo-ria De-i Pa-

in glo-ria De-i Pa-

in glo-ria De-i Pa-

6
4
2

6
4
2

6
4
2

7
5

The musical score is arranged in two systems. The top system consists of five staves: two vocal staves (Soprano and Alto) and three piano accompaniment staves (Right Hand I, Right Hand II, and Left Hand). The bottom system consists of five staves: three vocal staves (Tenor I, Tenor II, and Bass) and two piano accompaniment staves (Right Hand and Left Hand). The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are: "tris, in glo - ria De - i Pa - tris, A - tris, in glo - tris, in glo - tris, in glo - tris, in glo -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, often with slurs and ties. The vocal lines are primarily quarter and eighth notes, with some rests. The bottom system includes fingerings (5, 6, 5, 6) and a 6/8 time signature at the end.

men, A - men, in glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris, A - men

tris, A - - - men, in glo - ri - a De - i Patris, A - - men.
 - tris, A - - - men, Amen, in glo - ri - a De - i Patris, A - - men.
 A - - - men, A - - - men, in glo - ri - a De - i Patris, A - - men.
 - De - i Pa - - tris, De - i Patris, Amen, in glo - ri - a De - i Patris, A - - men.
 - men, in glo - ri - a De - i Patris, A - - men.

CREDO.

Violino I.

Violino II.

Soprano I.

Soprano II.

Alto.

Tenore.

Basso.

Continuo.

Cre - - - do in u - - num De - - um, in

Cre - - -

Detailed description: This is the first system of a musical score for a Credo. It features seven staves: Violino I, Violino II, Soprano I, Soprano II, Alto, Tenore, and Basso, and a Continuo staff. The music is in G major and common time. The vocal parts (Tenore and Basso) have lyrics: "Cre - - - do in u - - num De - - um, in". The Continuo staff has a rhythmic accompaniment of eighth notes.

Cre - - -

Cre - - - do in u - - num De - - um,

unum De - - um, in u - - num De - um, in u - - num De - - um, in u - -

do in u - - num De - - um, in unum De - um, ia unum De - -

Detailed description: This is the second system of the musical score. It continues the vocal parts and the Continuo. The lyrics for the Tenore and Basso parts are: "Cre - - -", "Cre - - - do in u - - num De - - um,", "unum De - - um, in u - - num De - um, in u - - num De - - um, in u - -", and "do in u - - num De - - um, in unum De - um, ia unum De - -". The Continuo staff continues with its rhythmic accompaniment.

do in, u - - num De - um, in unum De - um, in u - num De -
Cre - - do in u - - num
cre - - do in u - num De - um, in unum De - um, in u - num De - - - um,
- - num De - - um, in unum De - um, cre - do in unum De - um, in
um, in u - num De - - - um, cre - do in unum De -

um, cre - do, cre - do in unum De - - um, in u - num De - - -
De - um, in unum De - um, in unum De - - um, in u - num De - um,
in u - - num De - - - um, cre - do in
u - num De - - um, cre - - do
- - um, in u - num De - - - um, cre - do in unum De -

um, ere - do in unum De - um, ia u - num De - um,

in u - num De - um,

u - num De - um, ere - do in u -

in u - num De - um, in u - num De - um, in u -

um, ere - do, ere - do in u - num De - um,

ere - do in

ere - do in u - num De -

num De - um, in u - num De - um, in u - num De - um, in u -

num De - um, in u - num De - um, ere - do in

ere - do in u - num De - um, ere - do in u - num,

u - num De - um, cre - do in u - num De - um, cre - do in
um, in unum De - um, cre - do in unum De - um, in
- num De - um, in u - num De - um, cre -
u - num De - um, in u - num De - um, in u - num De -
in u - num De - um, in u - num De - um,

u - num De - um, in unum De - um, cre - do in
u - num De - um, in u - num De - um, cre - do in
- do in u - num De - um, cre - do in
um, cre - do in u - num De - um, cre - do
cre - do

u - num De - um, in u - num De - um, cre - do
 u - num De - um, cre - do, cre - do in u - num De -
 u - num De - um, cre - do in u - num De - um,
 in u - num De - um, cre - do, cre - do in u - num De -
 in u - num De - um,

in u - num De - um, cre - do in u - num De - um.
 um, in u - num De - um, cre - do in unum De - um.
 in u - num De - um, cre - do in u - num De - um.
 um, in u - num De - um, cre - do, cre - do in u - num De - um.
 in u - num, in u - num, in u - num De - um.

Tromba I.
Tromba II.
Tromba III.
Timpani.
Oboe I.
Oboe II.
Violino I.
Violino II.
Viola.
Soprano I. II.
Alto.
Tenore.
Basso.
Continuo.

Cre - do in unum Deum, cre - do
Cre - do in unum Deum, cre - do
Cre - do in unum Deum, cre - do
Pa - trem o - mni - po - ten - tem, factorem coe - li et ter - rae, factorem

in u-num Deum, cre-do in uum Deum,
 in u-num Deum, cre-do Pa-trem o-mnipo-ten-tem, fa-ctorem
 Pa-trem o-mnipo-ten-tem, fa-ctorem coe-li et ter-rae, fa-cto-
 coe-li et terrae, fa-cto-rem coe-li et ter-rae, visi-bi-lium o-

The image shows a page of a musical score, page 162. It features a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef, both with the same key signature and time signature. The lyrics are in Latin and are placed below the vocal line. The lyrics are: "Pa - trem o - mni-po - ten - tem, fa - cto - rem coe - li et coe - li et ter - - - rae, fa - ctorem coe - li et terrae, fa - cto - - - rem ... coe - - - rem coe - li et ter - rae, visi - bi - - lium o - mni - um, visi bi - - lium o - - mium et in - - mium et in - vi - si - bi - li - um,". The piano accompaniment provides harmonic support for the vocal line, with the right hand often playing chords and the left hand providing a bass line.

ter - - rae, fa - eto - - - rem coe - li et ter - rae, fa - eto - - - -
 li et ter - rae, fa - eto - - - - rem coe - - - li et ter - rae, visi - bi - - lium o -
 vi - si - bi - li - um, fa - eto - - - - rem coe - - - li et terrae, visi - bi - li - um o -
 Pa - trem o - mni - po - ten - tem, factorem coe - li et ter - - rae, fa - eto - -

- rem coe - li et ter - rae, visi - bi - lium o -
 - mnium et in - visi - bi - li - um, fa - cto - rem coe - li et ter -
 - mnium et in - visi - bi - li - um, facto - rem, fa - cto - rem coe - li et ter - rae,
 - rem coe - li et ter - rae, fa - cto - rem coe - li et ter - rae, vi - si -

- - - omni-um et in - - visi-bi - - - li-um, Patrem o - mni-po-ten - tem, fa-ctorem
 rae, vi - si - bi-li-um o - mni-um et in - vi - si - bi - li - um;
 vi - si - bi - li - um o - mni-um et in - vi - si - bi - li - um;
 bi - li - um o - mni-um et in - visi - bi - li - um, et in - visi - bi - li - um;

coe - li et ter - - rae, fa - cto - - rem coe li et ter - rae, fa -
 cre - do Patrem o - mnipo - ten - tem, fa - cto - rem coe - li et ter - - rae, fa -
 cre - do in u - num Deum, Patrem o - mni - po - ten -
 cre - do in u - num Deum, cre - do

eto - - - rem coe - li et ter - rae, vi - si - bi - lium o - - - - -
 eto - - - rem coe - li et ter - rae, vi - - si - bi - li - um et in - visi - bi - - li -
 tem, fa - ctorem coe - li et ter - - rae, fa - ctorem coe - li et ter -
 in a - num Deum, Patrem o - mnipo - ten - tem, facto - rem coe - li et ter - rae, coe -

- mium et in - visi - bi - li - um, fa - cto - rem coe - li et
 um o - mni - um, visi - bi - li - um et in - vi - si - bi - li - um o -
 - rae, vi - si - bilium o - mni - um, fa - cto - rem coe -
 - li et terrae, coe - li et ter - rae, vi - si - bi - lium o - mium et

ter - - rae, Pa - trem o - mnipo - ten - tem, facto - rem coe - li et ter - - rae, visi - bi -

- - - - - mni - um, fa - cto - rem coe - li et ter - rae, et ter - - rae, visi -

- - - - - li et ter - rae, fa - cto - - - - rem coe - li et ter - rae,

in - vi - si - bi - - li - um, in - vi - si - bi - li - um,

lium omni - um et in - vi - si - bi - li - um, et in - vi - si - bi - li - um, visi - bi - li - um et visi - bi - li - um o - visi - bi - li - um, et in - vi - si - bi - li - um, visi - bi - li - um o - visi - bi - li - um, et in - vi - si - bi - li - um, visi - bi - li - um o - visi - bi - li - um, et in -

in - visi - bi - li - um, visi - bi - li - um o - - - - - mni - um et invi - si - bi - li - um.

