



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

Cre - do in u - - num

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

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

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

um, ere - do, ere - 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, ere - do in

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

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

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

in u - num De - um,

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

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

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

cre - do in

cre - 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, cre - do in

cre - do in u - num De - um, cre - 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 - mipo - 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-tem-tem, fa-ctorem  
 Pa-trem o-mnipo-tem-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 - ctorem coe - li et terrae, fa - cto - - - rem, coe -  
 - rem coe - li et ter - rae, visi - bi - - lium o - mni - um, visi bi - - lium o - - mni - um et in -  
 - mium et in - vi - si - bi - li - um,



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

li et ter - rae, fa - cto - rem coe - li et ter - rae, visi - bi - lium o -

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

Pa - trem o - mnipo - ten - tem, factorem coe - li et ter - rae, fa - cto -

- rem coe - li et ter - rae, visi - bi - - lium o -  
 - mni - um et in - visi - bi - li - um, fa - cto - - - - - rem coe - li et ter -  
 - mni - um et in - visi - bi - li - um, fa - cto - rem, fa - cto - - - - - rem coe - li et ter - rae,  
 - rem coe - li et ter - rae, fa - cto - - - - - rem coe - - li et ter - rae, visi -

omnium et in - visi - bi - li - um, Patrem o - mni - po - ten - tem, fa - ctorem  
 ra - e, vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um;  
 vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um;  
 bi - li - um o - mni - um et in - visi - bi - li - um, et in - visi - bi - li - um;

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

eto - - - rem coe - li et ter - rae, vi - si - bi - lium o - - -

eto - - - rem coe - li et ter - rae, vi - - si - bi - li - um et in - visi - bi - - li -

tem, fa - ctorem coe - li et ter - - rae, fa - ctorem coe - li et ter -

in u - num Deum, Patrem o - mnipo - ten - tem, facto - rem coe - li et ter - rae, coe -

musical score for BWV VI, 4. The score consists of 14 staves. The top four staves are for the piano accompaniment (treble and bass clefs). The bottom ten staves are for the vocal line, with lyrics in Latin. The lyrics are:   
- - - - - mium et in - visi - bi - li - um, fa - eto - - - - - rem coe - - - - - li et  
um o - - - - - mium, visi - bi - li - um et in - vi - si - bi - li - um o -  
- rae, vi - si - bilium o - - - - - mium, fa - eto - - - - - rem coe -  
- li et terrae, coe - - - - - li et ter - rae, vi - si - bi - - - - - lium o - - - - - mium et

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

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

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

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

- lium omni - um et in - vi - si - bi - li - um, et ia - vi - si - bi - li - um, visi - bi - li - um et  
 bi - li - um omni - um et in - vi - si - bi - li - um, visi - bi - li - um o -  
 visi - bi - li - um omni - um et in - vi - si - bi - li - um, et in - vi - si - bi - li - um, visi -  
 visi - bi - li - um 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 unam, in unum Do

*piano*

*piano*

*piano*

*piano*

*piano*

*piano*

*piano*

minum Je - - - sum Christum, Je -

minum Je - - - sum Christum,

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

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

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

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

- minum Je - sum Chri - stum, 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 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, both containing the word "tum;". The seventh staff is the bass line. The key signature has one sharp (F#) and the time signature is 3/4.

The second system of the musical score consists of seven staves. The piano accompaniment continues with intricate patterns. The vocal parts have lyrics: "et ex Patre, ex Patre na - tum,". The bass line continues with a steady rhythmic pattern. The key signature and time signature remain the same as in 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

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

The first system of the musical score consists of seven staves. The top four staves are treble clefs, and the bottom three are bass clefs. The music is written in a key with one sharp (F#) and a 3/4 time signature. The piano accompaniment is dense and rhythmic, with many sixteenth and thirty-second notes. The first four staves appear to be for the right hand, and the last three for the left hand.

