

Corno I in F

Corno II In F

Oboe I

Oboe II

Violine I

Violine II

Viola

Soprano

Alto

Tenore

Basso

Cembalo

Continuo

Kontrabasso

musicalion
click for more

The image displays a musical score for a symphony orchestra and vocal ensemble. The score is written in 6/8 time and features a central watermark for 'musicalion' with the text 'click for more'. The instruments and voices included are Corno I in F, Corno II In F, Oboe I, Oboe II, Violine I, Violine II, Viola, Soprano, Alto, Tenore, Basso, Cembalo, Continuo, and Kontrabasso. The score is presented in a standard musical notation format with staves and clefs.

5

C. I

C. II

Ob I

Ob II

VI

V II

Vla

S

A

T

B

Cem

Cont.

Kb

musicalion
click for more

This image displays a page from a musical score, featuring various instruments and vocal parts. The instruments listed on the left are C. I, C. II, Ob I, Ob II, VI, V II, Vla, S, A, T, B, Cem, Cont., and Kb. The score is written on staves with musical notation, including notes, rests, and dynamic markings. A large, semi-transparent watermark with the text 'musicalion' and 'click for more' is centered over the vocal staves (S, A, T, B). The watermark is enclosed in an orange oval shape. The page number '5' is visible at the top left.

10

C. I

C. II

Ob I

Ob II

VI

V II

Vla

S

A

T

B

Cem

Cont.

Kb

musicalion
click for more

This image displays a page from a musical score, specifically page 10. The score is arranged in a standard orchestral format with staves for woodwinds, strings, and keyboard instruments. The woodwind section includes Clarinets I and II, Oboes I and II, and a Viola. The string section includes Soprano, Alto, Tenor, and Bass voices, as well as Cello and Double Bass. The keyboard section includes Piano and Double Bass. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large, semi-transparent watermark with the text 'musicalion' and 'click for more' is overlaid on the center of the page, partially obscuring the vocal staves.

15

C. I

C. II

Ob I

Ob II

V I

V II

Vla

S

A

T

B

Cem

Cont.

Kb

musicalion
click for more

Glo - - - - -

Glo - - - - - ri - a in ex - cel -

The image displays a page from a musical score, likely for a symphony or oratorio. The score is written for a large ensemble, including woodwinds (C. I, C. II, Ob I, Ob II), strings (V I, V II, Vla, Kb), and vocal soloists (S, A, T, B). The vocal parts are currently silent, with only the lyrics 'Glo - - - - -' and 'Glo - - - - - ri - a in ex - cel -' visible. A large, semi-transparent watermark with the text 'musicalion' and 'click for more' is centered over the vocal staves. The page number '15' is located at the top left. The notation is in standard musical notation, with treble and bass clefs, and various musical symbols such as notes, rests, and bar lines.

20

C.I

C. II

Ob I

Ob II

VI

V II

Vla

S

A

T

B

Cem

Cont.

Kb

musicalion
click for more

Glo - - - -

Glo - - - -

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

- - - - - sis De - - o, glo - ri - a, glo - - -

25

C. I

C. II

Ob I

Ob II

VI

V II

Vla

S

A

T

B

Cem

Cont.

Kb

musicalion
click for more

- ri - a in ex - cel - sis

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

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

30

C. I

C. II

Ob I

Ob II

VI

V II

Vla

S

A

T

B

Cem

Cont.

Kb

musicalion
click for more

De - o, glo

ex - cel - sis De - o,

De - o, glo

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

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

- ri - a, glo - ri - a, glo - ri - a, glo - ri - a in ex -

35

C. I

C. II

Ob I

Ob II

V I

V II

Vla

S

A

T

B

Cem

Cont.

Kb

glo - el - sis, glo - - -

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

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

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

musicalion
click for more

40

C. I

C. II

Ob I

Ob II

VI

VII

Vla

S

A

T

B

Cem

Cont.

Kb

musicalion
click for more

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

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

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

45

C. I

C. II

Ob I

Ob II

V I

V II

Vla

S

A

T

B

Cem

Cont.

Kb

musicalion
click for more

ter - ra paxhomi-ni-bus_ bonaevo- --lun-tatis, in ter - ra, in ter-ra pax ho - mi ni-bus

8 Et in ter - ra paxho - mi ni - bus_ bonaevolunta - -tis, bo-naevo-lun - ta - -

Et in ter - ra paxho - mi - ni-bus bo - nae vo - lun-

51

C. I

C. II

Ob I

Ob II

VI

V II

Vla

S

A

T

B

Cem

Cont.

Kb

musicalion

click for more

ta - - ho - mi - - ni - bus

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

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

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

56

C. I

C. II

Ob I

Ob II

VI

VII

Vla

S

A

T

B

Cem

Cont.

Kb

bo - nae

ni-bus bo-nae vo - - lun-ta - - tis, bo-nae vo - lun - ta - - tis, bo - nae vo - - lun -

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

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

musicalion

click for more

61

C. I

C. II

Ob I

Ob II

VI

VII

Vla

S

A

T

B

Cem

Cont.