- - - - - mni - um et invi - si - bi - li - um.

bi - - li - um o - - - - - mni - um et in - visi - bi - li - um.

- visi - bi - li - um o - - - - - mni - um, et invi - si - bi - li - um.

DUETTO.
Andante.

Oboe d'amore I.

Oboe d'amore II.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Continuo.

Et in unum, in unum Do

piano

piano

piano

piano

piano

piano

minum Je - sum Christum, Je -

minum Je - sum Christum,

sum, Je - - sum Chri - stum, Fi - lium De - i u - ni - genitum,
 Je - sum, Je - sum Chri - stum, Fi - lium De - i u - ni -

et in u - num Do - - - - - num Je - - - - - sum Christum,
 genitum, et in u - num Do - - - - - num Je - - - - - sum Christum,

Je - - - sum Christum, et in u - num Do - - minum, in u - num Do - -

Je - - - sua Christum, et in u - num Do - - minum, in u - num

The first system of the musical score consists of seven staves. The top two staves are for the vocal parts, with lyrics in Latin. The bottom five staves are for the piano accompaniment, including the grand staff (treble and bass clefs) and a separate bass line. The music is in a key with one sharp (F#) and a 3/4 time signature.

- minum Je - sum Christum, Fi - - lium De - i u - ni - ge - ni -

Do - - minum Je - sum Christum, Fi - - lium De - i u - ni - ge - ni -

The second system of the musical score continues the vocal and piano parts from the first system. It also consists of seven staves, with the same layout of vocal lines and piano accompaniment. The lyrics continue the Latin text. The musical notation and key signature remain consistent with the first system.

The first system of the musical score consists of seven staves. The top four staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The fifth and sixth staves are for vocal parts, both in bass clef. The seventh staff is a bass line in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The vocal lines begin with the word "tum;" on the fifth and sixth staves.

The second system of the musical score continues the piano accompaniment and vocal lines. It consists of seven staves. The piano accompaniment continues in the top four staves. The vocal lines on the fifth and sixth staves continue with the lyrics "et ex Patre, ex Patre na - tum,". The bass line continues in the seventh staff. The key signature and time signature remain the same as in the first system.

et ex Patre, ex Patre na - tuum ante o - mnia sae -
- tum, et ex Patre, ex Patre na - tum ante o - mnia

- cula, an - te o - mnia sae - cu - la;
sae - cula, an - te o - mnia sae - cu - la;

The first system of the musical score consists of seven staves. The top four staves are for the piano right hand, and the bottom three are for the piano left hand. The music is in a key with one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings.

The second system of the musical score includes vocal lines. It features seven staves: the top four are for the piano right hand, and the bottom three are for the piano left hand. The vocal lines are written in a mensural style. The lyrics are in Latin and are placed below the vocal staves. The lyrics are: "Deum de Deo, lumen de lumine, Deum unum verum de Deo vero ge-ni-tum".

Deum de Deo, lumen de lumine, Deum unum verum de Deo vero ge-ni-tum

ro genitum, non fa - etum, con - substanti - a - lem Pa - tri, per quem o - mnia fa - cta

tum, non fa - etum, con - substanti - a - lem Pa - tri, per quem omnia fa - cta

sunt, De - um verum de De - o ve - ro, de De - o ve - ro,

sunt, De - um verum de De - o ve - ro, de De - o ve - ro,

per quem o - - mi - a fa - eta, fa - eta sunt;

per quem o - - mi - a fa - eta sunt;

qui propter nos ho - - mi - nes et propter no - tram sa -

qui propter nos ho - - mi - nes et propter no - tram sa - lu - tem, propter

lu - tem, pro - pter no - stram sa - lu - tem de - scen - dit de coelis, qui propter
 no - stram sa - lu - tem de - scen - dit de coelis, qui propter nos et propter

nos et propter no - stram sa - lu - tem de - scen - dit, de - scen - dit, de - scen - dit de
 no - stram sa - lu - tem de - scen - dit de coe - lis, qui propter nos de - scen -

coe - - lis, et qui propter nostram sa - lu - - tem de - - scen - - dit de coe - lis.
- dit de coe - lis, propter nostram sa - lu - - tem de - - scen - - dit de coe - - lis.

Continuation of the musical score for the second system, featuring piano accompaniment.

Violino I.

Violino II.

Soprano I. Et in-car-na-tus

Soprano II. Et in-car-na-tus

Alto. Et in-car-na-tus est, in-car-na-tus

Tenore. Et in-car-

Basso.

Continuo.

est, in-car-na-tus est de Spi-ri-tu san-cto ex Ma-ri-a vir-gi-

est, in-car-na-tus est de Spi-ri-tu san-cto ex Ma-ri-a vir-gi-

est, in-car-na-tus est de Spi-ri-tu san-cto ex Ma-ri-a

na-tus est, in-car-na-tus est de Spi-ri-tu san-cto ex Ma-ri-a

Et in-car-na-tus est de Spi-ri-tu san-cto ex Ma-ri-a

ne, ex Ma - ri - a vir - gi - ne,
 ne, ex Ma - ri - a, Ma - ri - a vir - gi - ne,
 vir - gi - ne, ex Ma - ri - a vir - gi - ne, et in - car -
 vir - gi - ne, ex Ma - ri - a vir - gi - ne, et in - car - na - tus
 vir - gi - ne, ex Ma - ri - a vir - gi - ne,

et in - car - na - tus est de Spi - ri - tu san - cto
 et in - car - na - tus est, in - car - na - tus est de Spi - ri - tu san - cto ex Ma -
 na - tus est, in - car - na - tus est de Spi - ri - tu san - cto ex Ma -
 est, in - car - na - tus est, in - car - na - tus est de Spi - ri - tu san - cto
 et in - car - na - tus est de Spi - ri - tu san - cto

ex Ma - ri - a vir - - - gi - ne, ex Ma - ri - a vir - gi - ne,
 ri - a vir - gi - ne, ex Ma - ri - a, ex Ma - ri - a vir - gi - ne,
 ri - a vir - gi - ne, ex Ma - ri - a, Ma - ri - a vir - gi - ne,
 ex Ma - ri - a vir - gi - ne, ex Ma - ri - a vir - gi - ne,
 ex Ma - ri - a vir - gi - ne, ex Ma - ri - a vir - gi - ne,

et ho - mo fa - ctus est, et ho - mo fa - - - ctus est.
 et ho - - - mo factus est, et ho - mo, ho - mo fa - - - ctus est.
 et ho - mo fa - ctus est, et ho - mo, ho - mo fa - ctus est.
 et ho - - - mo, ho - - - mo fa - ctus est.
 et ho - mo fa - ctus est, ho - - - mo fa - ctus est.

Flauto traverso I.

Flauto traverso II.

Violino I.

Violino II.

Viola.

Soprano II.

Alto.

Tenore.

Basso.

Continuo.

Cru - ei -

fi - xus, cru - ei - fi - xus,

Cru - ei - fi - xus, cru - ei -

Cru - ei - fi - xus, cru - ei - fi - xus,

Cru - ei - fi - xus, cru - ei - fi - xus,

eru - ei - fi - xus e - ti - am pro no - bis, eru - ei -
 fi - xus, eru - ei - fi - xus e - ti - am pro no - bis,
 eru - ei - fi - xus e - ti - am pro
 eru - ei - fi - xus, eru - ei - fi - xus e -

fi - xus e - ti - am pro no - bis sub Pon - ti -
 e - ti - am pro no - bis sub Pon - ti - o Pi - la - to,
 no - bis, ti - am pro no - bis sub
 ti - am pro no - bis sub Pon - ti -

o Pi - - la - - to, pas - - sus et se - pul - - tus est, pas - -
 sub Pon - ti - o Pi - la - - to, pas - - sus et se - pul - - tus est, pas - -
 Pon - ti - o Pi - la - - to, pas - - sus, pas - - sus et se - pul - - tus est, pas - -
 o Pi - - la - - to, pas - - sus et se - pul - - tus est, pas - -

- - sus et se - pul - tus est; eru - - - ei - fi - xus e - ti - am pro -
 - - sus et se - pul - tus est; eru - - - ei - fi - - -
 - - sus et se - pul - tus est; eru - - - ei -
 sus et se - pul - tus est; eru -

no - - bis sub Pon-ti-o Pi-la - - to, pas - - sus et se - -

- xus e - - tiam pro no - - bis sub Pon - - ti-o Pi-la - - to, pas - - sus et se - -

fi - - xus e - - tiam pro no - - bis, pas - - sus

- - ei - - fi - - xus e - - tiam pro no - - bis,

- sus et se - pul - tus est, se - pul - tus est, se - pul - tus est.

pul - tus, se - pul - tus est, pas - sus et se - pul - tus est.

et se - pul - tus est, se - pul - tus, se - pul - tus est.

pas - sus et se pul - tus est, se - pul - tus est, et se - pul - tus est.