The second system of the musical score consists of seven staves. The top four staves are treble clefs, and the bottom three are bass clefs. The music is written in the same key and time signature as the first system. The piano accompaniment continues. The fifth and sixth staves contain vocal lines with Latin lyrics. The lyrics are: "Deum de Deo, lumen de lumine, Deum verum de Deo vero ge-". The lyrics are split across the two vocal staves.



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

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

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

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

qui propter nos ho - - mi - nes et propter nostram sa -

qui propter nos ho - - mi - nes et propter nostram 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 the piano accompaniment, with the right hand on the top two and the left hand on the bottom two. The fifth staff is the vocal line, with lyrics in French. The sixth and seventh staves are for the piano accompaniment, with the right hand on the sixth and the left hand on the seventh. The music is in G major and 4/4 time.

The second system of the musical score consists of seven staves. The top four staves are for the piano accompaniment, with the right hand on the top two and the left hand on the bottom two. The fifth and sixth staves are empty. The seventh staff is for the piano accompaniment, with the right hand on the fifth and the left hand on the seventh. The music continues in G major and 4/4 time.

Violino I.

Violino II.

Soprano I. Et in-car-na-tus

Soprano II. Et in-car-na-tus

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

Tenore. Et in-car-

Basso.

Continuo.

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

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

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

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

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

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

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

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

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





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

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

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

- sus et se - pul - tus est; eru - ei - fi - xus e - ti - am pro -  
 - sus et se - pul - tus est; eru - ei -  
 - 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 est, 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.**  
Et resur re - - xit, resur re - xit,  
**Soprano II.**  
Et resur re - - xit, resur re - xit,  
**Alto.**  
Et resur re - xit, re - sur re - xit,  
**Tenore.**  
Et resur re - xit, re - sur re - xit,  
**Basso.**  
Et resur re - xit, re - sur re - xit,  
**Continuo.**

This musical score is for the Prelude in C major, BWV 4, by Johann Sebastian Bach. It is a single-system score for a multi-staff instrument, likely a harpsichord or spinet. The score consists of 12 staves. The top four staves (1-4) are grouped together with a brace on the left and contain the main melodic and harmonic material. The next four staves (5-8) are also grouped with a brace and contain a more complex, rapid melodic line, often referred to as the 'trill' part. The bottom four staves (9-12) are mostly empty, with some notes in the final measure of the piece. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as triplets, trills, and slurs. The piece concludes with the text 'et resur.' in the final measure.

The image shows a page of a musical score, page 192. It features a grand staff with ten staves. The top five staves are for instruments: two treble clefs (likely flutes or violins) and three bass clefs (likely cellos, double basses, and a third instrument). The bottom five staves are for voices: four tenors/basses and one bass. The music is in a key with two sharps (D major or F# minor) and a 3/4 time signature. The vocal parts have lyrics in Latin: "et resur - re - xit, resur - re - xit, re - sur - re - xit, et resur -". The bottom-most staff has a bass clef and contains a rhythmic accompaniment.

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

di\_e, et resur - re - xit, resur - re - xit, et resur - re - xit, resur - rexit, re - sur -  
di\_e, et resur - re - xit, resur - re - xit, et resur - re - xit, resur - rexit, re - sur -  
di\_e, et resur - re - xit, resur - re - xit, et resur - rexit, re - sur - rexit, re - sur -  
di\_e, et resur - rexit, re - sur - re - xit, et resur - rexit, re - sur - rexit, re - sur -  
di\_e, et resur - rexit, re - sur - re - xit, et resur - rexit, re - sur - rexit, et resur -



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

The image shows a page of a musical score, page 196. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one sharp. The music is in a 4/4 time signature. The lyrics are in Latin and are written below the vocal staff. The lyrics are: "xit se\_cun - dum scri\_p tu - ras; xit ter - ti\_a di\_e se\_cun - dum scri\_p tu - ras; re - sur - re - xit ter - ti\_a di\_e se\_cun - dum scri\_p tu - ras; di - e, resur - rexit ter\_tia di\_e se\_cun - dum scri\_p tu - ras; ter - ti\_a di - e, resur - rexit se\_cun - dum scri - ptu - ras;". The piano accompaniment includes a prominent sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand.