Kb

musicalion
click for more

- tis, ra pax, pax,

- tis, et in ter - - ra pax, pax,

8 - tis, et in ter - - ra pax, pax,

tatis, et in ter - - - ra pax

The image displays a page of a musical score, page 61, featuring a symphony orchestra and vocal soloists. The orchestral parts include Clarinets I and II, Oboes I and II, Violins I and II, Viola, Violoncello, Contrabass, and Keyboard. The vocal parts are for Soprano, Alto, Tenor, and Bass. The score is in common time (C) and the key signature has two flats (B-flat and E-flat). The vocal parts are singing in Latin, with lyrics such as '- tis, ra pax, pax,' and 'et in ter - - ra pax, pax,'. A watermark for 'musicalion' is overlaid on the vocal staves, with the text 'click for more' below it.

66

C. I

C. II

Ob I

Ob II

V I

V II

Vla

S

A

T

B

Cem

Cont.

Kb

musicalion
click for more

pax, glo ex - cel - sis De - o

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

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

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

71

C.I

C. II

Ob I

Ob II

VI

V II

Vla

S

A

T

B

Cem

Cont.

Kb

et in ter

in ter - ra pax

et in ter - ra pax, in ter - - ra pax_ ho - mi - - ni-bus, in ter - - ra pax

et in ter - ra pax, in ter - ra pax_ ho - mi - - ni-bus, in ter - ra

et in ter - - ra pax, in ter - - ra pax_ ho - mi - - ni-bus, in ter - ra

musicalion

click for more

76

C. I

C. II

Ob I

Ob II

VI

V II

Vla

S

A

T

B

Cem

Cont.

Kb

musicalion
click for more

ho - mi - ni - bus bo - nae vo - lun - ta -

8 pax ho - mi - ni - bus bo - nae vo - lun - ta -

81

C.I

C. II

Ob I

Ob II

VI

V II

Vla

S

A

T

B

Cem

Cont.

Kb

musicalion

click for more

tis.

tis.

8 tis.

tis.

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

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

Lau - da - - - - -

Lau - da - - - - -

A musical score for the 'Gloria in excelsis Deo' by Giuseppe Verdi. The score is for a full orchestra and a vocal ensemble. The instruments listed on the left are C. I., C. II., Ob. I., Ob. II., V. I., V. II., Vla., S., A., T., B., Cem., Cont., and Kb. The vocal parts (S., A., T., B.) have lyrics in Latin. A large, semi-transparent watermark with the text 'musicalion' and 'click for more' is overlaid on the center of the page. The score is written in G major and 4/4 time. The tempo is marked 'Allegro'. The score is for measures 86 to 90. The vocal parts enter in measure 86 with the lyrics 'da - - - - - mus te, be - ne - di - ci - mus te, lau - da - - - - - mus'. The instrumental parts provide a rhythmic and harmonic accompaniment. The woodwinds and strings play a melodic line, while the brass provides a harmonic support. The vocal parts enter with a melodic line that is repeated in the following measures. The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked 'Allegro'. The score is for measures 86 to 90. The vocal parts enter in measure 86 with the lyrics 'da - - - - - mus te, be - ne - di - ci - mus te, lau - da - - - - - mus'. The instrumental parts provide a rhythmic and harmonic accompaniment. The woodwinds and strings play a melodic line, while the brass provides a harmonic support. The vocal parts enter with a melodic line that is repeated in the following measures. The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked 'Allegro'. The score is for measures 86 to 90. The vocal parts enter in measure 86 with the lyrics 'da - - - - - mus te, be - ne - di - ci - mus te, lau - da - - - - - mus'. The instrumental parts provide a rhythmic and harmonic accompaniment. The woodwinds and strings play a melodic line, while the brass provides a harmonic support. The vocal parts enter with a melodic line that is repeated in the following measures.

91

C.I

C. II

Ob I

Ob II

VI

V II

Vla

S

A

T

B

Cem

Cont.

Kb

musicalion

click for more

- be-ne-di

te.

te, _____ be-ne - di-ci-mus te, _____ be - ne - di - ci - mus - te.

8 te, _____ be-ne - di-ci-muste, lau - da - muste, be - ne - di-ci - mus te.

da - - - - - muste, be-ne - di-ci-muste, be - ne - di-ci - mus te.

96

C. I

C. II

Ob I

Ob II

V I

V II

Vla

S

A

T

B

Cem

Cont.

Kb

musicalion
click for more

This image displays a page of a musical score, numbered 96 at the top left. The score is arranged in a standard orchestral format with staves for woodwinds, strings, and voices. The woodwind section includes Clarinets I and II (C. I, C. II), Oboes I and II (Ob I, Ob II), and a Viola (Vla). The string section includes Violins I and II (V I, V II), Viola (Vla), Cello (Cem), Contrabass (Cont.), and Double Bass (Kb). The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The score features various musical notations, including notes, rests, and dynamic markings. A large, semi-transparent watermark with the text "musicalion" and "click for more" is centered over the vocal staves. The watermark is enclosed in a stylized orange oval.