Tromba I.

Tromba II.

Tromba III.

Timpani.

Flauto traverso I.

Flauto traverso II.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

Soprano I.

Soprano II.

Alto.

Tenore.

Basso.

Continuo.

Et resur re - - xit, resur re - - xit,

Et resur re - - xit, resur re - - xit,

Et resur re - xit, re - sur re - xit,

Et resur re - xit, re - sur re - xit,

Et resur re - xit, re - sur re - xit,

This musical score is for the Minuet in G major, BWV 4, by Johann Sebastian Bach. It is a single-movement piece in 3/4 time. The score is written for a single melodic line, likely for a lute or a single violin. The key signature has one sharp (F#), and the time signature is 3/4. The piece is characterized by its intricate rhythmic patterns, including sixteenth-note runs and triplets. The score consists of 16 measures. The first measure begins with a sixteenth-note run. The second measure features a triplet of sixteenth notes. The third measure contains a trill. The fourth measure continues with a sixteenth-note run. The fifth measure has a trill. The sixth measure features a sixteenth-note run. The seventh measure contains a trill. The eighth measure has a sixteenth-note run. The ninth measure features a trill. The tenth measure contains a sixteenth-note run. The eleventh measure has a trill. The twelfth measure features a sixteenth-note run. The thirteenth measure contains a trill. The fourteenth measure has a sixteenth-note run. The fifteenth measure features a trill. The sixteenth measure concludes with a sixteenth-note run. The score is written on a single staff with a treble clef. The key signature is G major (one sharp). The time signature is 3/4. The piece is in 3/4 time. The score is written for a single melodic line, likely for a lute or a single violin. The key signature has one sharp (F#), and the time signature is 3/4. The piece is characterized by its intricate rhythmic patterns, including sixteenth-note runs and triplets. The score consists of 16 measures. The first measure begins with a sixteenth-note run. The second measure features a triplet of sixteenth notes. The third measure contains a trill. The fourth measure continues with a sixteenth-note run. The fifth measure has a trill. The sixth measure features a sixteenth-note run. The seventh measure contains a trill. The eighth measure has a sixteenth-note run. The ninth measure features a trill. The tenth measure contains a sixteenth-note run. The eleventh measure has a trill. The twelfth measure features a sixteenth-note run. The thirteenth measure contains a trill. The fourteenth measure has a sixteenth-note run. The fifteenth measure features a trill. The sixteenth measure concludes with a sixteenth-note run.

et resur.

re - xit, resur - re - xit ter - ti - a di - e, re - sur - re - xit ter - ti - a

re - xit, resur - re - xit ter - ti - a di - e, resur - re - xit ter - ti - a

re - xit, resur - re - xit ter - ti - a di - e, et resur - re - xit ter - ti - a

re - xit, resur - re - xit ter - ti - a di - e, re - sur - re - xit ter - ti - a

re - xit, resur - re - xit ter - ti - a di - e, et resur - re - xit ter - ti - a

The musical score is arranged in a grand staff format. It features a vocal line and a piano accompaniment. The piano part includes a right-hand part with intricate triplet and sixteenth-note patterns, and a left-hand part with a steady eighth-note accompaniment. The vocal line consists of two parts: a soprano part and a bass part, both with Latin lyrics. The lyrics are: "re - - - rexit ter - ti - a di - e, ter - ti - a di - e, re - sur - re - - xit, resur - re - xit, rexit ter - - - ti - a di - - - e, re - sur - rexit, re - sur - rexit ter - ti - a rexit ter - ti - a di - e, ter - ti - a di - e, re - sur - re - - xit, resur - re - xit". The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and a 3/8 time signature. There are also dynamic markings like *tr* and *mf*.

...xit se - cun - dum scri - ptu - ras;
...xit ter - ti - a di - e se - cun - dum scri - ptu - ras;
re - sur - re - xit ter - ti - a di - e se - cun - dum scri - ptu - ras;
di - e, resur - rexit ter - ti - a di - e se - cun - dum scri - ptu - ras;
ter - ti - a di - e, resur - rexit se - cun - dum scri - ptu - ras;

The musical score is arranged in two systems. The first system contains the piano part, consisting of five staves. The second system contains the string quartet, consisting of five staves. The piano part is written in G major and 3/4 time. The string quartet is also in G major and 3/4 time. The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The string quartet provides harmonic support with sustained chords and moving lines.

This musical score is arranged for a multi-instrument ensemble. It consists of 14 staves. The top four staves are for a grand piano (G-clef and F-clef). The next four staves are for two violins (G-clef). The next four staves are for two cellos (C-clef). The bottom two staves are for a double bass (F-clef). The music is in a key with two sharps (D major or F# minor) and a 3/4 time signature. The piano part features a complex texture with many sixteenth and thirty-second notes, including triplets. The string parts provide a rhythmic and harmonic accompaniment.

This musical score is arranged for a multi-instrument ensemble. It consists of 15 staves. The top four staves are grouped by a brace on the left and represent a piano (piano part). The next six staves are also grouped by a brace and represent a string section, with the first two being violins and the last four being violas and cellos. The bottom three staves are grouped by a brace and represent a string section, with the first two being violins and the last one being a double bass. The score is written in a key signature of one sharp (F#) and a common time signature (C). The piano part features a complex, rhythmic melody with many sixteenth and thirty-second notes. The string parts provide harmonic support with sustained notes and rhythmic patterns.

et a - scen - dit in coe - lum, se - det ad dex - teram Dei Pa - tris, ad dextram

et a - scen - dit in coe - lum, sedet ad dex - teram De - i Pa - tris, ad dextram

et a - scen - dit in coe - lum, sedet ad dex - teram De - i Pa - tris, ad dextram

et a - scen - dit in coe - lum, sedet ad dex - tram De - i Pa - tris, ad dextram

et a - scen - dit in coe - lum, se - det ad dex - tram De.i Pa - tris, ad dex -

De - - i Pa - tris, a - seen - dit, ascendit in

De - - i Pa - tris, a - scendit, a - scendit in

De - - i Pa - tris, a - scendit in

De - - i Pa - tris, a - scendit in coelum, a - scendit in

- tram De - i Pa - tris, a - seen - dit in

coe lum, a - seen - dit in coe lum, se - det ad dextram Dei Pa -

coe - lum, a seen - - dit in coe - lum, se - det ad dex - - -

coe - lum, a - seen - dit in coe - lum, se - det, se - det ad

coe - lum, a seen - dit in coe - lum, se - - - det ad dex -

coe - lum, a - seen - - dit in coe - lum, se - det ad dextram Dei Patris,

The image shows a page of musical notation with 15 staves. The top four staves are empty. The fifth staff is the beginning of a piano accompaniment in G major, featuring a melodic line with triplets and a bass line. The sixth and seventh staves continue the piano accompaniment. The eighth staff is a vocal line with lyrics: "tris;". The ninth staff continues the vocal line with lyrics: "- tram De-i Pa - tris;". The tenth staff continues the vocal line with lyrics: "dextram De-i Pa - tris;". The eleventh staff continues the vocal line with lyrics: "- tram De-i Pa - tris;". The twelfth staff continues the vocal line with lyrics: "De - i Pa - tris;". The thirteenth, fourteenth, and fifteenth staves are piano accompaniment, with the thirteenth staff featuring a melodic line with triplets and the fourteenth and fifteenth staves providing a bass line.