This musical score is arranged in a grand staff format with 15 staves. The top four staves are grouped by a brace on the left and contain treble clefs. The fifth staff has a bass clef, and the bottom two staves also have bass clefs. The key signature consists of two sharps (F# and C#). The music is written in a style characteristic of the late 18th or early 19th century, featuring intricate melodic lines with many sixteenth and thirty-second notes, often beamed together. There are several instances of mordents and ornaments, particularly in the upper staves. The piece is divided into measures by vertical bar lines, with some measures containing multiple beams of notes. The overall texture is dense and rhythmic.

The musical score is arranged in 14 staves. The first four staves are grouped as a grand staff, with the top two in treble clef and the bottom two in bass clef. The next six staves are in treble clef, and the final four staves are in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The music is a complex, multi-voiced piece, likely a fugue or a similar contrapuntal work. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The texture is dense, with many notes occurring simultaneously across the different voices. The piece concludes with a final cadence in the bass clef staff.

This musical score is arranged for a piano and a string quartet. The piano part is written in a grand staff with five staves: two for the right hand (treble clef) and three for the left hand (bass clef). The string quartet consists of four staves: two violins (treble clef) and two violas (bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into five measures. The piano part begins with a series of sixteenth-note patterns in the right hand and a more rhythmic accompaniment in the left hand. The string quartet provides harmonic support with sustained notes and rhythmic patterns.

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

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 Cello/Double Bass). The next six staves are for woodwinds (Flute, Oboe, Clarinet, Bassoon, and Contrabassoon). The bottom five staves are for brass instruments (Trumpet I, Trumpet II, Trombone I, Trombone II, and Tuba/Euphonium). The vocal line is written on the bottom-most staff. The music is in a key with two sharps (D major or F# minor) and a 3/4 time signature. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The vocal line includes the lyrics "et i - te -".

The image shows a page of a musical score, page 205. It features a grand staff with five staves for the piano accompaniment and a vocal line. The piano part includes a right-hand part with a treble clef and a left-hand part with a bass clef. The vocal line is written in a single staff with a treble clef. The music is in a key with two sharps (D major) and a 3/4 time signature. The lyrics are in Latin: "rum ven-tu-rus est cum glo-ri-a, ven-tu-rus est cum glo-ri-a, cum glo-ri-a ju-di-ca-". There are triplets in the piano accompaniment. The score is divided into four measures.

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 regni 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,

This musical score is for a multi-instrument ensemble, likely a string quartet or similar, with vocal lines. The score is written on 15 staves. The top two staves are for the first violin and second violin. The next two staves are for the first and second violas. The bottom two staves are for the first and second cellos. The remaining five staves are for vocal parts. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The vocal lines include the lyrics "cu - jus re -" and "cu - jus".

The image shows a page of a musical score, page 209. It features a grand staff with five systems of staves. The top two systems are for piano accompaniment, with the first system containing the right hand and the second system containing the left hand. The bottom three systems are for vocal parts, with the first system being the Soprano part, the second being the Alto part, and the third being the Bass part. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The lyrics are in Latin and are written below the vocal staves. The lyrics are: "cu - jus regni - non e - rit fi - nis, cu - jus re - gni, cu - jus regni - non e - rit fi - nis, cu - jus re - 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 re - gni non e - rit fi - nis, eu - jus re - gni non e - rit fi - nis, eu - jus". There are some musical markings such as triplets and slurs in the piano parts.

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

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

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

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

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



The musical score consists of 15 staves. The top two staves are for a piano, with the right hand playing a complex, rapid sixteenth-note pattern and the left hand providing harmonic support with chords and occasional trills. The next three staves are for a vocal line, with lyrics written below the notes. The remaining ten staves are for a basso continuo or another instrumental part, featuring a steady rhythmic accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are in Latin and repeat a phrase across the vocal parts.