C.I

C. II

Ob I

Ob II

VI

V II

Vla

S

A

T

B

Cem

Cont.

Kb

musicalion
click for more

Ad-o -
Ad-o - ra - mus te, glo - ri - fi -
Ad-o - ra - mus
Ad-o - ra - mus te, glo-ri - fi - ca - mus

This image shows a page of a musical score, page 101. The score is for a large ensemble, including woodwinds (Corns, Oboes, Flutes, Clarinets, Bassoon), strings (Violins, Violas, Cellos, Double Basses), and a vocal choir (Soprano, Alto, Tenor, Bass). The vocal parts are singing the words "Ad-o - ra - mus te, glo-ri - fi - ca - mus". The instrumental parts are written in various staves, including woodwinds, strings, and keyboard. A large, semi-transparent watermark "musicalion click for more" is overlaid on the center of the page, specifically over the vocal staves.

The image displays a page of a musical score, page 106, featuring a large, semi-transparent watermark in the center that reads "musicalion" in a bold, orange font, with "click for more" in a smaller, orange font below it. The score is written for a large ensemble, including woodwinds, strings, and voices. The instruments listed on the left are C.I., C. II, Ob I, Ob II, VI, V II, Vla, S, A, T, B, Cem, Cont., and Kb. The vocal parts (S, A, T, B) include Latin lyrics. The woodwinds and strings play complex, rhythmic patterns. The page number "106" is located at the top left.

C.I.

C. II

Ob I

Ob II

VI

V II

Vla

S

A

T

B

Cem

Cont.

Kb

ra - mus

- ca - mus

te, ad - o - ra

- mus te, glo -

te, glo - ri - fi - ca - muste, glo - ri - fi - camus te, ad - o - ra - - - mus te, glo -

te, ad - o - ramus, glo - ri - fi - ca - - - - - muste, ad - o - ra - mus te, glo -

musicalion

click for more

C.I.

C. II

Ob I

Ob II

VI

V II

Vla

S

A

T

B

Cem

Cont.

Kb

ri - fi - ca -

glo - ri - fi - ca -

ri - - fi - ca - - - - - mus te, ad - o - ra - - - - mus te, glo - ri - fi - ca -

8 ri - - - fi - ca - - - - mus te, ad - o - ra - - - - mus te, glo - ri - fi - ca - -

ri - fi - ca - - - - - mus te, ad - o - ra - - - - - mus te, glo -

musicalion
click for more

116

C. I

C. II

Ob I

Ob II

VI

VII

Vla

S

A

T

B

Cem

Cont.

Kb

musicalion
click for more

- - - - - mus te.

8 - - muste, glo - ri - fi - ca - - - mus te.

ri - fi - ca - mus te, glo - ri - fi - ca - mus te.

The image shows a page of a musical score, page 116. The score is for a choral and orchestral work. The instruments and voices listed on the left are: C. I, C. II, Ob I, Ob II, VI, VII, Vla, S, A, T, B, Cem, Cont., and Kb. The vocal parts (S, A, T, B) have lyrics in Latin. A watermark for 'musicalion' is overlaid on the vocal staves, with the text 'click for more' below it. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The vocal parts are written in a style that suggests a liturgical or sacred context.

122

C. I

C. II

Ob I

Ob II

V I

V II

Vla

S

A

T

B

Cem

Cont.

Kb

musicalion
click for more

Gra - ti-as, gra - ti-as a - gi-mus ti - bi

Gra - ti-as, gra - ti-as a - gi-mus ti - bi

Gra - ti-as, gra - ti-as a - gi-mus ti - bi

Gra - ti-as, gra - ti-as a - gi-mus, gra -

127

C. I

C. II

Ob I

Ob II

V I

V II

Vla

S

A

T

B

Cem

Cont.

Kb

musicalion
click for more

pro-pter ma - - - -

gra - - - - ti-as a-gi-mus t - bi pro-pter ma -

8 gra - - ti-as a - - gi-mus, gra-ti-as a-gi-mus ti - - bi pro-pter ma - gnam glo - -

- ti-as a - - - gi-mus ti - bi, gra-ti-as a-gi-mus ti - bi pro-pter ma - - - -

132

C. I

C. II

Ob I

Ob II

V I

V II

Vla

S

A

T

B

Cem

Cont.

Kb

musicalion
click for more

propter

-gnam glo - ri - am tu - am, propter ma - - - - -gnam glo - - -

- ri - am tu-am, propter ma - - - - -

-gnam glo - - - - -ri - am tu-am,

C.I

C. II

Ob I

Ob II

VI

V II

Vla

S

A

T

B

Cem

Cont.