This musical score is for BWV 644, a piece for voice and piano. It consists of 12 staves. The top four staves are for the vocal line, with the first three in treble clef and the fourth in bass clef. The next five staves are for the piano accompaniment, with the first three in treble clef and the fourth in bass clef. The final two staves are for the piano accompaniment, with the first in treble clef and the second in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and ornaments. The vocal line begins with a vocal line in the first staff, followed by a piano accompaniment in the second staff. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The vocal line is in a high register and includes a melodic line with some ornaments. The piano accompaniment continues with a similar rhythmic pattern. The score ends with a vocal line in the fourth staff and a piano accompaniment in the fifth staff. The text "et i - te -" is written below the vocal line in the fourth staff.

The image shows a page of a musical score, page 205. It features a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment consists of two staves: the right hand in a treble clef and the left hand in a bass clef, both with the same key signature and time signature. The score is divided into five measures. The vocal line begins with a rest in the first measure, followed by a series of eighth and quarter notes. The piano accompaniment provides a harmonic and rhythmic foundation, with the left hand playing a steady eighth-note pattern and the right hand playing chords and moving lines. The lyrics are written below the vocal line.

rum ven-tu-rus est cum glo-ri-a, ven-tu-rus est cum glo-ri-a, cum glo-ri-a ju-di-ca-

The image shows a page of a musical score, page 206. It features a grand staff with five staves for piano accompaniment and two staves for vocal lines. The piano part includes a right-hand part with a treble clef and a left-hand part with a bass clef. The vocal lines are in a soprano and alto register. The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The lyrics are: "re vi vos et mor tu os, ju di ca re vi vos et mortu". The score includes various musical notations such as notes, rests, and a triplet in the left hand.

eu - jus regni non e - rit fi - nis,
 eu - jus regni non e - rit fi - nis,
 eu - jus re - gni non e - rit fi - nis,
 eu - jus re - gni non e - rit fi - nis,
 os, vi - vos et mortu - os; eu - jus re - gni non e - rit fi - nis,

This musical score is arranged for a multi-instrument ensemble. It features a grand staff at the top with three staves (treble, middle, and bass clefs). Below this are several individual staves for various instruments, including what appears to be a flute, oboe, clarinet, and bassoon, each with its own clef and key signature. The bottom section of the score contains vocal lines with lyrics. The lyrics are: "cu - jus re -" on the first line, "cu - jus" on the second line, and "cu - jus re -" on the third line. The music includes complex rhythmic patterns, such as triplets and sixteenth-note runs, and various articulations like slurs and accents.

The musical score is arranged in a grand staff format with 14 staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass), and the bottom ten staves are for piano accompaniment. The piano part includes a variety of textures, from simple harmonic support to complex, rapid sixteenth-note passages. The lyrics are in Latin and are distributed across the vocal staves.

eu - jus regni - non e - rit fi - nis, eu - jus
eu - jus re - - - - - gni, eu - jus regni - non e - rit fi - nis, eu - jus
- gni non e - rit fi - nis, non e - rit fi - nis, eu - jus
re - - - - - gni non e - rit fi - nis, non e - rit fi - nis, eu - jus
- - gni non e - rit fi - nis, non e - rit fi - nis, eu - jus re - gni non e - rit fi - nis, eu - jus

re - gui non e - rit fi - nis, cu - jus re - - - - -
re - gui non e - rit fi - nis, cu - jus re - - - - - gui non e - rit
re - gui non e - rit fi - nis, cu - jus re - - - - -
re - gui non e - rit fi - nis, cu - jus re - - - - - gui, cu - jus re - gui non e - rit
re - gui non e - rit fi - nis, cu - jus re - - - - -

gni non e_rit fi_nis, cu - jus
 fi - nis, cu - jus re_gni non e_rit fi - nis, cu - jus re_gni non e_rit fi_nis, non e_rit
 gni non e_rit
 fi - nis, cu - jus re - gni non e_rit fi_nis, non e_rit
 - gni non e_rit fi - nis, cu - jus re - gni non e_rit fi - nis, non e_rit fi_nis, cu - jus

The musical score consists of 14 staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The next six staves are for a woodwind and brass section (Flute, Oboe, Clarinet, Bassoon, Trumpet, and Trombone). The bottom four staves are for vocal parts (Soprano, Alto, Tenor, and Bass). The music is in G major and 3/4 time. The vocal parts have lyrics in Latin: "reginone rit fi - nis." and "fi - - nis, fi - nis." The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, notes, rests, and dynamic markings.

This musical score is arranged for a multi-instrument ensemble. It consists of 15 staves. The top four staves are grouped by a brace on the left and represent the piano part, with the right hand on the top two staves and the left hand on the bottom two. The piano part is highly active, featuring complex rhythmic patterns, including sixteenth-note runs and triplets. The remaining eleven staves are for other instruments, each with its own clef and key signature. The woodwind section includes flutes, oboes, and bassoons, while the string section includes violins, violas, cellos, and double basses. The score shows a variety of musical textures and dynamics across the instruments.

This musical score is a page from a manuscript, numbered 214. It features a complex arrangement of staves. The top two staves are for the piano, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. The piano part is characterized by frequent triplets and sixteenth-note patterns. The lower section of the page contains ten staves for a string ensemble, likely a quartet or quintet, with each staff representing a different instrument. The string parts are mostly rhythmic, with some melodic lines in the lower strings. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings such as *tr.* (trill) and *tr.* (trill) with a fermata. The overall style is that of a classical or romantic-era piano and string work.

The musical score is arranged in a grand staff format. The piano part is written in the upper staves, with the right hand playing a complex, rhythmic melody and the left hand playing a more active bass line. The orchestra part is written in the lower staves, with woodwinds and strings. The score is written in a key signature of one sharp (F#) and a common time signature (C). The piano part features a complex, rhythmic melody in the right hand, characterized by frequent sixteenth and thirty-second notes. The left hand provides a more active bass line, often playing eighth and sixteenth notes. The orchestra part consists of multiple staves for woodwinds and strings. Some woodwinds play melodic lines, while the strings provide harmonic support. The score is written in a key signature of one sharp (F#) and a common time signature (C). The piano part features a complex, rhythmic melody in the right hand, characterized by frequent sixteenth and thirty-second notes. The left hand provides a more active bass line, often playing eighth and sixteenth notes. The orchestra part consists of multiple staves for woodwinds and strings. Some woodwinds play melodic lines, while the strings provide harmonic support.

ARIA.

Oboe d'amore I.

Oboe d'amore II.

Basso.

Continuo.

Et in Spiritum sanctum Do - minum et vi - vi - fi - can - tem,

tr
piano
piano
et in Spiritum sanctum Do - minum et vi - vi - fi - can - tem, vi - vi - fi -

can - tem, Spiritum san - ctum, Spiritum san - ctum vi - vi - fi - can - tem, vi - vi - fi - can - tem Do - mi -

num, qui ex Pa - tre Fi - li - o - que proce -

tr
tr
dit, ex Pa - tre Fi - li - o - que pro - ce - dit, qui ex Pa - tre Fi - li - o -

que proce dit;

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef. The key signature is two sharps (F# and C#). The vocal line begins with a fermata over the first note. The lyrics are "- que proce dit;".

This system contains the second system of music. It features a vocal line and a piano accompaniment. The piano part consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef. The key signature is two sharps (F# and C#). The vocal line continues with a fermata over the first note.

qui cum Pa - tre et Fi - li - o simul a - do - ra - tur, a - do -

qui cum Pa - tre et Fi - li - o simul a - do - ra - tur, a - do -

This system contains the third system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef. The key signature is two sharps (F# and C#). The vocal line begins with a fermata over the first note. The lyrics are "qui cum Pa - tre et Fi - li - o simul a - do - ra - tur, a - do -". The word "piano" is written above the piano part.

ra - tur et con - glo - ri - fi - ca -

ra - tur et con - glo - ri - fi - ca -

This system contains the fourth system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef. The key signature is two sharps (F# and C#). The vocal line begins with a fermata over the first note. The lyrics are "ra - tur et con - glo - ri - fi - ca -".