Lyrics (from top to bottom vocal staves):

- gni non e\_rit fi\_nis, eu - jus
- fi - nis, eu - jus re\_gni non e\_rit fi - nis, eu - jus re\_gni non e\_rit fi\_nis, non e\_rit
- gni non e\_rit
- fi - nis, eu - jus re - gni non e\_rit fi\_nis, non e\_rit
- - gni non e\_rit fi - nis, eu - jus re - gni non e\_rit fi - nis, non e\_rit fi\_nis, eu - jus

The musical score consists of 14 staves. The top four staves are for string instruments (Violin I, Violin II, Viola, and Cello/Double Bass), each with a treble clef and a key signature of one sharp (F#). The bottom four staves are for woodwinds (Flute, Oboe, Clarinet, and Bassoon), each with a different clef and the same key signature. The middle four staves are vocal lines, each with a different clef and the same key signature. The lyrics for the vocal lines are: "reginone rit fi - nis.", "fi - nis, fi - nis.", "fi - nis, fi - nis.", and "fi - nis, fi - nis.". The bottom-most staff is a bass line with a bass clef and the same key signature. The score includes various musical notations such as notes, rests, and dynamic markings.

This musical score is for the first exercise of the Notebook for Anna Bach, BWV 4. It is written for a single instrument, likely a harpsichord or spinet, and is in the key of D major (two sharps) and 3/4 time. The score consists of 16 staves. The first four staves are grouped together with a brace on the left. The first staff is a treble clef, and the second is a bass clef. The next two staves are also treble clefs. The fifth staff is a bass clef. The sixth through eighth staves are treble clefs, and the ninth through eleventh staves are bass clefs. The twelfth through fourteenth staves are bass clefs. The fifteenth staff is a bass clef, and the sixteenth staff is a bass clef. The music begins with a whole rest in the first staff, followed by a series of sixteenth-note passages in the upper staves, and a more melodic line in the lower staves. The piece concludes with a final cadence in the sixteenth staff.

This musical score is for the Prelude in C major, BWV 4, by Johann Sebastian Bach. It is a single-system score for a multi-staff instrument, likely a harpsichord or spinet. The score consists of 15 staves. The top two staves are the right hand, and the bottom two staves are the left hand. The middle nine staves are empty, representing the keyboard. The music is in C major and 4/4 time. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, with frequent triplets and trills. The left hand provides a steady accompaniment of eighth notes. The score is divided into four measures, with a final measure containing a trill and a fermata.

This musical score is arranged for a piano and a string ensemble. The piano part is written in the upper system, consisting of five staves: the top two are for the right hand (treble clef) and the bottom three are for the left hand (bass clef). The string ensemble is in the lower system, with five staves for Violins I, Violins II, Violas, Cellos, and Double Basses. The score is in 3/4 time and the key signature has one sharp (F#). The piano part features a complex texture with rapid sixteenth-note passages and trills. The string part provides a steady accompaniment with eighth-note patterns. The score concludes with a double bar line and repeat dots.

ARIA.

Oboe d'amore I.

Oboe d'amore II.

Basso.

Continuo.

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

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 -

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 two systems of musical notation. The top system has two staves (treble and bass clef) with a *tr* marking above the first measure. The bottom system has two staves with the lyrics "- que proce - dit;" written below the first two measures.



This system contains the third and fourth systems of musical notation. The top system has two staves with a *tr* marking above the eighth measure. The bottom system has two staves with no lyrics.



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

This system contains the fifth and sixth systems of musical notation. The top system has two staves with a *piano* marking above the second measure and a *tr* marking above the first measure. The bottom system has two staves with the lyrics "qui cum Pa - tre et Fi - li - o simul a - do - ra - tur, a - do -" written below the first two measures.



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

This system contains the seventh and eighth systems of musical notation. The top system has two staves. The bottom system has two staves with the lyrics "ra - tur et con-glo - ri - fi - ca -" written below the first two measures.



