

Joh. Seb. Bach's

Messe

H moll.

Largo ed un poco piano.

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

A musical score for piano and bass. The score consists of 12 staves. The top five staves are for the piano, and the bottom seven staves are for the bass. The piano part includes a treble clef staff, a grand staff (treble and bass clefs), and four additional treble clef staves. The bass part includes a bass clef staff and six additional bass clef staves. The music is in a key with one sharp (F#) and a 3/4 time signature. The piano part features a complex texture with multiple voices, including a melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. The bass part features a single melodic line with figured bass notation (numbers 1-7) indicating fingerings and chord structures. The score is divided into four measures, with a repeat sign at the beginning of the first measure.

9 8 9 8 7 9 8 9 8 7 9 8 9 8 7 6 5 8 7 6 5 8 7 6 5

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

The musical score is written in G major (one sharp) and 4/4 time. It features a grand staff with piano accompaniment and a vocal line. The piano part includes trills and is marked *piano*. The vocal line includes the lyrics: "Ky - ri - e e - le - i - son, Ky - ri - e e - le -". Fingerings are indicated by numbers 1-5 below the piano part.

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

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

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

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

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

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

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

3 2 3 4 5 2 5 4 4 3 2 3 5

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

forte

forte

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

The image shows a page of a musical score, likely a chorale by Johann Sebastian Bach. It features a grand staff with two vocal parts (Soprano and Alto) and two keyboard parts (Right and Left Hand). The music is in G major and 3/4 time. The vocal parts have lyrics in Latin: "i-son, e-le i-son, Ky-ri-e e-le i-son." The keyboard parts provide harmonic support with various chordal textures and melodic lines. At the bottom of the page, there are figured bass notations for the left hand.

Figured Bass (Left Hand):

4	3	7	6	6	6	6	6	6	6	6	5	6	5	0	7	6	5	6	5
		5	4	4	4	4	4	4	4	4	5	4	4	4	4	4	4	4	4
		3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

This musical score is arranged for guitar and consists of 12 staves. The top two staves are in treble clef, and the bottom two are in bass clef. The remaining eight staves are empty. The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. At the bottom of the page, there is a line of guitar tablature corresponding to the notes in the bass clef staves. The tablature uses numbers 1-6 to represent fret positions and includes symbols for natural notes (♮) and accidentals (♯).

5 1 5 7 5 6 7 5 7 7 0 7 7 7 7 8 7 7 6 5 6 5 6

This musical score is for BWV VI, a piece for lute. It consists of 11 staves. The first seven staves are for the lute, with the top two staves in treble clef and the bottom five in bass clef. The eighth, ninth, and tenth staves are empty, likely representing a keyboard accompaniment. The eleventh staff is a vocal line with the lyrics "Hy - rie e - le". The music is in G major and 3/4 time. The score includes various musical notations such as notes, rests, and ornaments. The lyrics are positioned below the vocal staff.

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

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

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

9 8 6 6.5 7 6 5 2 4 2
 5 8 7 6 6 6 6 8 5 6 4 2
 6 8 5 6 4 2 5 6 6 4 5 2

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

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

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

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

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

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

BAVAI.

DUETTO.

Violino I. II.

Soprano I.

Soprano II.

Continuo.

piano

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

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

piano

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

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

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

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

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

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics: "le - i - son, e lei - son, Chri -". The piano accompaniment includes a treble clef staff with a melodic line and a bass clef staff with a bass line. Fingering numbers are present below the bass line.

Second system of musical notation. The vocal line continues with lyrics: "ste, Christe e - le - i - son, e - le". The piano accompaniment continues with the same instrumental parts. Fingering numbers are present below the bass line.

Third system of musical notation. The vocal line has lyrics: "i - son, e - le - i - son, e - le - i - son." The piano accompaniment continues. The word "forte" is written above the vocal line in the third measure. Fingering numbers are present below the bass line.

Fourth system of musical notation. This system shows the continuation of the piano accompaniment with the vocal line. Fingering numbers are present below the bass line.

System 1: Treble clef staff with melodic line. Middle staves (two) with piano accompaniment. Bass clef staff with figured bass. Fingering numbers: 4, 7/5, 2, 2, 6/4, 6/4, 5, 4, 6/2, 6/5, 9.

System 2: Treble clef staff with melodic line. Middle staves (two) with piano accompaniment. Bass clef staff with figured bass. Vocal entry in the second middle staff: "Chri - - - - - ste e".
 System 3: Treble clef staff with melodic line. Middle staves (two) with piano accompaniment. Bass clef staff with figured bass. Vocal entry in the second middle staff: "Chri - - - - - ste e".
 Fingering numbers: 6, 6/5, 9, 6, 5, 6, 5, 2, 6, 6, 4, 2, 6, 6/2, 4, 2.

System 3: Treble clef staff with melodic line, marked *piano*. Middle staves (two) with piano accompaniment. Bass clef staff with figured bass. Vocal line in the second middle staff: "le - - - - - i son, e - le".
 System 4: Treble clef staff with melodic line. Middle staves (two) with piano accompaniment. Bass clef staff with figured bass. Vocal line in the second middle staff: "le - - - - - i son, e - lei".
 Fingering numbers: 6, 5, 6, #, 5, 6, 7, 6/4, 6, 6, 5, 7, 6, 5, 9, 4, 3, 6/2, 6, 5.

System 4: Treble clef staff with melodic line. Middle staves (two) with piano accompaniment. Bass clef staff with figured bass. Vocal line in the second middle staff: "i - son, Chri - - - - - ste, Christe e - le - - - - - i - son, e - le".
 System 5: Treble clef staff with melodic line. Middle staves (two) with piano accompaniment. Bass clef staff with figured bass. Vocal line in the second middle staff: "son, Chri - - - - - ste, Christe e - le - - - - - i - son, e - le".
 Fingering numbers: 9, 4, 3, 6, 1, 6/5, 5, 3, 9, 6, 5, 7.

Treble clef: *i son, e le i son, e le i*
 Bass clef 1: *i son, e le i son, e le i*
 Bass clef 2: *i son, e le i son, e le i*

Treble clef: *son, Christe e le i son.* *forte*
 Bass clef 1: *son, Christe e le i son.* *forte*
 Bass clef 2: *son, Christe e le i son.* *forte*

Treble clef: *[Piano accompaniment]*
 Bass clef 1: *[Piano accompaniment]*
 Bass clef 2: *[Piano accompaniment]*

Treble clef: *Christe e le i son, e...* *piano*
 Bass clef 1: *Christe e le i son, e...* *piano*
 Bass clef 2: *Christe e le i son, e...* *piano*

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

7 6 6 6
4 3 5

9 8 6 7 5

4 8 5 4 5 4 7 4

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

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

2 2 6 5 7 9 6

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

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

2 5 6 2 5 6 4 3

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

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

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

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 - i - son, ky - ri - e e - lei - son, ky - ri -

6 6 5 4 3 3 6 6 5 4 3 2 6 6 7 5 3 6 6 6 6 7 5 2 9 8 6 6 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 - lei - son, e - le - i - son, Ky - ri - e e - lei - son, e - le - i - son.

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

B.W.V.

GLORIA.

Fuace.

The musical score is arranged in a system of staves. The instruments listed on the left are:
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.