First system of musical notation. It consists of a grand staff with three staves: two treble clefs and one bass clef. The key signature is two sharps (F# and C#). The lyrics are: tur, et con-glo-ri-fi-ca-tur;

Second system of musical notation. It consists of a grand staff with three staves: two treble clefs and one bass clef. The key signature is two sharps. The lyrics are: qui lo-cu-tus est per Pro-phe-tas, lo-cu-tus est per Pro-phe-tas, per Pro-

Third system of musical notation. It consists of a grand staff with three staves: two treble clefs and one bass clef. The key signature is two sharps. The lyrics are: phetas lo-cu-tus est, lo-cu-tus est per Prophe-tas, lo-cu-tus est per Pro-

Fourth system of musical notation. It consists of a grand staff with three staves: two treble clefs and one bass clef. The key signature is two sharps. The lyrics are: phe-tas, per Pro-phe-tas. Et unam sanctam catholicam et a-po-sto-li-

cam ec-cle - si - am,

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics 'cam ec-cle - si - am,' are written below the vocal line.

et unam sanctam catholicam et a-po-sto-li -

This system contains the third and fourth staves of music. The vocal line continues with the lyrics 'et unam sanctam catholicam et a-po-sto-li -'. The piano accompaniment features trills (tr) and a 'piano' dynamic marking.

cam ec-cle - si - am, et unam san - ctam ca - tho -

This system contains the fifth and sixth staves of music. The vocal line continues with the lyrics 'cam ec-cle - si - am, et unam san - ctam ca - tho -'. The piano accompaniment continues with complex rhythmic patterns.

li - cam et a - po - sto - li - cam ec - cle -

This system contains the seventh and eighth staves of music. The vocal line concludes with the lyrics 'li - cam et a - po - sto - li - cam ec - cle -'. The piano accompaniment features a dense texture of notes.



si am, u - nam san - etam catholicam et a-po-sto-li cam ee-le -



si am, u nam san - etam ca tholicam et a-po sto - li cam ee cle si -



am.



tr tr

Soprano I.

Soprano II.

Alto.

Tenore.

Basso.

Continuo.

Con - fi - te or, con - fi - te or u - num ba - pti

Con - fi - te or, con - fi - te or u - num ba -

Con - fi - te or, con - fi - te

Con - fi - te or, con - fi -

Con -

sma, u - num ba - pti - sma, u - num ba - ptisma, u - num ba - pti -

pli - sma, con - fi - te or u - num ba - ptisma, u - num ba - pti -

or u - num ba - pti - sma, u - num, u - num ba - pti -

- te or u - num ba - pti - sma, u - num ba - pti - sma, u - num ba - pti -

fi - te or, con - fi - te or u - num ba - pti - sma, u - num ba - pti -

sma in re - missi - o

sma in re - missi - o - nem pecca - to

sma in re - missi - o - nem pecca - to - rum, in re - missi - o - nem

sma in re - missi - o - nem pecca - to - rum, in re - missi - o - nem pee - ca - to

sma

- nem pecca - to - - rum, in re - missi - o - nem pee - ca - to - - rum, con -
 rum, in re - missi - o - nem pee - ca - to - - rum, in re -
 pee - ca - to - - rum, in re - missi - o - nem pee - ca - to - - rum, pee - ca - to -
 rum, in re - missi - o - nem pee - ca - to - - rum, pee - ca - to -
 in re - missi - o - - nem pee - ca - to - - rum, in re - missi - o - nem pee - ca - to -

fi - te - or, con - fi - - te - or u - num ba - pli - sma in re - missi - o - - nem pee - ca -
 missi - o - - nem pee - ca - to - - rum, con - fi - - te - or, con - fi -
 rum, in re - missi - o - - nem pee - ca - to - - rum, con - fi - te - or u - num ba -
 rum, con - fi - te - or, con - fi - - te - or u - num ba - pli - sma, u -
 rum,

to - - - rum, pee - ca - to - - rum, in re - missi - o - - nem pee - ca -
 - - te - or u - num ba - ptisma, con - fi - te - or u - num ba - pli - sma, con - fi - - te -
 pli - - sma, u - num ba - pli - sma in re - missi - o - nem pee - ca - to - rum, con - fi - - te - or u - num ba -
 num bap - ti - sma, con - fi - - te - or, con - fi - - te - or u - num bap - ti - sma,
 con - fi - - te - or, con - fi - - te - or u - - num ba - pli - - sma in re -

to - - - rum, in re - missi - o - - nem pec - ca - to - - rum, pec - ca - to - - rum, con - fi - te or u - num ba - pli - sma, con fi - - te -
 - ea - to - rum, con - - fi - te - or. u - num ba - pli - - -
 to - - - rum, in re - mis - si - o - - nem pec - ca - to - rum, in
 con - fi - te - or. u - num ba - pli - sma

rum, con fi - - te or, con - fi - - te - or u - num ba - ptisma
 or unum ba - pli - sma, con - fi - - te or, con - fi - te - or u - - num ba - pli - -
 sma in re - mis - si - o - nem pec - ca - to - -
 re - mis - - si - o - nem pec - ca - to - - rum, in re - missi - o - - nem pec - ca - to - -
 in re - mis - si - o - nem pec - ca - to - - rum,

in re - missi - o - - nem pec - ca - to - rum, in re - missi - o - - nem pec - ca -
 sma, con - fi - te - or, in re - mis - si - o - - nem pec - ca - torum, con -
 rum, con - fi - te - or u - num ba - pli - - sma in re - missi - o - - nem pec - ca - to - rum,
 rum, con - fi - te -
 in re - missi - o - - nem pec - ca - to - rum,

to - - - rum, con - fi - te or, confi - te or, in re -
 fi - te or, con - fi - te or u - - num ba - pti - sma, con - fi - te or, confi -
 con - fi - te or, con - fi - te or, in re - missi - o - - nem pecca to - -
 or - - - u - - num ba - pti - sma - - -
 in re - missi - o - - nem pecca to - rum, con - fi - te or, con - fi -

missi - o - - nem pecca to - - rum, con - fi - te or, confi -
 te or, in re - missi - o - - nem pecca to - - rum, con - fi - te
 rum, in re - missi - o - - nem pecca to - - rum, pec - ea to - - rum, u -
 in re - mis - si - o - - nem
 - te or u - - num ba - pti - sma in re - missi - o - - nem pecca to - -

- te or u - num ba - pti - sma in re - mis - si - o - - nem pecca -
 or u - num ba - pti - sma in re - mis - si - o - - nem pecca -
 num ba - ptisma in re - missi - o - - nem pecca to - - rum, in re - missi - onem
 pec - ea - - to - - rum, in re - missi - o - - nem
 rum, confi - te or u - num ba - ptisma in re - missi - o - - nem pec - ea -

Adagio.

227

to - - - rum. Et - - - ex - pe - - - eto, ex - pe - - - eto
to - - - rum. Et - - - ex - pe - - - eto, ex - pe - - - eto re -
pee - ca - to - - rum. Et - - - ex - pe - - - eto, ex - peeto resur re - eti -
pee - ca - to - - rum. Et - - - ex - pe - - - eto, ex - peeto resur re - eti -
to - - - rum. Et - - - ex - pe - - - eto, ex - pe - - -

re_sur_re_eti o_nem mortu o - - - rum, ex -
sur_re_eti o - nem mor - tu o - - - rum,
o - nem mor - tu o - rum, mor - tu o - rum, mor - tu o - - rum,
o - nem mor - tu o - - - rum, re_sur_re_eti onem mortu o - - - rum,
- - - eto re_surre_eti onem mortu o - - - rum,

pe - - - eto re_sur re - - - eli - o - - nem mor - - - tu o - -
ex - pe - - - eto, ex - pe - - - eto re - sur re - eli - o - - nem mortu o - -
ex - pe - - - eto resur re - eli - o - - nem mortu o - - -
ex - pe - - - eto resur re - eli - onem mor - tu o - - -
ex - pe - - - eto resur re - - eli o - nem mortu o - - -

Vivace e Allegro.

The musical score is arranged in a system of staves. The top three staves are for Tromba I, II, and III. The fourth staff is for Timpani. The next three staves are for Flauto traverso I, II, and Oboe I. The next three staves are for Oboe II, Violino I, and Violino II. The next two staves are for Viola and Soprano I. The next two staves are for Soprano II and Alto. The next two staves are for Tenore and Basso. The bottom staff is for Continuo. The vocal parts have lyrics: "rum, et ex-pe-cto, ex-pe-cto, ex-pe-cto re-sur-rea, et ex-pe-cto, ex-pe-cto re-sur-re-rum, et ex-pe-cto, ex-pe-cto re-sur-re".

The image displays a page of musical notation for BWV 61. It consists of 14 staves. The top 13 staves are for piano accompaniment, with the first two staves grouped by a brace on the left. The bottom staff is for a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are in Latin and are written below the vocal line.

re - - - et i - o - - - nem mor tu - o - - - rum.