... tur, et con-glo-ri-fi-ca-tur;

qui lo-cu-tus est per Pro-phetas, lo-cu-tus est per Pro-phetas, per Pro-

phetas lo-cu-tus est, lo-cu-tus est per Prophe-tas, lo-cu-tus est per Pro-

phetas, per Pro-phetas. Et unam sanctam catholicam et a-po-sto-li-

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 melodic fragments.

et unam sanctam catholicam et a\_po - sto - li -

This system contains the second system of music. The piano accompaniment features trills (tr) in the treble line and a 'piano' dynamic marking. The vocal line continues with the lyrics.

cam ec\_cle - si - am, et unam san\_ etam ca\_ tho -

This system contains the third system of music. The piano accompaniment continues with a consistent rhythmic pattern. The vocal line includes the lyrics.

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

This system contains the fourth system of music. The piano accompaniment features a more active treble line with sixteenth-note patterns. The vocal line concludes with the lyrics.

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

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "si am, u - nam san - etam catholicam et a-po-sto-li cam ee-cle -". The piano part consists of a right-hand melody and a left-hand accompaniment.

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

This system contains the second line of the musical score. The lyrics are: "si am, u-nam san - etam ca-tholicam et a-po sto - li cam ee-cle - si -". The piano accompaniment continues with a right-hand melody and a left-hand accompaniment.

am.

This system contains the third line of the musical score. The lyrics are: "am.". The piano accompaniment continues with a right-hand melody and a left-hand accompaniment.

tr tr

This system contains the fourth line of the musical score. It features a piano accompaniment with trills (tr) in the right hand. The piano part consists of a right-hand melody with trills and a left-hand accompaniment.

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 -

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

sma in re - missi - o -

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

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

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

sma

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

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

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

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

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

in remissio - - - 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 - pli - - 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, pec - 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  
 pec - ca - to - - rum, in re - missi - o - - nem  
 rum, confi - te or u - num ba - ptisma in re - missi - o - - nem pec - ca -



to - rum. Et ex - pe - cto, ex - pe - cto  
 to - rum. Et ex - pe - cto, ex - pe - cto re -  
 pec - ca - to - rum. Et ex - pe - cto, ex - pecto resur - re - eli -  
 pec - ca - to - rum. Et ex - pe - cto, ex - pecto resur - re - eli -  
 to - rum. Et ex - pe - cto, ex - pe -

re - sur - re - eli o - nem mortu o - rum, ex -  
 sur - re - eli 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 - eli onem mortu o - rum,  
 - cto re - sur - re - eli onem mortu o - rum,

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

*Vivace e Allegro.*

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.

rum, et ex - pe - cto, ex - pe - cto, ex - pe - cto re - sur -  
rum, et ex - pe - cto, ex - pe - cto re - sur - re  
rum, et ex - pe - cto, ex - pe - cto re - sur -  
rum, et ex - pe - cto, ex - pe - cto re - sur - re

re - - cti - o - - nem mortu - o - - rum.

re - - cti - o - - nem mortu - o - - rum.

re - - cti - o - - nem mortu - o - - rum.

re - - cti - o - - nem mortu - o - - rum.

re - - cti - o - - nem mortu - o - - rum.

re - - cti - o - - nem mortu - o - - rum.

This musical score is for BWV 11, a piece for voice and piano. The score is written in G major and 3/4 time. It consists of 12 measures. The piano accompaniment is in the upper staves, featuring a rhythmic pattern of eighth and sixteenth notes. The vocal line is in the lower staves, with lyrics in Latin: "Ex - pe - cto re - Ex". The lyrics are written in a stylized font with hyphens indicating syllable placement. The score is arranged in a grand staff format with multiple staves for both piano and voice.

Ex - pe - - - cto re - - - surrecti - o - - - nem mortu o - - -  
- - - cto, ex - pe - cto resurrecti - o - - - nem mortu o - - -  
cto re - - - surrecti o - - - nem mor - tu o - - - rum, resur - recti -  
- - - surrecti o - - - nem mortu o - - - rum, resur - recti o - - - nem mortu -  
pe - - - cto resur - re - cti o - - - nem mortu o - - -

The image shows a page of a musical score, page 232. It features a complex arrangement of staves. At the top, there are four staves with treble clefs, likely for vocal parts. Below these are several staves with various clefs (treble and bass) and a key signature of one sharp (F#). The bottom section of the page contains Latin lyrics: "rum, re-sur-re-cti - 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 -", and "rum, et ex - pe -". The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.