Kb

ma -

- ri-am, glo -

- fi - am_ tu - am, pro-pter ma - - gnamglo - - ri - am tu-am, pro - - pter ma - - gnamglo - -

8 - gnamglo - - ri-am tu-am, propter ma - - - gnamglo - - - - ri-am

propter ma - - - - gnamglo - - ri - am, ma - - - -

musicalion
click for more

The image displays a musical score for a choral and orchestral work. The score is written for the following instruments and voices:

- C.I. (Cornet I)
- C. II (Cornet II)
- Ob I (Oboe I)
- Ob II (Oboe II)
- VI (Violin I)
- V II (Violin II)
- Vla (Viola)
- S (Soprano)
- A (Alto)
- T (Tenor)
- B (Bass)
- Cem (Cello)
- Cont. (Contrabass)
- Kb (Keyboard)

The score is in G major (one sharp) and 4/4 time. The key signature is G major. The tempo is marked 'Allegro'. The score is for measures 142 to 145. The lyrics are in Latin: 'tu - - am, pro - pter magnam glo - ri - am tu - - am, pro - pter ma - - gnam glo - ri - am, pro - pter ma - - gnam glo - - -'.

musicalion
click for more

The image displays a musical score for a choral and instrumental ensemble. The score is written for the following instruments and voices:

- C.I. (Corno I)
- C. II (Corno II)
- Ob I (Oboe I)
- Ob II (Oboe II)
- VI (Viola)
- V II (Violoncello II)
- Vla (Violoncello I)
- S (Soprano)
- A (Alto)
- T (Tenor)
- B (Bass)
- Cem (Cembalo)
- Cont. (Contrabbasso)
- Kb (Kbasso)

The score is in G major (one sharp) and 4/4 time. The key signature is one sharp (F#). The tempo is marked with a common time signature (C). The score includes a watermark for "musicalion" and a link "click for more".

The lyrics for the vocal parts are:

S: - ri - am tuam,
A: - ri - am tu - am, propter ma - gnam glo - ri - am tuam,
T: 8 ma - gnam glo - ri - am tu - am, propter ma - gnam glo - ri - am tuam,
B: - ri - am tu - am, propter ma - gnam glo - ri - am, glo - ri - am tuam,

152

C.I

C. II

Ob I

Ob II

VI

V II

Vla

S

A

T

B

Cem

Cont.

Kb

musicalion
click for more

gi-mus, a - gi-mus ti - bi, gra -

gra - ti - as a - gi-mus, gra - - ti - as a - - gi-mus, a - gi-mus ti - bi, gra -

8
gra - ti - as a - gi-mus, gra - - ti - as a - - gi-mus ti - bi, gra -

gra - ti - as a - gi-mus ti - bi, gra - ti - as a - - gi-mus ti - bi,

157

C.I

C. II

Ob I

Ob II

VI

V II

Vla

S

A

T

B

Cem

Cont.

Kb

musicalion
click for more

ti - as a - gi-mus ti - bi,
ti - as a - - -
- - - ti - as a - - -
gra - ti-as, gra - ti-as, gra - - - ti as a-gi-mus, gra - - -

162

C. I

C. II

Ob I

Ob II

V I

V II

Vla

S

A

T

B

Cem

Cont.

Kb

musicalion
click for more

gra - - - - gnam glo-ri-am tu - am,

- gi-mus ti - bi, gra- - - ti-as a - gi-mus ti - - bi pro-pter ma - - nam glo-ri-am tuam, pro -

8 - gi-mus ti - - bi, gra - - - ti-as a - gi-mus ti - - bi pro-pter ma - - gnam glo-ri-am tu - am

- ti-as a - - gi-mus ti - bi pro-pter ma - gnam glo-ri-am tu - am,

167

C. I

C. II

Ob I

Ob II

VI

V II

Vla

S

A

T

B

Cem

Cont.

Kb

pro-pter ma

ri - am - tu - am.

pter ma - - gnam glo - - ri - am tu - am, glo - - ri - am tu - am.

8 pro-pter ma - gnam glo - ri - am tu - am, pro - - pter ma - gnam glo - - ri - am tu - am

pro-pter ma - - gnam glo - ri - am, glo - - ri - am tu - am.

musicalion

click for more

The image shows a page of a musical score, page 167. It features a variety of instruments and voices. The woodwinds (C. I, C. II, Ob I, Ob II) and strings (VI, V II, Vla, Kb) are playing a complex, rhythmic pattern. The vocal parts (S, A, T, B) are singing a Latin text. The lyrics are: 'pro-pter ma - - gnam glo - - ri - am tu - am, glo - - ri - am tu - am.' The Soprano (S) part has a small '8' above it. The Alto (A) part has a small '8' below it. The Tenor (T) part has a small '8' below it. The Bass (B) part has a small '8' below it. The score is written in a standard musical notation with a key signature of one flat (Bb) and a common time signature (C). The watermark 'musicalion click for more' is centered over the vocal parts.

Corno I in F

Corno II In F



C.I

C. II



C.I

C. II



C.I

C. II



C.I

C. II



C.I

C. II



musicalion
click for more

C.I 30

C.II

C.I 35

C.II

C.I 40

C.II

C.I 45

C.II

C.I 51

C.II

C.I 56

C.II

C.I 61

C.II

This system contains measures 61 to 65. C.I and C.II both play a continuous eighth-note pattern in measures 61 and 62. In measure 63, both staves have a whole rest. In measure 64, both staves have a whole rest. In measure 65, both staves play a descending eighth-note scale.