- - - et i - o - - - nem mor tu - o - - - rum.

re - - - et i - o - - - nem mor tu - o - - - rum.

re - - - et i - o - - - nem mor tu - o - - - rum.

- - - et i - o - - - nem mor tu - o - - - rum.

This musical score is for a multi-instrument ensemble, likely a string quartet or similar, with four vocal parts. The score is written in G major (one sharp) and 3/4 time. It consists of 12 measures. The first four measures feature a complex rhythmic pattern in the instruments, with eighth and sixteenth notes. The vocal parts enter in the fifth measure with the lyrics "Ex - pe - -". The lyrics continue in the sixth measure as "Ex - pe - -", in the seventh as "Ex - pe - -", and in the eighth as "Ex - pe - -". The lyrics conclude in the ninth measure as "cto re -" and in the tenth as "Ex -". The instruments continue with their rhythmic accompaniment throughout the piece.

rum, re-sur-recti - o - - - - - nem mortu - o - - - - - rum, et ex - pe - - - - - cto, ex -
rum, re-sur-re-cti - o - - - - - nem, et - - - - - ex-pe - - - - -
o - - - - - nem mortu - o - - - - - rum, et ex - pe - - - - - cto, ex - pe - - - - - cto, ex -
o - - - - - rum, et ex - pe - - - - - cto, ex-pe - - - - -
rum, et ex - pe - - - - -

pe - cto, ex - pe - cto re - sur - re - cti - o - nem mortu - o - - - rum, re - sur -

- - cto, ex - pe - cto re - sur - re - cti - o - nem mortu - o - - - rum,

pe - - - cto re - sur - re - - cti - o - - - nem, re - sur - re - cti - o - - - -

cto, ex - pe - - cto re - sur - re - - cti - o - nem mortu - o - - - - rum,

cto, ex - pe - cto re - - sur - re - cti - o - - - - nem mortu - o - - - - rum,

re - - - - - ctio - nem mortu - o - - - rum.

re - - - - - ctio - nem mortu - o - - - rum.

- - - rum, resur - re - ctio - nem mortu - o - - - rum.

rum, resur - re - ctio - nem mortu - o - - - rum.

- - - nem, resur - re - ctio - nem mortu - o - - - rum.

A musical score for a multi-instrument ensemble, likely a string quartet or similar, with vocal parts. The score is written on 14 staves. The top four staves are for string instruments (Violin I, Violin II, Viola, and Violoncello/Double Bass). The next six staves are for woodwinds (Flute, Oboe, Clarinet, Bassoon, and two Bassoons). The bottom four staves are for vocal parts (Soprano, Alto, Tenor, and Bass). The music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The vocal parts enter in the final measure with the lyrics "Et vi - - - - - tam ven -" and "Et vi - - - - -".

Et vi - - - tam ven - tu - ri sae - - - cu - -

Et vi - - - tam ven - tu - - ri sae - cu - li, ven - tu - ri

tu - ri sae - cu - li, vi - - - tam ven - tu - - ri sae - - - cu - li,

- - - tam ven - tu - ri sae - cu - li, vi - - - tam ven - tu - - ri sae - - -

vi - - - - - tam ven - tu - ri sae - cu - li, ven - tu - ri sae - - -

li, ven - tu - ri sae - - - - - culi, A - tu - ri - - - - - men, A -
sae - - - - - culi, A - - - - - men,
A - - - - - men, A - - - - -
- - - - - cu - li, ven - tu - ri sae - - - - - culi, A - - - - - men,
- - - - - cu - li, ven - tu - ri sae - - - - - culi, A

The image shows a page of a musical score, likely for a vocal and piano work. It consists of 15 staves. The top four staves are for the piano accompaniment, with the right hand on the top two and the left hand on the bottom two. The bottom eleven staves are for vocal parts, with lyrics written below the notes. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are in Latin and appear to be a variation of the Credo: "A - - - - - men, A - - - - - men, et vi - tam ven - tu - ri sae - - - - - cu -". The vocal parts are arranged in a choir-like fashion, with different parts entering at various points. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

This musical score is for a piece titled "Amen". It consists of 12 staves. The top four staves are for piano accompaniment, with the first two in treble clef and the last two in bass clef. The bottom eight staves are for vocal parts, with the top two in treble clef and the bottom six in bass clef. The lyrics "men, A - - - men, A - - - men, Amen, A - - - men," are written across the vocal staves. The music features a complex piano accompaniment with many sixteenth and thirty-second notes, and vocal lines that are mostly sustained notes with some melodic movement.

Amen, A - - - - - men, A - men, ven-tu-ri sae-cu-li, A - men.
 - men, ex - pe - eto vi - tam ven - tu-ri sae-cu - li, ven-tu-ri sae - cu-li, A - men.
 - men, ex - pe - - - - eto vi - tam - ven-tu-ri sae - cu-li, A - men.
 - - - - - men, ex - pe - - - - eto vi - tam ven-tu-ri sae - cu-li, A - men.
 A - - - - - men, A - men, ven-tu-ri sae - cu-li, A - men.

SANCTUS.

The musical score is arranged in a system with 15 staves. The instruments and vocal parts are listed on the left side of each staff. The score is in common time (C) and the key signature has two sharps (F# and C#). The vocal parts (Soprano I & II, Alto I & II, Tenore, Basso) have lyrics written below their staves. The instrumental parts include Tromba I, II, III, Timpani, Oboe I, II, III, Violino I, II, Viola, and Continuo. The vocal parts are singing the word "Sanctus" in a rhythmic pattern. The instrumental parts provide accompaniment, with the strings playing a rhythmic pattern and the woodwinds playing melodic lines. The timpani part consists of a series of rhythmic pulses. The continuo part provides a harmonic foundation with a simple bass line.

Tromba I.
Tromba II.
Tromba III.
Timpani.
Oboe I.
Oboe II.
Oboe III.
Violino I.
Violino II.
Viola.
Soprano I.
San - ctus, san - ctus, san - ctus, san - ctus,
Soprano II.
San - ctus, san - ctus, san - ctus, san - ctus,
Alto I.
San - ctus, san - ctus, san - ctus, san - ctus,
Alto II.
San - ctus,
Tenore.
San - ctus, san - ctus, san - ctus,
Basso.
San - ctus,
Continuo.

san - ctus, san - ctus, san - ctus Do - minus

san - ctus, san - ctus, san - ctus Do - minus

san - ctus, san - ctus, san - ctus Do - minus

san - ctus, san - ctus, san - ctus Do - minus

san - ctus, san - ctus, san - ctus Do - minus

san - ctus, san - ctus, san - ctus Do - minus

san - ctus, san - ctus, san - ctus Do - minus

san - ctus, san - ctus, san - ctus Do - minus

san - ctus, san - ctus, san - ctus Do - minus

san - ctus, san - ctus, san - ctus Do - minus

The musical score is arranged in a grand staff format with 14 staves. The top four staves (treble and bass clefs) provide the piano accompaniment, featuring a variety of rhythmic patterns including triplets and sixteenth-note runs. The bottom ten staves are for vocal parts, with lyrics written below the notes. The lyrics are: "De - - us Sa - ba - oth, san - ctus, san - ctus, san - ctus, san - ctus, De - - us Sa - ba - oth, san - ctus, san - ctus, san - ctus, san - ctus, De - us Sa - ba - oth, san - ctus, san - ctus, san - ctus, san - ctus, De - us Sa - ba - oth, san - ctus, san - ctus, san - ctus, san - ctus." The score includes various musical notations such as clefs, key signatures (one sharp), time signatures, and dynamic markings.

et us, san - ctus Do - minus De - us Sa - baoth, san - ctus Do - minus De - us Sa - baoth, san - ctus Do - minus

De - us Sa - baoth, san - ctus, san - ctus, san - ctus, san - ctus, san - ctus

De - us Sa - baoth, san - ctus, san - ctus, san - ctus, san - ctus, san - ctus

De - us Sa - baoth, san - ctus, san - ctus, san - ctus, san - ctus, san - ctus

De - us Sa - baoth, san - ctus, san - ctus, san - ctus, san - ctus, san - ctus

De - us Sa - baoth, san - ctus, san - ctus, san - ctus, san - ctus, san - ctus

De - us Sa - baoth, san - ctus, san - ctus, san - ctus, san - ctus, san - ctus

De - us Sa - baoth, san - ctus, san - ctus, san - ctus, san - ctus, san - ctus

san -

san - etus Do - minus De - us Sa - baoth, san -

et - etus, san -

et - etus, san - etus Do - minus De - us Sa - baoth, san -

et - etus, san - etus Do - minus De - us Sa - baoth, san - etus Do - minus

The image shows a page of a musical score, numbered 253. It consists of a piano accompaniment and several vocal parts. The piano part is written in G major and 3/4 time, featuring a rhythmic pattern of eighth and sixteenth notes. The vocal parts are arranged in a choir setting, with lyrics in Latin: "San - ctus, san - ctus, san - ctus, san - ctus, De - us Sa - baoth, san - ctus, san - ctus, san - ctus, san - ctus." The score is divided into four measures, with the vocal parts entering in the second measure. The piano accompaniment provides a steady accompaniment throughout.