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,

This musical score is arranged in a system of 14 staves. The first three staves (treble clef) and the next three staves (bass clef) are empty. The fourth and fifth staves (treble clef) contain a rhythmic accompaniment. The sixth and seventh staves (bass clef) contain another rhythmic accompaniment. The eighth and ninth staves (treble clef) contain vocal lines with lyrics. The tenth and eleventh staves (bass clef) contain additional vocal lines with lyrics. The twelfth and thirteenth staves (bass clef) contain a final vocal line with lyrics. The fourteenth staff (bass clef) contains a final rhythmic accompaniment.

Lyrics (first line): re-cti-o - - - nem mor - tu - o - - - rum, resur - re - -

Lyrics (second line): - - - - - re-sur re-cti-o - - - - - nem, resur -

Lyrics (third line): - - - - - nem mor - tu - o - - - - - rum, resur - re-cti-o-nem mor - tu - o - - - - -

Lyrics (fourth line): - - - - - resur - recti - o - - - - - - - - - - - nem mor - tu - o - - - - -

Lyrics (fifth line): - - - - - resur - recti - o - - - - - - - - - - - - - - - -



eti - o - - - - nem mortu - o - - - - rum.  
 re - - - - - eti - o - nem mortu - o - - - - rum.  
 - - - - - rum, resur - re - eti - o - nem mortu - o - - - - rum.  
 rum, resur - re - eti - o - nem mortu - o - - - - rum.  
 - - - - - nem, resur - re - eti - 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 14 staves. The top four staves are for string instruments (Violin I, Violin II, Viola, and Cello/Double Bass). The next six staves are for woodwinds (Flute, Oboe, Clarinet, Bassoon, and two Bassoons). The bottom four staves are for vocal parts (Soprano, Alto, Tenor, and Bass). The music is in 3/4 time and features a key signature of one sharp (F#). The vocal lines enter in the final measures of the page with the lyrics: "Et vi - - - - - tam ven -" (Soprano), "Et vi - - -" (Alto), and "Et" (Bass). The Cello/Double Bass line continues with a melodic line in the final measures.

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

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

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

li, ven tu - ri saeculi, Amen, A - - - - - men,

li, ven tu - ri saeculi, Amen, A - - - - - men, A - - - - - men,

li, ven tu - ri saeculi, Amen,

li, ven tu - ri saeculi, Amen, A - - - - - men, A - - - - - men,

li, ven tu - ri saeculi, Amen,

This musical score is arranged for a choir and orchestra. It consists of 14 staves. The top four staves are for 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.

A musical score for a choral and instrumental piece. The score is written for a choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in Latin and include the words "Amen, Amen, ven-tu-ri sae-cu-li, Amen." and "men, ex-pe-cto vi-tam ven-tu-ri sae-cu-li, ven-tu-ri sae-cu-li, Amen." The music is in a major key and 4/4 time. The piano accompaniment features a prominent rhythmic pattern of eighth and sixteenth notes.

**Vocal Lines:**

- Soprano:** Amen, A - - - - - men, A - men, ven-tu-ri sae-cu-li, A - men.
- Alto:** - - - - - men, ex - pe - cto vi - tam ven - tu - ri sae - cu - li, ven - tu - ri sae - cu - li, A - men.
- Tenor:** - - - - - men, ex - pe - - - - cto vi - tam - ven - tu - ri sae - cu - li, A - men.
- Bass:** - - - - - men, ex - pe - - - - cto vi - tam ven - tu - ri sae - cu - li, A - men.

**Piano Accompaniment:**

- Right Hand:** Features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together.
- Left Hand:** Provides a steady bass line with eighth and sixteenth notes, often beamed together.