C.I 66

C.II

This system contains measures 66 to 70. In measure 66, C.I plays a descending eighth-note scale while C.II plays a quarter note. In measure 67, C.I plays a descending eighth-note scale while C.II plays a quarter note. In measure 68, C.I plays a half note while C.II plays a half note. In measure 69, C.I plays a half note while C.II plays a half note. In measure 70, C.I plays a half note while C.II plays a half note.

C.I 71

C.II

This system contains measures 71 to 75. In measure 71, C.I plays a half note while C.II plays a half note. In measure 72, C.I plays a half note while C.II plays a half note. In measure 73, C.I plays a descending eighth-note scale while C.II plays a descending eighth-note scale. In measure 74, C.I plays a descending eighth-note scale while C.II plays a descending eighth-note scale. In measure 75, C.I plays a half note while C.II plays a half note.

C.I 76

C.II

This system contains measures 76 to 80. In measure 76, C.I plays a half note while C.II plays a half note. In measure 77, C.I plays a half note while C.II plays a half note. In measure 78, C.I plays a descending eighth-note scale while C.II plays a descending eighth-note scale. In measure 79, C.I plays a descending eighth-note scale while C.II plays a descending eighth-note scale. In measure 80, C.I plays a descending eighth-note scale while C.II plays a descending eighth-note scale.

C.I 81

C.II

This system contains measures 81 to 85. In measure 81, C.I plays a descending eighth-note scale while C.II plays a descending eighth-note scale. In measure 82, C.I plays a descending eighth-note scale while C.II plays a descending eighth-note scale. In measure 83, C.I plays a half note while C.II plays a half note. In measure 84, C.I plays a half note while C.II plays a half note. In measure 85, C.I plays a half note while C.II plays a half note.

C.I 86

C.II

This system contains measures 86 to 90. In measure 86, C.I plays a half note while C.II plays a half note. In measure 87, C.I plays a half note while C.II plays a half note. In measure 88, C.I plays a half note while C.II plays a half note. In measure 89, C.I plays a half note while C.II plays a half note. In measure 90, C.I plays a half note while C.II plays a half note.

musicalion
click for more

91

C. I

C. II

Musical notation for measures 91-95. Both staves (C. I and C. II) contain whole rests in every measure.

96

C. I

C. II

Musical notation for measures 96-100. Both staves (C. I and C. II) contain whole rests in every measure.

101

C. I

C. II

Musical notation for measures 101-105. Both staves (C. I and C. II) contain whole rests in every measure.

106

C. I

C. II

Musical notation for measures 106-110. Both staves (C. I and C. II) contain whole rests in every measure.

musicalion
click for more

111

C. I

C. II

Musical notation for measures 111-115. Both staves (C. I and C. II) contain whole rests in every measure.

116

C. I

C. II

Musical notation for measures 116-120. Measures 116 and 117 contain whole rests on both staves. In measure 118, C. I has a half note G4 and C. II has a half note F4. In measure 119, both staves have a sixteenth-note triplet ascending from G4 to A4. In measure 120, both staves have a half note G4.

C.I 122

C.II

This system shows measures 122 to 126. C.I has a half note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a half note G4. C.II has a half note G3, followed by eighth notes A3-B3, C4-B3, A3-G3, and a half note G3.

C.I 127

C.II

This system shows measures 127 to 131. C.I has sixteenth notes G4-A4, B4-C5, D5-E5, F5-G5, A5-B5, C6-B5, A5-G5, F5-E5, D5-C5, B5-A5, G5-F5, E5-D5, C5-B4, A4-G4, and a half note G4. C.II has eighth notes G3-A3, B3-C4, D4-E4, F4-G4, A4-B4, C5-B4, A4-G4, and a half note G3.

C.I 132

C.II

This system shows measures 132 to 136. C.I has sixteenth notes G4-A4, B4-C5, D5-E5, F5-G5, A5-B5, C6-B5, A5-G5, F5-E5, D5-C5, B5-A5, G5-F5, E5-D5, C5-B4, A4-G4, and a half note G4. C.II has eighth notes G3-A3, B3-C4, D4-E4, F4-G4, A4-B4, C5-B4, A4-G4, and a half note G3.

C.I 137

C.II

This system shows measures 137 to 141. C.I has a whole rest. C.II has a whole rest.

C.I 142

C.II

This system shows measures 142 to 146. C.I has a quarter rest, eighth notes G4-A4, B4-C5, D5-E5, F5-G5, A5-B5, C6-B5, A5-G5, F5-E5, D5-C5, B5-A5, G5-F5, E5-D5, C5-B4, A4-G4, and a half note G4. C.II has a quarter rest, eighth notes G3-A3, B3-C4, D4-E4, F4-G4, A4-B4, C5-B4, A4-G4, and a half note G3.