The musical score is arranged in two systems. The first system contains the piano accompaniment, including the grand staff (treble and bass clefs) and three staves for the right hand (treble clef) and three for the left hand (bass clef). The second system contains the vocal parts, with five staves for different voices (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a Bass line. The lyrics are written below the vocal staves.

san - ctus Do - minus De - us Sa - ba - oth, san - ctus Do - minus De - us Sa - - - ba -
 san - - - ctus Do - - - mi - nus De - - - us Sa - ba -
 san - - - ctus Do - - - mi - nus De - - us, De - - - us Sa - ba -
 - - ctus Do - minus De - us Sa - ba - oth, Do - minus De - us Sa - ba -
 - - ctus Do - minus De - us Sa - ba - oth, Do - minus De - us Sa - - - ba - oth.
 - - - ctus Do - minus De - us Sa - ba -

Ple-ni sunt coe-li et ter-ra glo-ri-a e-jus, glo-ri-a e-jus, ple-ni sunt coe-

ria e - - jus, glo - - - - - ri-a

Ple-ni sunt coe-li et ter-ra glo - - - - - ri-a e - -

Ple-ni sunt coe-li et ter-ra glo - - - - - ri-a e - -

ri-a e - jus, glo - - - - - ri-a

li et ter - - ra glo - - - - - ri-a e - jus,

e - jus, glo - ri - a, glo - ri - a e - jus, glo -
 jus, glo - ri - a e - jus, glo -
 jus, glo - ri - a e - jus,
 e - jus, glo - ri - a, glo - ri - a e - jus,
 ple - ni sunt coe - li et ter - ra glo - ri - a e - jus,
 Ple - ni sunt coe - li et ter - ra glo - ri - a e - jus, ple - ni sunt

ri-a e-jus, ple-ni sunt
 ri-a e-jus, ple-ni sunt
 ple-ni sunt coe-li glo-ri-a
 ple-ni sunt coe-li glo-ri-a
 ple-ni sunt coe-li, ple-ni sunt
 coe-li et ter-ra, ple-ni sunt coe-li et ter-ra,

coe-li, sunt coe - - - li et ter - ra glori - a e - jus, ple - - ni sunt coe - -
 coe-li, sunt coe - - - li et ter - ra glori - a e - jus, ple - ni, ple - - ni sunt
 e - jus, glo - - - ri - a e - jus, ple - - - ni
 e - jus, glo - - - ri - a, glo - ri - a e - jus, ple - - -
 coe - li et ter - ra glo - - - ri - a e - jus, ple - - -
 ple - - ni sunt coe - li et ter - ra glo - ri - a e - jus, ple -

li et ter - ra, ple - ni sunt coe - li et ter - ra glo - ri - a e - jus,
coe - li et ter - ra, ple - ni sunt coe - li et ter - ra glo - ri - a e - jus,
glo - ri - a, ple - ni sunt coe - li et ter - ra glo - ri - a e - jus,
ni glo - ri - a e - jus, ple - ni glo - ri - a e - jus,
ni glo - ri - a e - jus,

ple - ni - sunt coe - li glo - - - - - ria,
glo - - - - -
glo - - - - -
- ni sunt coe - li et ter - - - - - ra, ple - - - - - ni sunt coe - li et ter - - - - -
ple - ni sunt coe - li
ple - - - - - ni

ria e - jus, ple - ni sunt coe - li et
ter - ra glo - ri - a e - jus, glo -
ple - ni sunt coe - li et ter - ra glo -
ter - ra glo - ri - a e - jus, glo -
ple - ni sunt coe - li et ter - ra glo

ter-ra glo - ri-a e - jus, glo - ri - a, glo - ri - a e -
 - - ri-a e - jus, glo - ri - a, glo - ri - a e -
 - - ri - a e - jus, glo - ri - a
 - - ri-a e - jus, glo - ri - a e -
 - - ri - a e - jus, glo - ri - a
 ple-ni sunt coe-li et ter-ra glo - ri - a e -

Trills (tr) are indicated above the first five measures of the vocal line.

Vocal Parts:
Soprano: jus, glo - - ni sunt coe - li, ple - - ni sunt coe - li et ter - -
Alto: jus, glo - - ni sunt coe - li, ple - - ni sunt coe - li et ter - -
Tenor: jus, ple - - ni sunt coe - li, ple - - ni sunt coe - li et ter - -
Bass: jus, ple - - ni sunt coe - li et ter - ra glo - ri - a, ple - - ni sunt coe - li et

Piano Accompaniment:
The piano part features a complex texture with multiple staves. The right hand plays a series of sixteenth-note patterns, while the left hand provides harmonic support with chords and moving lines. The key signature is one sharp (F#), and the time signature is 4/4.

Musical score for a choral and instrumental piece, page 269. The score features multiple staves for voices and instruments. The lyrics are:

- - - ra, ple-ni sunt coe-li et ter-ra glo-ri-a e-jus.
 - - - ra, ple-ni sunt coe-li et ter-ra glo-ri-a e-jus.
 - - - ra, ple-ni sunt coe-li et ter-ra glo-ri-a e-jus.
 - - - ra, ple-ni sunt coe-li et ter-ra glo-ri-a e-jus.
 ter - - - ra, sunt coe-li et ter-ra glo - - - ri - a e - - - jus.

Tromba I.
Tromba II.
Tromba III.
Timpani.
Flauto traverso I.
Flauto traverso II.
Oboe I.
Oboe II.
Violino I.
Violino II.
Viola.
Soprano I.
Alto I.
Tenore I.
Basso I.
Soprano II.
Alto II.
Tenore II.
Basso II.
Continuo.

o - sanna, o - sanna, o - san -
o - sanna, o - sanna, o - san -
o - sanna, o - sanna, o - san -
o - sanna, o - sanna, o - sanna, o -
o - sanna, o - sanna, o - san -
o - sanna, o - sanna, o - sanna, o -
o - sanna, o - sanna, o - sanna, o -
o - sanna, o - sanna, o - sanna, o -

The image shows a page of a musical score, page 272. It features a complex arrangement of staves. At the top, there are four empty staves with treble clefs. Below these are several staves with musical notation. The first vocal line (soprano) has lyrics: "san - na in ex - cel - sis, o - san -". The second vocal line (alto) has lyrics: "- na in ex - cel - sis, o - san - na in ex - cel -". The third vocal line (tenor) has lyrics: "o - san -". The fourth vocal line (bass) has lyrics: "o - san -". The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. The score is in a key signature of one sharp (F#) and a 3/4 time signature. The bottom of the page contains the text "B. W. VI. +".

na in ex - cel - sis, o - san - na, o - san -
 sis, o - san - na in ex - cel - sis, o - san - na, o - san -
 - na in ex - cel - sis, o - san - na, o - san - na, o - san -
 - na in ex - cel - sis, o - san - na, o -
 o - sanna in ex - cel - sis, o - sanna in ex - cel - sis,
 o - sanna in ex - cel - sis, o - sanna in ex - cel - sis,
 o - sanna in ex - cel - sis, o - sanna in ex - cel - sis,
 o - sanna in ex - cel - sis, o - sanna in ex - cel - sis,

o - sanna in ex - cel - sis, o - sanna in ex - cel - sis,
o - sanna in ex - cel - sis, o - sanna in ex - cel - sis,
o - sanna in ex - cel - sis, o - sanna in ex - cel - sis,
o - sanna in ex - cel - sis, o - sanna in ex - cel - sis,
- na in ex - cel - sis, o - san - na, o - san - na, o - san -
- sis, o - san - na in ex - cel - sis, o - san - na, o - san - na, o - san -
- na in ex - cel - sis, o - san - na, o - san - na, o - san -

o - sanna
o - sanna
o - sanna
o - sanna in ex - cel - sis,
o - sanna in ex - cel - sis,
o - sanna in ex - cel - sis,
o - sanna, o - sanna, o - sanna, o - sanna
o - sanna, o - sanna, o - sanna, o - sanna
o - sanna, o - sanna, o - sanna, o - sanna
o - sanna, o - sanna, o - sanna, o - sanna

The musical score consists of 15 staves. The top two staves are for piano accompaniment. The next six staves are for vocal parts, with lyrics: "sanna in ex - cel - sis, o - sanna, o - san - - - na,". The bottom five staves are for piano accompaniment, with lyrics: "o - sanna in ex - cel - sis, o - sanna in ex - cel - - -", and "san - - - na in ex - cel - sis, o - sanna in ex - cel - -".