5
2

B. W. VI.

5
4
2

6

6

6 5 5 6 7 6 6 6 5 7 6

The image shows a page of musical notation, page 49. It consists of 15 staves. The top 14 staves are for piano accompaniment, with the first two staves in treble clef and the remaining 12 in bass clef. The bottom staff is for a vocal line. The music is in 3/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes. A vocal line appears at the end of the page with the word "Glo" and a dash. The score includes various musical notations such as beams, slurs, and dynamic markings.

Glo - -

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

This musical score is for BWV VI, a piece for organ. It consists of 14 staves. The top two staves are for the right hand (treble clef), and the bottom two are for the left hand (bass clef). The middle eight staves are for a vocal line, with lyrics 'glo - ri - a' and 'glo -' appearing in the 10th and 11th measures respectively. The score includes various musical notations such as notes, rests, and ornaments. At the bottom of the page, there are figured bass numbers: 6 5, 7 6 2, 6, 6 #, 7 6 #, and #.

tr

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

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

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

7 2 6 5 6 5 2 6

The image shows a page of musical notation, page 56, for a Gloria section. It features a complex arrangement with multiple staves. The top four staves are for woodwinds (flutes, oboes, clarinets, and bassoons). The next four staves are for strings (violins I, violins II, violas, and cellos/double basses). The bottom four staves are for voices (Soprano, Alto, Tenor, and Bass). The lyrics are: "glo-ri-a, glo-ri-a in ex-cel-sis De-". The music is in a key with two sharps (D major) and a 3/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings.

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

The musical score consists of 14 staves. The top four staves are piano accompaniment for the right hand (treble clef) and left hand (bass clef). The bottom ten staves are vocal lines, with lyrics written below the notes. The lyrics are: "ri - a in ex - cel - sis De - o et in ter - ra pax, et in ri - a in ex - cel - sis De - o et in ter - ra pax, et in De - o, in ex - cel - sis De - o et in ter - ra pax, et in cel - sis De - o et in ter - ra pax, pax, glo - ri - a in ex - cel - sis De - o et in ter - ra, in ter - ra pax, pax."

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

pax ho - mi - ni - bus bo - nae volun - ta - - tis,
 et in terra pax ho - mi - ni - bus bonae volun - ta - - tis,
 — in terra pax ho - mini - bus ho - nae volun - ta - - tis,
 et in ter - ra pax ho - minibus bonae 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 .

The image shows a page of a musical score, page 63. It consists of 14 staves. The top four staves are empty. The next four staves contain a vocal line with lyrics. The bottom six staves contain an instrumental accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "tis, hominibus bo - nae vo - lun - ta - ter - ra pax ho - mi - ni - bus bonae volun - ta - tis, ho - nae vo - lun - ta et in - ter - ra".

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

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

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

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

et in ter-ra pax, et in ter-ra pax homi-ni-bus bonaevo-lun-ta

et in ter-ra pax, et in ter-ra pax homi-ni-bus bonaevo-lun-ta

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

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

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

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 6 5 6 2 5 6 4 3

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

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,

bonae vo_lun.ta - tis, et in ter - ra pax, et in ter - ra pax, et
 bonae vo_lun.ta - tis, et in ter - ra pax, et in ter - ra pax,
 bonae vo_lun.ta - tis, in ter - ra pax, in ter - ra pax,
 vo - lun - ta - tis, et in ter - ra pax, et in ter - ra pax,
 pax, et in ter - ra pax, et in ter - ra pax,

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

ARIA.

Violino Solo.
Violino I.
Violino II.
Viola.
Soprano II.
Continuo.

First system of musical notation. It consists of five staves: two treble clefs (top two), two bass clefs (bottom two), and a grand staff (middle). The music features a complex melodic line in the upper treble with trills (tr) and slurs. The lower staves provide harmonic support with various rhythmic patterns. The key signature has two sharps (F# and C#).

Second system of musical notation, continuing from the first. It features similar instrumentation and melodic complexity. The upper treble staff has a prominent melodic line with trills and slurs. The lower staves continue the harmonic accompaniment. The key signature remains two sharps.

Third system of musical notation. This system includes vocal lines. The upper treble staff has a melodic line with the word "Lau" written below it. The lower staves include piano accompaniment with the instruction "pianissimo" repeated several times. The vocal line includes the words "da - mus te, lau -". The key signature is two sharps.

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

di - cimus te, a - do - ra -

Tasto solo.

mus te, glo - ri - fica - mus te, lau - damus te, benedi - cimus te, a - do -

ra - - - - - mus te, glo - ri - fi - ca - - mus te; *forte*

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

tr *tr* *tr*

7 6 5 6 5 6 6 6 # 6 4

lan - piano

7 6 5 6 6 7 6

piano

piano

piano

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 - camus te;

forte

forte

forte

First system of musical notation. It consists of five staves: four for the piano (treble and bass clefs) and one for the vocal line (treble clef). The vocal line begins with the syllable "a - do". Below the piano staves, there are figured bass notations: 7, 6, 5, 7, 6, 6, 4/2, 6, 6, 4, 5.

Second system of musical notation. It consists of five staves. The vocal line continues with the lyrics: "ra - mus te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus te, glo -". Below the piano staves, there are figured bass notations: 6, 5, 6/4, 7/4, 7/5, 7, 6, 4, 3, 6, 5/2, 6, 4, 6.

Third system of musical notation. It consists of five staves. The vocal line continues with the lyrics: "vi - fi - ca - mus te, lau -". Below the piano staves, there are figured bass notations: 5, 6/4, 6, 7, 7, 7/5, 6/4, 6/4, 6, 6, 4.

First system of musical notation. It consists of five staves: a vocal line at the top, followed by two grand piano staves (treble and bass clef), and two bass clef staves. The key signature is two sharps (F# and C#). The vocal line begins with the lyrics "da - - - - - mus te, lau -". The piano accompaniment features intricate patterns, with the word "piano" written above the first two grand piano staves. Trills are marked with "tr" in the bass clef staves.

Second system of musical notation, continuing from the first. It features the same five-staff structure. The vocal line continues with the lyrics "da - - mus te, lau - da - - - - - mus te, lau -". The piano accompaniment continues with similar textures. The word "piano" is not explicitly written in this system.

Third system of musical notation, continuing from the second. It features the same five-staff structure. The vocal line concludes with the lyrics "da - - - - - mus te, be - ne - di - cimus te, a - do - ra - mus te, glo -". The piano accompaniment continues with similar textures.

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 pro - pter magnam

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

2 5 1 1 4 2 3 4 5 5 2 5 5 2

gra - ti - as a - gi - mus ti - bi pro -
 tias a - gi - mus ti - bi, gra - ti - as a - gi - mus
 - gi - mus ti - bi, gra - ti - as a - gi - mus ti - bi, a - gi - mus
 - riam, propter magnam glo - riam tu - am, gra - ti - as a - gi - mus

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, pro - pter magnam gloriam tu - am, pro -
 ti - bi pro - pter magnam glo - riam tu - am, pro - pter magnam
 ti - bi pro - pter magnam glo - riam tu -
 ti - bi pro - pter magnam glo -

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

- - 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 5 6 6 6
 2 2 2 3 2 2 2 5 5 2 5 4 2 5

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

4 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2

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

bi pro - pter magnam glo - riam tu - am, pro - pter magnam gloriam tu - am, gra -
 - pter magnam glo - riam tu - am, pro - pter magnam gloriam tu - am, gra -
 ti - bi pro - pter ma - gnam glo - riam tu - am, pro - pter magnam glo - ri - am tu - am,
 ti - bi pro - pter magnam glo - riam tu - am, pro - pter magnam glo - ri - am tu - am,

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

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 7 6 7 6 6 5 II
 1 3 4 3 4 5 6 6 6 4 3
 2 3 4 3 4 5 6 6 6 4 3

DUETTO.