C.I 147

C.II

This system shows measures 147 to 151. C.I has a whole rest. C.II has a whole rest.

musicalion
click for more

152

C.I

C. II

This block shows measures 152 to 156 of a musical score. The C.I part (top staff) begins with a treble clef and a key signature of one flat. It features a series of eighth notes in the first measure, followed by a quarter rest, and then a series of eighth notes in the final measure. The C. II part (bottom staff) follows a similar pattern, with eighth notes, a quarter rest, and eighth notes in the final measure.

157

C.I

C. II

This block shows measures 157 to 161. The C.I part (top staff) features a series of eighth notes in the first measure, followed by a quarter rest, and then a series of eighth notes in the final measure. The C. II part (bottom staff) follows a similar pattern, with eighth notes, a quarter rest, and eighth notes in the final measure.

162

C.I

C. II

This block shows measures 162 to 166. The C.I part (top staff) features a series of eighth notes in the first measure, followed by a quarter rest, and then a series of eighth notes in the final measure. The C. II part (bottom staff) follows a similar pattern, with eighth notes, a quarter rest, and eighth notes in the final measure.

167

C.I

C. II

This block shows measures 167 to 171. The C.I part (top staff) features a series of eighth notes in the first measure, followed by a quarter rest, and then a series of eighth notes in the final measure. The C. II part (bottom staff) follows a similar pattern, with eighth notes, a quarter rest, and eighth notes in the final measure.

musicalion
click for more

Oboe I

Oboe II



Ob I

Ob II



Ob I

Ob II



Ob I

Ob II



Ob I

Ob II



Ob I

Ob II



musicalion
click for more

Ob I 30

Ob II

Ob I 35

Ob II

Ob I 40

Ob II

Ob I 45

Ob II

musicalion
click for more

Ob I 51

Ob II

Ob I 56

Ob II

Ob I 61

Ob II

Ob I 66

Ob II

Ob I 71

Ob II

Ob I 76

Ob II

Ob I 81

Ob II

Ob I 86

Ob II



Ob I 91

Ob II

Ob I 96

Ob II

Ob I 101

Ob II

Ob I 106

Ob II

Ob I 111

Ob II

Ob I 116

Ob II



Ob I 122



Ob II

Ob I 127



Ob II

Ob I 132



Ob II

Ob I 137



Ob II

Ob I 142



Ob II

Ob I 147



Ob II

musicalion
click for more

Ob I 152

Ob II

Ob I 157

Ob II

Ob I 162

Ob II

Ob I 167

Ob II

musicalion
click for more

Violine I

Violine II

Viola

This block contains the first four measures of a musical score for Violine I, Violine II, and Viola. The key signature has one flat (B-flat) and the time signature is 6/8. Violine I and II play a melody of eighth and sixteenth notes, while the Viola provides a bass line. Measure 1 starts with a whole rest for the Viola.

V I

V II

Vla

This block contains measures 5 through 8 of the musical score. The Violine I and II parts continue their melodic lines, and the Viola part provides a steady bass accompaniment. Measure 5 begins with a measure rest for the Violine I part.

V I

V II

Vla

This block contains measures 9 through 12 of the musical score. The Violine I and II parts continue their melodic lines, and the Viola part provides a steady bass accompaniment. Measure 9 begins with a measure rest for the Violine I part.

V I

V II

Vla

This block contains measures 13 through 16 of the musical score. The Violine I and II parts continue their melodic lines, and the Viola part provides a steady bass accompaniment. Measure 13 begins with a measure rest for the Violine I part.

20

V I

V II

Vla

This system contains measures 20 through 24. Violin I (V I) is in treble clef with a key signature of one flat. Violin II (V II) is in treble clef with a key signature of one flat. Viola (Vla) is in alto clef with a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some triplets and slurs.

25

V I

V II

Vla

This system contains measures 25 through 29. The instrumentation remains the same. Measure 29 includes a fermata over the final note in the Violin I part.

30

V I

V II

Vla

musicalion
click for more

This system contains measures 30 through 34. A large, semi-transparent watermark is overlaid on the right side of the system. The watermark consists of the word "musicalion" in a bold, orange, sans-serif font, with the text "click for more" in a smaller, orange, sans-serif font below it. The watermark is enclosed in a thin orange oval border.

35

V I

V II

Vla

This system contains measures 35 through 39. The instrumentation remains the same. The music continues with various rhythmic patterns, including eighth and sixteenth notes.

40

V I

V II

Vla

45

V I

V II

Vla

51

V I

V II

Vla

musicalion
click for more

56

V I

V II

Vla

61

V I

V II

Vla

First system of musical notation (measures 61-65) for Violin I, Violin II, and Viola. The key signature has one flat (B-flat). Measure 61 starts with a treble clef and a bass clef. The Violin I part features a melodic line with eighth and sixteenth notes. The Violin II part provides harmonic support with similar rhythmic patterns. The Viola part plays a steady eighth-note accompaniment.

66

V I

V II

Vla

Second system of musical notation (measures 66-70). The Violin I part continues the melodic development with more complex rhythmic figures. The Violin II and Viola parts maintain their harmonic and accompanimental roles.