The musical score consists of 15 staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass). The bottom eleven staves are for piano accompaniment, including a grand staff (treble and bass clefs) and a separate bass line. The lyrics are in Latin and are repeated across the vocal parts. The tempo/mood is marked 'piano' in several places.

piano

sau - - - na in ex - cel - sis, o - sanna, o - sanna in ex - cel - sis, o -

o - sanna in ex - cel - sis, o - sanna, o - sanna in ex - cel - sis, o -

o - sanna in ex - cel - sis, o - sanna, o - sanna in ex - cel - sis, o -

o - sanna in ex - cel - sis, o - sanna, o - sanna in ex - cel - sis,

o - sau - - - na in ex - cel - sis, o - sanna, o - sanna in ex - cel - sis,

sanna in ex - cel - sis, o - sanna, o - sanna in ex - cel - sis,

sanna in ex - cel - sis, o - sanna, o - sanna in ex - cel - sis,

sanna in ex - cel - sis, o - sanna, o - sanna in ex - cel - sis,

piano

forte
sanna in ex - cel - sis.

forte
sanna in ex - cel - sis.

forte
sanna in ex - cel - sis.

forte
sanna in ex - cel - sis.

piano *forte*
o - sanna in ex - cel - sis.

piano *forte*
o - sanna in ex - cel - sis.

piano *forte*
o - sanna in ex - cel - sis.

piano *forte*
o - sanna in ex - cel - sis.

forte

The musical score is arranged in 15 staves. The top four staves contain the primary musical content. The first staff features a prominent trill in the final measure, marked with a 'tr' symbol. The second staff continues the melodic line with similar trills. The third and fourth staves provide harmonic support with rhythmic patterns. The fifth through eighth staves contain further melodic and harmonic development. The ninth through thirteenth staves are mostly empty, with some rhythmic patterns in the bottom two staves. The fourteenth and fifteenth staves contain rhythmic patterns and some melodic fragments.

tr

tr

This musical score is for a piece in G major, BWV 6, originally from the Notebook for Anna Bach. It is a single melodic line in 3/4 time. The score is presented in a grand staff format, with the upper part consisting of a treble clef staff and a bass clef staff, and the lower part consisting of a grand staff with three treble clef staves and one bass clef staff. The piece begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by a series of eighth-note patterns, often beamed together, and includes various rests and phrasing slurs. The lower staves are mostly empty, with some bass clef staves containing simple accompaniment or rests. The score concludes with a final cadence in the bass clef staff.

ARIA.

Violino Solo.

Tenore.

Continuo.

The first system of musical notation features three staves. The top staff is for Violino Solo in treble clef, the middle for Tenore in alto clef, and the bottom for Continuo in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The Violino Solo part begins with a series of sixteenth-note runs, while the Tenore and Continuo parts provide harmonic support.

The second system continues the musical composition. The Violino Solo part features more intricate sixteenth-note patterns, including some triplets. The Tenore and Continuo parts continue their respective parts, with the Continuo part showing some rhythmic complexity.

The third system shows the Violino Solo part with dense sixteenth-note passages. The Tenore part remains mostly silent, and the Continuo part provides a steady bass line.

The fourth system introduces the vocal line in the Tenore part. The lyrics "Be - ne -" are written below the staff. The Violino Solo part continues with its sixteenth-note texture.

The fifth system continues the vocal line with the lyrics "di - ctus, be - - - ne - di - ctus qui ve - - - nit, qui ve - nit in no - mi - ne". The Violino Solo part concludes with a final flourish of sixteenth notes.



Do - mi - ni, qui ve - nit, be - ne - di - ctus qui ve - nit, qui



ve - nit in no - mine Do - mi - ni, in no - mine Do - mi - ni, be - ne -



di - ctus, be - ne - di - ctus qui ve - nit in no - mine Do - mi -



ni.



Be -



ne - di - ctus, be - ne - di - ctus qui ve - nit in no - mi - ne



Do - mi - ni, be - ne di - ctus, be - ne di - ctus qui ve -



- nit in no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne Do - mi -



ni, be - ne di - ctus, be - ne di - ctus qui



ve - nit in no - mine Do - mi - ni, qui ve - nit, qui ve - nit in

This system contains the first three measures of the musical score. It features a vocal line with lyrics, a piano accompaniment in the middle voice, and a bass line. The key signature has one sharp (F#) and the time signature is 3/8. A dynamic marking of *tr* (tristoso) is present above the first measure.



no - mine Do - mi - ni.

This system contains the next three measures. The vocal line continues with the lyrics "no - mine Do - mi - ni." The piano accompaniment and bass line continue their respective parts.



This system contains three measures of instrumental music. The vocal line is silent. The piano accompaniment features a complex, rhythmic pattern of sixteenth notes, while the bass line provides a steady accompaniment.



This system contains three measures of instrumental music, continuing the complex piano accompaniment and bass line from the previous system.

Osanna da Capo.

AGNUS DEI.

ARIA.

Violino I. II. Alto. Continuo.

piano

A - gnus De - - i qui tol - - lis pec-ca - - ta mun - -

di, qui tol-lis pec-ca-ta, pecca - - ta mun-di, mi-se-re - - - re no -

forte

bis, mi - se - re - - - re no - bis, mi - se - re - - re no - bis, qui tol - - lis pec-

ca - ta, pecca - - ta mundi, misere-re no - bis.

piano

A - gnus De - - - i qui tol - -

- - lis pecca - - ta mun - di, a - gnus De - - - i qui tol - -



lis pecca - ta, qui tollis pec - ca - ta, pecca - ta mun - di, qui tol - lis pec



ca - ta, mi - se - re - re, qui tol - lis pec - ca - ta, mi - se - re - re no - bis, mi - se - re -



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



bis.

cem, pa - - - cem, do - - - -

pa - - - - cem, do - - - - na no - - -

- - - cem, do - - - - na no - - - bis,

do - - - - - na no - bis, do - -

- na nobis, do - - na no - bis pa - - cem, dona no -
 bis, do - - na no - - bis pa - - cem, dona no - bis,
 do - na. no - - bis pa - - cem, dona no - bis, do - - na
 - na no - - bis pa - - cem, dona no - bis pa - - cem,

na no - bis pa - cem, pa - cem, do - na nobis pa - cem, do - na no - -
 - cem, pa - - cem, do - na nobis, do - na pa - - cem, do - na no - - bis pa -
 - bis pa - - cem, pa - - cem, do - - na no - - bis pa - - cem, do - -
 do - - na no - - bis pa - - cem, pa - - cem, do -

The image shows a page of a musical score, page 302. It features a complex arrangement of staves. At the top, there are several staves for instrumental accompaniment, including a grand staff (treble and bass clefs) and several single staves. Below these are the vocal parts, starting with a soprano line in a high register. The lyrics are in Latin and are distributed across several vocal parts. The lyrics include: "bis pa - cem, pa - cem, do - - na no - - bis pa -", "cem, pa - cem, do - na no - - bis pa -", "na - - no - bis pa - cem, do - na no - - bis pa - - - cem, do -", "na nobis pa - cem, do - - - na no -". The score includes various musical notations such as notes, rests, and dynamic markings.

- - - na pa - - - cem, do - - - na, do - - - na no - bis pa - cem.
 - na no - bis, do - na no - - - bis pa - - - cem, do - na no - bis pa - - - cem.
 no - bis pa - cem, do - na no - bis pa - - - cem, do - na no - bis pa - - - cem.
 - - - na no - - - bis pa - - - cem, do - na no - bis pa - - - cem.