Flauto traverso.

Violino I. *con sordino*

Violino II. *con sordino*

Viola. *con sordino*

Soprano I.

Tenore.

Continuo. *pizzicato*

Tasto solo.

System 1 of a musical score. It consists of six 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 with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music is written in a complex, multi-measure style with various note values and rests. Below the bottom staff, there are several numbers: 7, 4, 7, 4, 7, 4, 5, 4.

System 2 of a musical score. It consists of six 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 with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music is written in a complex, multi-measure style with various note values and rests. Below the bottom staff, there are several numbers: 4, 4, 6, 2, 6, 4, 6, 4, 7, 6, 7, 4, 3, 6, 2.

piano

piano

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

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

6 6 6 5 3
3 6 6 6 6 6 6 6 6 6

forte

forte

forte

forte

tr

tr

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

stis, De - - us Pa - - ter o - mni - po - tens!

forte

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

piano

piano

piano

piano

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

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

piano

7 6 4 3 2 1 6 6 6 6 6 6 6 6 6 6

tr

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,

7 6 4 3 2 1 6 6 6 6 6 6 6 6 6 6

tis - - si - me, Do - - - - - miae Fi - li, Do - - - - -
 mni - - po - tens, De - - - - - us Pa - ter, Do - - - - -

6 9 8 6 4 3 5 5 5 5 5 9 7 6 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 Pa - ter omni - potens, De - us Pa - ter

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

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 4 2 3 2 6

Fi-li u-ni-geni-te Je-su Chri-ste al-tis-sime, 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 3 6 4 6 7 6 4 2 6 4 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 - po-tens, De - us Pa-ter o-mui - - po-

me!
 tens!



Musical score system 1, measures 1-4. The system includes a grand staff with treble and bass clefs, and a separate bass clef staff. The grand staff contains four staves: two for the right hand and two for the left hand. The bass clef staff is labeled *Tasto solo.* and contains a single melodic line. The key signature is one sharp (F#) and the time signature is 3/4. The notation features complex rhythmic patterns, including sixteenth-note runs and slurs.



Musical score system 2, measures 5-8. This system continues the musical notation from the first system, including the grand staff and the *Tasto solo.* bass staff. The notation continues with intricate rhythmic figures and slurs. The key signature and time signature remain consistent with the first system.

piano

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

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

tr

a - - gnus De - i, Do - mi - ne De - - us, agnus 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 5 6 4 5 6 4 5 6 3 2 7 6 4 5 6

forte

Fi-li-us Pa-tris,

Fi-li-us Pa-tris,

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

tr

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

tr

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

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

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

6 # 4 2# 6 — 7 6 6 6 5 6 7 6 6

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 - li - us Pa - - - tris!

6 # 6 7 6 6 5 7 7 6 5

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
coll'arco e staccato

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

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

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,

6 5 8 7 8 8 7 6

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 - - - ta

7 7 5 5

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

mi - se - re - re - re

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

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

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

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

his! Qui tol - lis pec - ca - ta

tol - lis pec - ca - ta mun - di, su - sei -

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

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

Musical score for the first system, featuring vocal lines and piano accompaniment. The score includes a grand staff with piano accompaniment and four vocal staves. The lyrics are:

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

Fingerings: 4 2, 7# 4 2, 4 3 5 3, 6 5 6 4 3 6

Musical score for the second system, continuing the vocal lines and piano accompaniment. The lyrics are:

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

Fingerings: 6 5, 7, 6, 5, 7, 5, 6, 5

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

ARIA.

Oboe d'amore.

Violino I.

Violino II.

Viola.

Alto.

Continuo.

tr

piano

piano

piano

6 4 5 7 5 6 6 7 6 7

forte

forte

forte

forte

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

6 6 7 6 6 6 6 6 4 4 6 6 6 6 4 7

Musical score system 1, measures 6-10. The system includes five staves: two grand staves (treble and bass clef) and three bass staves. Dynamics include *piano*, *forte*, and *pianissimo*. The lyrics "Qui se" are written below the bottom staff.

Musical score system 2, measures 11-15. The system includes five staves. Dynamics include *pianissimo* and *piano*. The lyrics "des ad dextram Patris, qui se" are written below the bottom staff.

Musical score system 3, measures 16-20. The system includes five staves. Dynamics include *pianissimo* and *piano*. The lyrics "des ad dextram Patris, ad dex - - - tram Pa - - - tris, mi - se - re - re" are written below the bottom staff.

First system of the musical score, featuring piano and piano parts with vocal lines. The piano part includes dynamic markings: *piano*, *pianissimo*, and *piano*. The vocal line includes the lyrics: *- des ad dex - tram Patris, mi - se - re -*

Second system of the musical score, continuing the piano and piano parts with vocal lines. The piano part includes dynamic markings: *pianissimo*. The vocal line includes the lyrics: *no - bis, qui se - des ad dex - tram Pa - tris, mi -*

Third system of the musical score, featuring piano and piano parts with vocal lines. The piano part includes dynamic markings: *forte*. The vocal line includes the lyrics: *se - re - re no - bis,*

musical score system 1: piano introduction. It features five staves: two for the right hand (treble and alto clefs) and three for the left hand (bass, tenor, and bass clefs). The music is in a key with one sharp (F#) and a 3/4 time signature. Dynamic markings include *piano* and *forte*. The system concludes with a *piano* marking and the note *mi*.

musical score system 2: vocal entry. It features five staves. The vocal line is on the top staff, with lyrics: "se-re-re nobis, mi-se-re-re no-bis, qui se". The piano accompaniment is on the bottom four staves. Dynamic markings include *piano* and *tr* (trill). The system concludes with a *piano* marking.

musical score system 3: *Adagio* section. It features five staves. The vocal line is on the top staff, with lyrics: "des ad dextram Patris, mi-se-re-re no-bis, qui". The piano accompaniment is on the bottom four staves. Dynamic markings include *pianissimo* and *tr* (trill). The system concludes with a *piano* marking.

System 1: This system contains five staves. The top staff is a vocal line with a melodic line. The second and third staves are piano accompaniment. The fourth staff is a bass line with a rhythmic pattern. The fifth staff is a bass line with a melodic line. The system concludes with a double bar line.

System 2: This system contains five staves. The top staff is a vocal line with a melodic line. The second and third staves are piano accompaniment. The fourth staff is a bass line with a rhythmic pattern. The fifth staff is a bass line with a melodic line. The system concludes with a double bar line.

des ad dex - tram Pa - tris, mi - se - re - re no - bis!

forte

System 3: This system contains five staves. The top staff is a vocal line with a melodic line. The second and third staves are piano accompaniment. The fourth staff is a bass line with a rhythmic pattern. The fifth staff is a bass line with a melodic line. The system concludes with a double bar line.

forte

ARIA.

Corno da caccia.

Fagotto I.

Fagotto II.

Basso.

Continuo.