71

V I

V II

Vla

Third system of musical notation (measures 71-75). A large, semi-transparent watermark is overlaid on the center of the page, partially obscuring the musical staves. The watermark consists of the word "musicalion" in a bold, orange, sans-serif font, with the text "click for more" in a smaller, lighter orange font directly beneath it. The musical notation continues around the watermark.

76

V I

V II

Vla

Fourth system of musical notation (measures 76-80). The Violin I part features a series of sixteenth-note runs. The Violin II and Viola parts continue their respective parts, with the Viola providing a consistent eighth-note accompaniment.

81

V I

V II

Vla

86

V I

V II

Vla

91

V I

V II

Vla

musicalion
click for more

96

V I

V II

Vla

101

V I

V II

Vla

106

V I

V II

Vla

111

V I

V II

Vla

musicalion
click for more

116

V I

V II

Vla

122

V I

V II

Vla

This block contains the first system of a musical score, measures 122 through 126. It features three staves: V I (Violin I), V II (Violin II), and Vla (Viola). The key signature has one flat (B-flat). The V I staff has a treble clef and contains complex sixteenth-note passages. The V II staff also has a treble clef and contains similar sixteenth-note patterns. The Vla staff has an alto clef and contains a more rhythmic line with eighth and sixteenth notes.

127

V I

V II

Vla

This block contains the second system of the musical score, measures 127 through 131. The instrumentation remains V I, V II, and Vla. The V I staff continues with intricate sixteenth-note runs. The V II staff shows some rests and shorter note values. The Vla staff maintains its rhythmic accompaniment.

132

V I

V II

Vla

musicalion
click for more

This block contains the third system of the musical score, measures 132 through 136. A large, semi-transparent watermark is overlaid on the right side of the system. The watermark consists of an orange oval containing the word "musicalion" in a bold, lowercase, sans-serif font, with the text "click for more" in a smaller, lowercase, sans-serif font below it. The musical notation for measures 132-136 is visible behind the watermark.

137

V I

V II

Vla

This block contains the fourth system of the musical score, measures 137 through 141. The V I staff features a prominent sixteenth-note passage. The V II and Vla staves continue their respective parts, with the Vla staff showing some rests in the final measure.

142

V I

V II

Vla

This system contains measures 142 through 146. Violin I has a complex melodic line with many sixteenth and thirty-second notes. Violin II and Viola have more rhythmic, eighth-note patterns.

147

V I

V II

Vla

This system contains measures 147 through 151. The musical activity continues with similar rhythmic patterns in all three parts.

152

V I

V II

Vla

musicalion
click for more

This system contains measures 152 through 156. A large, semi-transparent watermark with the text "musicalion" and "click for more" is centered over the system. The musical notation is visible around the watermark.

157

V I

V II

Vla

This system contains measures 157 through 161. The musical notation continues with consistent rhythmic patterns across the Violin I, Violin II, and Viola staves.

162

V I

V II

Vla

This block contains the first system of a musical score, measures 162 through 166. It features three staves: V I (Violin I), V II (Violin II), and Vla (Viola). The key signature has one flat (B-flat). Measure 162 starts with a treble clef and a key signature change to one flat. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

167

V I

V II

Vla

This block contains the second system of a musical score, measures 167 through 171. It features the same three staves: V I, V II, and Vla. The notation continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. The system concludes with a double bar line.



Soprano

Alto

Tenore

Basso

S

A

T

B

musicalion

click for more

S

A

T

B

13

S

A

T

B

Glo - - - - -

Glo - - - - - ri - a in ex - cel -

20

S

A

T

B

Glo - - - - -

Glo - - - - -

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

- - - - - ri - a, glo - - - - -

25

S

A

T

B

- - - - - ri - a in ex - cel - - - - - sis

- ri - a in ex - cel - - - - - sis

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

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

musicalion
click for more

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

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

T 8 - ri - a, glo - - - - - ri - a in ex - cel - sis De - o,

B - - ri - a, glo - ri - a, glo - - - - - ri - a, glo - - - - - ri - a in ex -

S glo - - - - - ri - a in ex - cel - sis, glo - - - - -

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

T 8 glo - - - ri - a in ex - cel - sis. glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex -

B cel - - - - -

musicalion
click for more

S - - - - - ri - a in ex - cel - sis De - o.

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

T 8 cel - sis De - o, glo - - - - - ri - a in ex - cel - sis, in ex - cel - sis De - o.