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

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

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 -

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

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

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

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

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

First system of musical notation. It consists of five staves: a vocal line at the top, followed by two piano accompaniment staves (treble and bass clef), and two more piano accompaniment staves (bass clef). The lyrics are: quo - ni - am tu so - lus san - ctus, tu solus san -

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

Second system of musical notation. It consists of five staves: a vocal line at the top, followed by two piano accompaniment staves (treble and bass clef), and two more piano accompaniment staves (bass clef). The lyrics are: ctus, tu solus Do - minus, tu so - lus, solus

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

Third system of musical notation. It consists of five staves: a vocal line at the top, followed by two piano accompaniment staves (treble and bass clef), and two more piano accompaniment staves (bass clef). The lyrics are: san - ctus, tu so - lus Domi - nus,

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

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

piano

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

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

tr

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

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

Musical score for the first system, featuring vocal line and piano accompaniment. The lyrics are: *tis-si-mus, tu so-lus al-lis-si-mus Je-su Chri-ste,*. The piano part includes trills (*tr*) in the right hand. The bass line includes figured bass notation: 6 7 4, 6 5, 7 5, 9 8 7 5 6, 7 5, #7, #5.

Musical score for the second system, featuring vocal line and piano accompaniment. The lyrics are: *Je-su Chri-ste, Je-su Chri-ste, quo-ni-*. The piano part includes trills (*tr*) in the right hand. The bass line includes figured bass notation: #7 5, 6 4 3, 6 7 5 6, 5 6 6, 6 5 4, #7 5, 6 4 3.

Musical score for the third system, featuring vocal line and piano accompaniment. The lyrics are: *am tu so-lus san-ctus, tu so-lus tu so-lus Do-mi-*. The piano part includes trills (*tr*) in the right hand. The bass line includes figured bass notation: 6 4 2, 9 7 5, 4 3 6 5, 6 5 6 7, 6 6 6 5, 7 7.

mus, tu solus san - - - ctus, tu solus Do -

Figured bass: 6 5 7 8 7 6 5 3 5 3 7 7 6 5

- - minus, tu so - - - lus al - tis - si - mus

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

Je - su Chri - - ste, solus Do -

Figured bass: 7 7 7 8 3 3 7 6 5 5 6 5 6 1/2 5

musical score system 1, featuring vocal line and piano accompaniment. The vocal line includes the lyrics: "minus, tu so - lus al - tis - si - mus Je - su Chri - ste." The piano accompaniment includes trills and forte dynamics.

musical score system 2, featuring piano accompaniment with trills and forte dynamics.

musical score system 3, featuring piano accompaniment with trills and forte dynamics.

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

The image shows a page of a musical score, likely a Mass, with multiple staves. The top section contains vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part includes a grand staff with treble and bass clefs, and a figured bass line at the bottom. The lyrics are written below the vocal staves.

Lyrics:

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 -

Figured bass notation at the bottom:

4/4 4/4 6 6 6 6 7 6

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 - - -

6
5

7
4

6
4

6
4

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

The musical score consists of several staves. At the top, there are vocal staves with lyrics: "ri - a De - i Pa". Below these are piano accompaniment staves. At the bottom of the page, there is figured bass notation: 5, 6, 2, 6, 6, 5, 6, 4, 2, 5.

tris, in glo
tris, in glo
tris, in glo
tris, in glo
tris, in glo

The musical score consists of a piano accompaniment and several vocal parts. The piano part includes a grand staff with treble and bass clefs, and a lower section with three staves in bass clef. The vocal parts are arranged in a choir-like fashion, with lyrics in Latin. The lyrics are: "ria De - i", "ria De - i", "ria De - i Pa - tris, De - i", "ria De - i Pa - tris, De - i", and "ria De - i". The score is written in a key with two sharps (D major or F# minor) and a 4/4 time signature. The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes.



The image shows a page of a musical score, page 134. It features a piano accompaniment and four vocal parts. The piano part consists of two grand staves (treble and bass clefs) with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piano accompaniment is characterized by a dense, flowing texture of sixteenth and thirty-second notes, with some triplet markings. The vocal parts are arranged in four staves, each with a different clef: soprano (treble), alto (treble), tenor (bass), and bass (bass). The lyrics are written below the vocal staves. The lyrics for the first four vocal parts are: "Pa - tris, A - men." The lyrics for the fifth vocal part (likely a bass) are: "Pa - tris, A - men. Cum sancto Spi - ri - tu in glo -". The score is divided into measures by vertical bar lines. At the bottom of the page, there are some small numbers: 5, 6, 7, 4, 2, 3, 6, 2, 6, 6, 6.

ria Dei Patris, A-men, A -
Cum san-cto 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

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

Cum sancto Spi - ri - tu in glo -

men, cum sancto Spi -

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

Cum sancto Spi - ri - tu in

7 6 9 8 7 6 6 6

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

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

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

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

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, page 140. It features a piano accompaniment at the top and five vocal parts below. The piano part consists of a grand staff with treble and bass clefs, playing a rhythmic pattern of eighth and sixteenth notes. The vocal parts are arranged in five staves, each with a soprano, alto, tenor, and bass clef. The lyrics are: "A - - men, cum sancto Spi-ri -". The score includes various musical notations such as notes, rests, and accidentals. At the bottom of the page, there are some numerical markings: "6/5", "7/5", and "7/5".

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

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

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

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

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

ri - a De - i Pa -

ri - a De - i Pa -

ri - a De - i Pa -

glo - ri - a De - i Pa -

glo - ri - a De - i Pa -

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

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

The musical score consists of several systems. The top system includes a vocal line with lyrics and piano accompaniment. The lyrics are: "ria De-i Pa - - tris, cum sancto Spi-ri - tu in glo -". The second system continues the lyrics: "ria De-i Pa-tris, A - men, A - cum sancto Spi - ri - tu in". The third system concludes the lyrics: "ria De-i Pa - - tris, De-i Pa - tris, cum sancto Spi-ri - tu,". The piano accompaniment features intricate sixteenth-note patterns in the right hand and a steady bass line in the left hand. The score is written in G major and 6/8 time.

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

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

men,

glo - - - ria De-i Patris, A - men, A

cum

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

tu in glo - ria De-i Pa -

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

eum 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 5

The musical score is arranged in a system of 14 staves. The top two staves are for vocal parts, with lyrics: "ria De-i Pa-tris, A - - - - - men,". The next two staves are for piano accompaniment. The following six staves are for vocal parts with lyrics: "ria De-i Pa - - tris, A - men, A - men,"; "men, A - men, A - men, A - men, A - men,"; "men, A - - - - - men, A - - - - - men, A - - - - - men,"; "A - - - - - men, A - - - - - men, A - - - - - men,". The bottom two staves are for piano accompaniment. The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The piano part features complex rhythmic patterns with many sixteenth and thirty-second notes.

The musical score is arranged in a grand staff format. It features several vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts for strings and woodwinds. The lyrics for the vocal parts are "in glo-ria De-i Pa". The score is divided into four measures. The key signature is one sharp (F#), and the time signature is 6/8. The instrumental parts include a woodwind section (flutes, oboes, bassoons) and a string section (violins, violas, cellos, double basses). The vocal parts are written in a soprano, alto, tenor, and bass clef. The instrumental parts are written in various clefs (treble and bass). The lyrics are placed below the vocal staves. The score is numbered 131 in the top right corner.

The musical score is arranged in two systems. The first system contains the piano accompaniment, consisting of a grand staff with three staves (treble, middle, and bass clefs) and a separate bass staff. The piano part features intricate sixteenth-note patterns in the right hand and a steady eighth-note bass line. The second system contains the vocal parts, with five staves. The lyrics are: "tris, in glo - ria De - i Pa - tris, A - tris, in glo - tris, in glo - tris, in glo -". The lyrics are distributed across the vocal staves, with some staves having multiple lines of text. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. At the bottom of the page, there are some small numbers: 6, 4, 2, 6, 5, 6, 5, 6.

ria De i Pa -

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

ria De i Pa - tris,

ria De i Pa - tris, in glo - ri a

ria De i Pa - tris, A -

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 - - -

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 - -

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

Pa - trem o - mni-po - ten - tem, fa - cto - rem coe - li et
 coe - li et ter - - rae, fa - cto - rem coe - li et terrae, fa - cto - - - rem ... coe -
 - rem coe - li et ter - rae, visi - bi - - lium o - mni - um, visi bi - - lium o - - mni - um et in -
 - mium et in - vi - si - bi - li - um,

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, facto - rem 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, visi -

...nium et in- visi- bi- li- um, Patrem o- mnipo- tem, fa- ctorem
 rae, vi- si- bi- lium 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

- 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 - bilium o - mni - um et

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

invisibili-um, visibili-um o-mnium et invisibili-um.
-nium et invisibili-um.
bi-li-um o-mnium et invisibili-um.
-visibili-um o-mnium, et invisibili-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

Et in unum, in unum Do

piano

piano

piano

piano

nimam Je - sum Christum, Je -

nimum Je - sum Christum,

piano

piano

- 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

- 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 first system of the musical score consists of seven staves. The top four staves are for the 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, with the word "tum;" written below the notes. The seventh staff is the bass line for the piano, also in bass clef. The music is in a key with one sharp (F#) and a 3/4 time signature.

The second system of the musical score consists of seven staves. The top four staves are for the 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, with Latin lyrics written below the notes. The lyrics are: "et ex Patre, ex Patre na - tum," on the top staff and "et ex Patre, ex Patre na -" on the bottom staff. The seventh staff is the bass line for the piano, also in bass clef. The music continues in the same key and time signature as the first system.

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

lr

- 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 grouped by a brace on the left and contain piano accompaniment for the right hand, with various melodic and harmonic lines. The fifth staff is a single bass line for the left hand. The sixth and seventh staves are empty, indicating a rest for the lower instruments.

The second system of the musical score consists of seven staves. The top four staves are piano accompaniment for the right hand. The fifth staff is a vocal line with the lyrics: "Deum de Deo, lumen de lu - mine, De - um verum de De-o ve -". The sixth staff is a vocal line with the lyrics: "Deum de Deo, lumen de lu - mine, De - um verum de De-o ve - ro ge-ni". The seventh staff is piano accompaniment for the left hand.

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

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

The first system of the musical score consists of seven staves. The top three staves are for the piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support. The bottom four staves are for the vocal parts, with two staves for the soprano and two for the bass. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across multiple notes or measures.

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,

The second system of the musical score continues the composition. It features the same instrumental and vocal parts as the first system. The piano accompaniment continues with a steady rhythmic pattern. The vocal parts enter with the lyrics 'sunt, De - um verum de De - o ve - ro, de De - o ve - ro,' which are repeated in both the soprano and bass parts. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across multiple notes or measures.

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

The first system of the musical score consists of seven staves. The top four staves are for piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support. The fifth and sixth staves are for vocal parts, with the fifth staff containing the lyrics: "coe - - lis, et qui propter nostram sa lu - - tem de - - scen - - dit de coe - - lis." and the sixth staff containing: "- dit de coe - - lis, propter nostram sa lu - - tem de - - scen - - dit de coe - - lis." The seventh staff is the bass line for the piano accompaniment.

The second system of the musical score consists of seven staves. The top four staves are for piano accompaniment, continuing the melodic and harmonic material from the first system. The fifth and sixth staves are empty, indicating that the vocal parts have concluded. The seventh staff is the bass line for the piano accompaniment.

Violino I.

Violino II.

Soprano I.

Soprano II.

Alto.

Tenore.

Basso.

Continuo.

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.

erū - 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, - tiam 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 - - -
 - 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 sepul - 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 presented in a grand staff format, with the upper system containing the right-hand part (treble clef) and the lower system containing the left-hand part (bass clef). The right-hand part is characterized by its intricate, flowing sixteenth-note patterns, which are often grouped into triplets. The left-hand part provides a steady accompaniment with eighth-note figures. The key signature is one sharp (F#), and the time signature is 3/4. The score concludes with the text "et resur." in the final measure of the bass line.

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

re -

re -

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

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

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

- - - - - 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;

This musical score is for the Minuet in G major, BWV 4, by Johann Sebastian Bach. It is a single-page score for a solo instrument, likely a lute or harpsichord. The score is organized into two systems. The first system consists of a grand staff with five staves: the top two are treble clefs, the middle two are treble clefs, and the bottom one is a bass clef. The second system consists of four staves, all of which are bass clefs. The music is written in G major (one sharp) and 3/4 time. The first system contains the main melodic and harmonic material, including a complex sixteenth-note passage in the second staff of the grand staff. The second system provides a separate bass line for the piece.

The image shows a page of musical notation for a multi-stemmed instrument, likely a harpsichord or spinet. The score is written on 12 staves, with the top four staves grouped by a brace on the left. The key signature is G major (one sharp) and the time signature is 3/4. The notation is complex, featuring multiple voices in the right hand and a single voice in the left hand. The right hand part includes various rhythmic values, accidentals, and a triplet in the fifth staff. The left hand part is simpler, with a few notes and rests. The score is arranged in a traditional multi-stemmed format, with the staves numbered 1 through 12 from top to bottom.

This musical score is arranged for a piano and a string quartet. The piano part is written on the first seven staves, with the right hand on the upper four and the left hand on the lower three. The string quartet consists of two violins (top two staves), two violas (middle two staves), and two cellos (bottom two staves). The score is in the key of D major and 3/4 time. The piano part features a complex texture with rapid sixteenth-note passages in the right hand and a steady eighth-note accompaniment in the left hand. The string quartet provides harmonic support with sustained chords 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, se - det ad dex - teram De - i Pa - tris, ad dex -

De - i Pa - tris, a - scen - 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 - scen - dit in

The musical score consists of 14 staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, Bass). The bottom ten staves are for piano accompaniment, including two grand staves (treble and bass clef) and two bass staves. The lyrics are in Latin and are written below the vocal staves.

coe - lum, a - scen - dit in coe - lum, se - det ad dexteram Dei Pa -
 coe - lum, a - scen - dit in coe - lum, se - det ad dex - - -
 coe - lum, a - scen - dit in coe - lum, se - det, se - det ad
 coe - lum, a - scen - dit in coe - lum, se - - - det ad dex -
 coe - lum, a - scen - dit in coe - lum, se - det ad dextram Dei Patris,

tris;
- tram De-i Pa - tris;
dextram De-i Pa - tris;
- tram De-i Pa - tris;
De - i Pa - tris;

A musical score for a multi-instrument ensemble, likely a string quartet or similar, with a vocal line. The score is written on 15 staves. The top four staves are for string instruments (Violin I, Violin II, Viola, and Violoncello/Double Bass). The next seven staves are for woodwinds (Flute, Oboe, Clarinet, Bassoon, and Contrabassoon). The bottom two staves are for the vocal line and a basso continuo line. The music is in a key with two sharps (D major or F# minor) and a common time signature. The vocal line includes the lyrics "et i - te -".

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

re vi - vos et mor - tu - os, ju - di - ca - re vi - vos et mortu -

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

This musical score page, numbered 208, contains a complex arrangement of music. It features a grand staff at the top with five staves, followed by a section with ten staves. The first five staves of the grand staff contain intricate rhythmic patterns, including triplets and sixteenth-note runs. The lower section consists of ten staves, with the bottom three staves containing vocal lines. The lyrics 'cu - jus re - cu - jus' are written under the vocal staves. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings.

The musical score consists of 15 staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass). The bottom eleven staves are piano accompaniment, including a grand staff (treble and bass clefs) and a double bass line. The lyrics are in Latin and are written below the vocal lines. The score includes various musical notations such as rests, notes, beams, slurs, and triplets.

Lyrics (from bottom to top):

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

The musical score consists of 15 staves. The top two staves are for the vocal parts, with lyrics written below them. The remaining staves are for the piano accompaniment, including a grand staff (treble and bass clefs) and several single staves. The lyrics are in Latin and are repeated across the vocal staves. The piano part features complex rhythmic patterns, including sixteenth-note runs and trills.

Lyrics (from bottom to top vocal staves):

- 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

A musical score for a multi-voice setting of a Latin text. The score is written for a large ensemble, including vocal parts and piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The piano accompaniment features a complex, rhythmic pattern in the right hand, often using triplets and sixteenth notes. The vocal parts enter with the text "reginone rit fi nis" and "fi nis, fi nis". The score is divided into systems, with the vocal parts and piano accompaniment clearly distinguished.

This musical score page contains 15 staves. The top four staves are grouped by a brace on the left and represent the piano part. The fifth staff is the first of the string section, followed by five more string staves (violin I, violin II, viola, cello, and double bass). The piano part features a dense texture of sixteenth-note patterns, often with slurs and accents. The string section provides a steady accompaniment with eighth-note patterns. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score concludes with a double bar line and repeat dots at the end of the final staff.

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 in treble clef and the left hand in bass clef. The piano part is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. The lower section of the page contains several staves for strings, with each staff beginning with a large 'B' time signature, likely indicating a specific string part. The bottom-most staff is a bass line, possibly for a cello or double bass, showing a steady rhythmic accompaniment. The score is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation is dense and detailed, typical of a classical or romantic era manuscript.

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 characterized by frequent sixteenth-note patterns and trills. The left hand provides a more active bass line with eighth-note figures. The orchestral part is written in the lower staves, featuring strings and woodwinds. The woodwinds play a melodic line that often mirrors the piano's right-hand melody. The score is in 2/4 time and features a key signature of one sharp (F#). The page number 215 is located in the top right corner.

ARIA.

Oboe d'amore I.

Oboe d'amore II.

Basso.

Continuo.

tr
piano
tr
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 a musical score. 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 and the lyrics "que proce - dit;". The piano accompaniment includes a melodic line in the upper staff and a bass line in the lower staff. A dynamic marking of *tr* (tristesse) is present above the first measure of the vocal line.

This system contains the second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The piano part maintains the same two-staff structure. The vocal line continues with the lyrics "que proce - dit;". A dynamic marking of *tr* is present above the final measure of the vocal line.

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

piano piano

This system contains the third system of the musical score. The vocal line begins with the lyrics "qui cum Pa - tre et Fi - li - o simul a - do - ra - tur, a - do -". The piano accompaniment continues. Dynamic markings of *piano* are placed above the vocal line in the second and third measures. A dynamic marking of *tr* is present above the first measure of the vocal line.

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

This system contains the fourth system of the musical score. The vocal line continues with the lyrics "ra - tur et con - glo - ri - fi - ca -". The piano accompaniment continues. The system concludes with the vocal line.

First system of musical notation with vocal line and piano accompaniment. The vocal line begins with the lyrics "tur, et con-glo-ri-fi-ca-tur;". The piano accompaniment features a steady eighth-note bass line and a more active treble line.

Second system of musical notation. The vocal line includes a trill (tr) and the lyrics "qui lo-cu-tus est per Pro-phetas, lo-cu-tus est per Pro-phetas, per Pro-". The piano accompaniment continues with similar rhythmic patterns.

Third system of musical notation. The vocal line continues with "phetas lo-cu-tus est, lo-cu-tus est per Prophe-tas, lo-cu-tus est per Pro-". The piano accompaniment provides harmonic support with chords and moving lines.

Fourth system of musical notation. The vocal line concludes with "phetas, per Pro-phetas. Et unam sanctam catholicam et a-po-sto-li-". The piano accompaniment ends with a final cadence.

cam ec - cle - si - am,

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a bass line with a steady eighth-note pattern and a treble line with chords and moving lines.

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

This system contains the second system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble line with trills (tr) and a bass line with a steady eighth-note pattern. The word "piano" is written above the treble staff.

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

This system contains the third system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble line with moving lines and a bass line with a steady eighth-note pattern.

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

This system contains the fourth system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a treble line with moving lines and a bass line with a steady eighth-note pattern.



si am, u - nam san - etam catholicam et a-po-sto-li cam ec-cle -



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



am.



tr tr

Soprano I. Con - fi - te or, con - fi - te or u - num ba - pti

Soprano II. Con - fi - te or, con - fi - te or u - num ba -

Alto. Con - fi - te or, con - fi - te

Tenore. Con - fi - te or, con - fi -

Basso. Con -

Continuo.

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

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

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

sma

nem pecca - to - - rum, in re - missi - o - nem pec - ca - to - rum, con -
 rum, in re - missi - o - nem pec - ca - to - - rum, in re -
 pec - ca - to - - rum, in - remis - si - o - nem pecca - to - rum, pec - ca - to -
 rum, in re - missi - o - nem pec - ca - to - - rum, pec - ca - to -
 in re - missi - o - - nem pecca - to - - rum, in re - missi - o - nem pec - ca - to -

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

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

to - rum, con - fi - - te - or, con - fi - - te - or, con - fi - - te - or. u -
 or unum ba - pli - sma, con - fi - - te - or, con - fi - te - or u - num ba - pli - sma, con -
 ptisma in re - missi - o - - nem pecca - to - - rum, pecca - to - rum, con - fi - - te -
 con - fi - - te - or, con - fi - - te - or u - num ba - pli - sma,
 missi - o - - nem pecca - to - - rum, in re - missi - o - - nem pecca - to - - rum,

- num ba - pli - sma, con - fi - - te - or u - num ba - ptisma in re -
 fi - te - or, con - fi - - te - or, con - fi - - te - or u - - num ba - pli - sma
 or, con fi - - te - or, in re - missi - o - - nem pecca - to - - rum, in remissi -
 con - fi - - te - or, con - fi - - te - or unum ba - ptisma in re -
 con - fi - - te - or, con - fi - - te - or unum ba - ptisma in re - missi - o -

mis - si - o - - - - nem pecca - to - - - rum, in re - missi - o - - - nem pecca -
 in re - missi - o - - - nem pecca - to - rum, pecca - to - - rum, in re - missi - o - - - nem
 o - - - - nem pecca - to - rum, pecca - to - - rum, in re - missi - o - - - nem pecca -
 missi - o - - - nem pecca - torum, pecca - to - - - rum, in re - missi - onem pecca -
 - nem pecca - to - - - - rum,

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

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

in remissi - o - - nem pec - ca - to - rum, in re - mis - si - 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 - pti - sma in re - mis - si - o - - nem pec - ca - to - rum,
 rum, con - fi - te -
 in re - mis - si - 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, pee - ca - 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
 pee - ca - - to - - rum, in re - missi - o - - nem
 rum, confi - te - or u - num ba - ptisma in re - missi - o - - - - nem pee - ca -

Adagio.

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

re - sur - re - eto - - - o - nem mor - tu - o - - - rum, ex -
sur - re - eto - - - 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 - eto - - - nem mor - tu - o - - - rum,
- - - eto re - sur - re - eto - - - nem mor - tu - o - - - rum,

pe - - - eto re - sur - re - eto - - - o - - - nem mor - tu - o - - -
ex - pe - eto, ex - pe - - - eto re - sur - re - eto - - - nem mor - tu - o - - -
ex - pe - eto resur - re - eto - - - nem mor - tu - o - - -
ex - pe - eto resur - re - eto - - - nem mor - tu - o - - -
ex - pe - eto resur - re - eto - - - nem mor - tu - o - - -

The image shows a page of a musical score, page 229. It features a complex arrangement of staves. At the top, there are several staves of instrumental music, including a grand staff (treble and bass clefs) and several individual staves. Below this, there are five vocal staves, each with Latin lyrics underneath. The lyrics are: "re - - - - - ctio - - - - - nem mortu - - - - - o - - - - - rum.", "ctio - - - - - nem mortu - - - - - o - - - - - rum.", "re - - - - - ctio - - - - - nem mortu - - - - - o - - - - - rum.", "re - - - - - ctio - - - - - nem mortu - - - - - o - - - - - rum.", and "- ctio - - - - - nem mortu - - - - - o - - - - - rum." The music is written in a key with one sharp (F#) and a 4/4 time signature. The vocal parts are arranged in a choir setting, with different parts entering at different times.

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 - -", and in the seventh measure as "Ex - pe - -". In the eighth measure, the lyrics are "Ex - pe - - eto re -". The vocal parts conclude in the ninth measure with "Ex -". The instrumental parts continue with a similar rhythmic pattern 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-cti-o - - - - - nem mor - tu - o - - - - - rum, resur - re - - - - -
re-sur - re-cti-o - - - - - nem, resur - - - - -
- - - - - nem mor - tu - o - - - - - rum, resur - re-cti-o - - - - - nem mor - tu - o - - - - -
resur - re-cti - o - - - - - nem mor - tu - o - - - - -
resur - re-cti - o - - - - - nem mor - tu - o - - - - -

...cti_o - - nem mortu_o - - rum.
 re - - - - -cti_o_nem mortu_o - rum.
 - - rum, resur - re -cti_o_nem mortu_o - rum.
 rum, resur - re -cti_o_nem mortu_o - rum.
 - - nem, resur - re -cti_o_nem mortu_o - rum.

A musical score for a multi-instrument ensemble, likely a string quartet or similar, with vocal lines. The score is written on 15 staves. The top four staves are for string instruments (Violin I, Violin II, Viola, and Violoncello/Double Bass). The bottom five staves are for vocal parts (Soprano, Alto, Tenor, Bass, and another Bass). The music is in a key with one sharp (F#) and a 4/4 time signature. The vocal lines 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 - - - - - 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 - - - - -

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-

This musical score is for a choir and orchestra. It consists of 14 staves. The top four staves are for the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom ten staves are for the orchestra, including strings, woodwinds, and brass. The vocal lines are written in a common time signature and feature the lyrics "men, A - - - men, A - - - men, Amen, A - - - men," repeated across the measures. The instrumental parts provide a rich accompaniment with various rhythmic patterns and melodic lines.

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 14 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 one sharp (F#). The vocal parts (Soprano I, Soprano II, Alto I, Alto 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 score shows three measures of music, with various musical notations such as triplets, slurs, and rests.

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, san - ctus,
Soprano II.
San - ctus, san - ctus, san - ctus, san - ctus, san - ctus,
Alto I.
San - ctus, san - ctus, san - ctus, san - ctus, san - ctus,
Alto II.
San - ctus, san - ctus, san - ctus,
Tenore.
San - ctus, san - ctus, san - ctus,
Basso.
San - ctus, san - ctus, san - ctus,
Continuo.

The musical score is arranged in a system of 15 staves. The top three staves (treble clef) and the bottom two staves (bass clef) are for piano accompaniment. The middle ten staves are for vocal parts. The vocal parts are written in a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "san - ctus, san - ctus, san - ctus Do - minus". The score features various musical notations including eighth notes, sixteenth notes, and triplets. The piano accompaniment includes arpeggiated chords and rhythmic patterns. The vocal parts are written in a homophonic style, with the lyrics clearly visible below the notes.

Musical score for page 251, featuring piano accompaniment and vocal lines. The score is in G major (one sharp) and 3/4 time. The piano part consists of a grand staff with treble and bass clefs. The vocal part includes a soprano line and a bass line, both with Latin lyrics. The lyrics are:

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

The image shows a page of a musical score, numbered 254. It features a piano accompaniment in the upper staves and a vocal line in the lower staves. The piano part is written in G major and 3/8 time, with a complex, flowing melody. The vocal line is in a lower register and includes Latin lyrics. The lyrics are: "san - ctus Do - minus De - us Sa - ba - oth, san - ctus Do - minus De - us Sa - ba - oth, Do - minus De - us Sa - ba - oth, Do - minus De - us Sa - ba - oth, Do - minus De - us Sa - ba - oth." The score is arranged in a system with multiple staves for both piano and voice.

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

The musical score is arranged in a system of 13 staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics in Latin. The bottom nine staves are for the orchestra, including strings, woodwinds, and brass. The lyrics are:
- ri - a 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,

The image shows a page of a musical score, numbered 258. It contains a vocal line and a keyboard accompaniment. The vocal line is written in a soprano clef (C1) and the keyboard part is in a grand staff (C1 and C2). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are in Latin and are repeated across several staves. The lyrics are: "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". There are trills (tr) marked above some notes in the vocal line and keyboard part.

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

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

Musical score for a choral and instrumental piece. The score consists of 14 staves. The top four staves are for the piano accompaniment, and the bottom ten staves are for the vocal parts. The lyrics are in Latin: "ra, ple-ni sunt coe-li et ter-ra glo-ri-a e-jus." The music is in a key with two sharps (D major) and a 4/4 time signature. The vocal parts are arranged in four parts: Soprano, Alto, Tenor, and Bass. The piano accompaniment features a prominent bass line with a rhythmic pattern of eighth and sixteenth notes. The vocal lines are melodic and feature some trills (tr) in the final measure.

- - - - - 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.
0 - sanna, o - sanna, 0 - san - -
Alto I.
0 - sanna, o - sanna, 0 - san - -
Tenore I.
0 - sanna, o - sanna, 0 - san - -
Basso I.
0 - sanna, o - sanna, 0 - sanna, o -
Soprano II.
0 - sanna, o - sanna, 0 - san - -
Alto II.
0 - sanna, o - sanna, 0 - sanna, o -
Tenore II.
0 - sanna, o - sanna, 0 - sanna, o -
Basso II.
0 - sanna, o - sanna, 0 - sanna, o -
Continuo.
0 - sanna, o -

The musical score consists of 15 staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The bottom eleven staves are piano accompaniment for various instruments, including strings and woodwinds. The lyrics are:
 - na in ex - cel - sis, o - san - na, o - san - na, o - san -
 - sis, o - san - na in ex - cel - sis, o - sanna, o - san - na, o - san -
 - na in ex - cel - sis, o - sanna, o - san - na, o - san -
 - na in ex - cel - sis, o - sanna, 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,

The image shows a page of a musical score, page 278. It features a complex arrangement of staves. At the top, there are four empty staves, likely for vocal parts. Below these are several staves with musical notation. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a time signature of 3/4. The music consists of a piano accompaniment and vocal lines. The piano part features a prominent melodic line in the right hand and a supporting bass line in the left hand. The vocal lines are arranged in a choir setting, with different parts entering at various points. The lyrics are written below the vocal staves and include the words "o - sanna", "o - sanna in ex - cel - sis", and "o - sanna, o - sanna, o - sanna, o - san -". The score is printed in black ink on a white background.

The image shows a page of a musical score, numbered 250. It consists of 18 staves. The top two staves are for a piano accompaniment, with the right hand playing a complex rhythmic pattern of eighth and sixteenth notes, and the left hand providing a steady bass line. Below these are six vocal staves, each with a different clef (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2). The lyrics are written below the vocal staves and are: "sanna in ex - cel - sis, o - sanna, o - san - - - na,". The music is in a key with one sharp (F#) and a 3/4 time signature. The bottom two staves are for a bass line, likely for a double bass or cello, with a melodic line that follows the vocal parts.

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 individual staves for various instruments. The lyrics are in Latin and are repeated across the vocal parts.

piano

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

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

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 - 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

The musical score consists of 15 staves. The top four staves are for the vocal ensemble (Soprano, Alto, Tenor, Bass). The bottom eleven staves are for the orchestra, including strings, woodwinds, and brass. The lyrics for the vocal parts are: "sanna in excelsis." The dynamic markings include *forte* and *piano*. The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature.

The musical score on page 245 is a complex arrangement for piano. It features 15 staves. The first two staves are in treble clef, the next two in bass clef, and the remaining nine are grand staves (treble and bass clef). The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and trills. The key signature has two sharps (F# and C#). The score is divided into measures by vertical bar lines, with some measures containing multiple beams of notes. The overall texture is dense and technical.

The musical score is arranged in two systems. The upper system contains the piano part, starting with a trill (tr) in the first two staves. The lower system contains the orchestral accompaniment, including woodwinds, strings, and percussion. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The orchestral part includes woodwinds (flute, oboe, clarinet, bassoon), strings (violin I, violin II, viola, cello, double bass), and percussion (timpani, snare drum, cymbals, triangle, tom-toms, xylophone, maracas, guiro, and tambourine). The score is in a key with one sharp (F#) and a 2/4 time signature.

This musical score is for BWV 61, a piece for lute. It consists of 16 staves. The top four staves (1-4) are for the right hand, with the first staff in treble clef and the others in alto clef. The bottom four staves (13-16) are for the left hand, with the first staff in bass clef and the others in alto clef. The middle eight staves (5-12) are for the right hand, with the first staff in treble clef and the others in alto clef. The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature is one sharp (F#), and the time signature is 3/4. The piece concludes with a double bar line and repeat dots.

ARIA.

Violino Solo.

Tenore.

Continuo.

The first system of musical notation consists of three staves. The top staff is for Violino Solo, the middle for Tenore, and the bottom for Continuo. 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 with longer note values.

The second system continues the musical piece. 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 providing a steady bass line.

The third system shows the Violino Solo part with dense sixteenth-note passages. The Tenore part remains mostly silent, and the Continuo part continues its accompaniment.

The fourth system includes the beginning of the vocal entry. The Tenore part has the lyrics "Be - ne -" written below the notes. The Violino Solo and Continuo parts continue their accompaniment.

The fifth system contains the full vocal line with the lyrics: "di - ctus, be - - - ne - di - ctus qui ve - - - nit, qui ve - nit in no - mi - ne". The Violino Solo and Continuo parts provide accompaniment for the vocal line.



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 right hand, and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 3/8.



no - - mine Do - mi - ni.

This system contains the next three measures. The vocal line continues with the lyrics. The piano accompaniment features a more active melodic line. The bass line continues with a steady accompaniment.



This system contains three measures of instrumental music. The right hand has a complex, rapid melodic passage with many slurs and ties. The left hand has a simpler accompaniment.



This system contains three measures of instrumental music. The right hand continues with a highly technical and rapid melodic line. The left hand provides a rhythmic and harmonic foundation.

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.

The musical score consists of 14 staves. The top four staves are for the piano accompaniment, and the bottom six staves are for the voice. The lyrics are written below the voice staves. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: "cem, pa - - - cem, do - - - na no - - - cem, do - - - na no - - - bis, do - - - na no - - - bis, do - - -".

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

- - 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 -

- 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 - -

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

ANHANG.

Variante zu Seite 172.

DUETTO.

Soprano.  Et in u-num, in u-num Do - - - - - minum Je - sum Christum, Fi - - - - - lium De - i

Alto.  Et in u-num, in u-num Do - - - - - minum Je - sum Christum, Fi - - - - -

 u - ni - ge - - - - - nitum et ex Patre na - - - - - tum an -

 - - - - - lium De - i u - ni - ge - - - - - nitum et ex Patre na - - - - - tum

 - te o - mnia sae - cu - la, Fi - lium De - i u - ni - genitum et ex Patre

 an - te o - mnia sae - cu - la, Fi - lium De - i u - ni - genitum et ex Patre

 na - tum, et ex Patre na - - - - - tum ante omni - a sae - cula, an - te omni - a sae -

 na - tum, et ex Patre na - - - - - tum ante omni - a sae - cula, ante omni -

 - cula, an - te o - mnia sae - - - - - cu - la, an - te o - - - - - mnia sae - cu - la. 5

 a sae - cula, an - te o - mnia sae - - - - - cu - la, an - te o - mnia sae - cu - la.

 Deum de Deo, lumen de lu - - - - - mine, De - - - - - um verum de De - o ve - - - - - ro geni -

 Deum de Deo, lumen de lu - - - - - mine, De - - - - - um verum de De - o ve - - - - -

tum, non fa - ctum, con.sub.stanti - a.lem Pa - - - tri, per quem omni.a fa - - - eta
- ro genitum, non fa - - ctum, con.sub.stanti - a.lem Pa - - - tri, per quem omnia fa.cta

sunt. 5 Qui, qui propter nos ho - - - mines et, et propter nostram salu - -
sunt. Qui, qui propter nos ho - - mines et, et propter nostram salu - - tem, no -

- tem, nostram sa - lu - - tem descendit de coe - - - lis, descendit de coe - lis, qui, qui propter
stram salu - - tem de - scen - dit de coe - - - lis, de - scen - dit de coe - - - lis, qui, qui propter

nos, nos homines et propter nostram sa - lu - - tem de - scen - dit de coelis, de coe - lis.
nos, nos homines et propter nostram sa - lu - - tem de - scen - dit de coe - - - lis.

1 Et in - car - na - tus est, et incarnatus est de Spi - - ri - tu sancto ex Ma - ri - a vir - gi -
Et in - car - na - tus est, et incarnatus est de Spi - - ri - tu sancto ex Ma - ri - a vir - gi - ne,

ne, et ho - - mo factus est, ho - mo fa - ctus est, et in - car - na - tus est de Spi - ri - tu
et ho - - mo factus est, fa - ctus est, ho - mo fa - ctus est, et in - car - na - tus est de

san - - - to ex Mari - a vir - - - gi - ne, et ho - - - mo factus est. 4
Spi - ri - tu sancto ex Mari - a vir - gi - ne, et ho - mo fa - ctus est.