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

01

S - tis, et in ter - - ra pax, pax,

A - tis, et in ter - - ra pax, pax,

T 8 - tis, et in ter - - ra pax, pax,

B tatis, et in ter - - - ra pax

66

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

A pax, glo - - - - - ri - a in ex - cel - sis De -

T 8 pax, glo - - - - - ri - a in ex - cel sis De - o

B ex - cel - sis De - o,

musicalion
click for more

71

S et in ter - ra pax, in ter - - ra pax, in ter - - ra pax

A et in ter - ra pax, in ter - - ra pax ho - mi - - ni-bus, in ter - - ra pax

T 8 et in ter - ra pax, in ter - ra pax ho - mi - - ni-bus, in ter - ra

B et in ter - - ra pax, in ter - - ra pax ho - mi - - ni-bus, in ter - ra

10

S ho - mi - ni - bus bo - nae vo - lun - ta - - - - -

A ho - mi - ni - bus bo - nae vo - lun - ta - - - - -

T 8 pax ho - mi - ni - bus bo - nae vo - lun - ta - - - - -

B

81

S tis. Lau - da - - - - - mus te, lau -

A tis. Lau - da - - - - - mus te, lau -

T 8 tis. Lau - da - - - - -

B tis. Lau - da - - - - -

musicalion
click for more

86

S da - - - - - muste, be - ne - di ci - mus te, - - - - -

A da - - - - - - muste, be - ne - di - ci - muste, lau - da - - - - - mus

T 8 - - mus te, lau - da - muste, be - ne - di - ci - muste, lau - da - - - - - mus, lau - da - - - - - mus

B - - mus te, lau - da - - - - - - muste, be - ne - di - ci - mus te, lau -

S ⁹¹
- be-ne-di-ci-mus te, lau-da - mus te, be - ne - di - ci - mus te.

A
te, be-ne - di-ci-mus te, be - ne - di - ci - mus - te.

T
8 te, be-ne - di-ci-mus te, lau - da - muste, be - ne - di-ci - mus te.

B
da - - - - muste, be-ne - di-ci-mus te, be - ne - di-ci - mus te.

S ⁹⁶

A

T
8

B

musicalion
click for more

S ¹⁰¹

A
Ad - o - ra - mus te, glo - ri - fi -

T
8 Ad - o - ra - mus

B
Ad - o - ra - mus te, glo-ri - fi - ca - mus

100

S ra - mus te, glo - ri - fi - ca - mus te, ad-o- ra - - muss te, glo -

A - ca - mus te, ad - o - ra - - musste, ad - o - ra - - mus te, glo -

T 8 te, glo - ri - fi - ca - muste, glo - ri - fi - ca - mus te, ad - o - ra - - mus te, glo -

B te, ad - o - ramus, glo - ri - fi - ca - - - - - muste, ad - o - ra - mus te, glo -

111

S ri - fi - ca - - - - - mus te, ad - o - ra - - mus te, glo - ri - fi - ca - -

A ri - - fi - ca - - - - - mus te, ad - o - ra - - mus te, glo - ri - fi - ca -

T 8 ri - - - fi - ca - - - - - mus te, ad - o - ra - - mus te, glo - ri - fi - ca - -

B ri - fi - ca - - - - - mus te, glo -

musicalion
click for more

116

S - - - - - mus te.

A - - - - - mus te.

T 8 - - muste, glo - ri - fi - ca - - mus te.

B ri - fi - ca - mus te, glo - ri - fi - ca - mus te.

122

S Gra - ti-as, gra - ti-as a - gi-mus ti - bi, gra -

A Gra - ti-as, gra - ti-as a - gi-mus ti - bi

T 8 Gra - ti-as, gra - ti-as a - gi-mus ti - bi

B Gra - ti-as, gra - ti-as a - gi-mus, gra -

127

S - ti-as a - gi-mus ti - bi pro-pter ma -

A gra - ti-as a - gi-mus ti - bi pro-pter ma -

T 8 gra - ti-as a - gi-mus ti - bi pro-pter ma - gnam glo -

B - ti-as a - gi-mus ti - bi pro-pter ma -

musicalion
click for more

132

S - gnam glo - ri - am tu-am, propter

A - gnam glo - ri - am tu - am, propter ma - gnam glo -

T 8 - ri - am tu-am, propter ma -

B - gnam glo - ri - am tu-am,

137

S ma - - - - gnam glo - - ri-am, ma - - - - gnam glo - - ri-am, glo - -

A - fi - am tu - am, pro-pter ma - - gnam glo - - ri - am tu-am, pro - - - pter ma - - gnam glo - -

T 8 - gnam glo - - ri-am tu-am, propter ma - - - - gnam glo - - - - ri-am

B propter ma - - - - gnam glo - - ri-am, ma - - - -

142

S - - - - -

A - - - - - ri - - am tu-am, pro-pter ma - - gnam glo - -

T 8 tu - - - am, pro - - pter ma-gnam glo-ri-am tu - - am. pro-pter ma - - gnam glo-ri-am, propter

B - - - -

musicalion

[click for more](#)

147

S - - - - - ri - am tuam,

A - - - - - ri-am tu - am, propter ma - gnam glo - ri - am tuam,

T 8 ma-gnam glo - - - - ri-am tu - - am, propter ma - gnam glo - ri - am tuam,

B - ri-am tu - am, propter ma-gnam glo - - - - ri-am, glo - ri - am tuam,

132

S gra-ti-as a-gi-mus, gra - - ti-as a - - gi-mus, a-gi-mus ti-bi, gra -

A gra-ti-as a-gi-mus, gra - - ti-as a - - gi-mus, a-gi-mus ti-bi, gra -

T gra-ti-as a-gi-mus, gra - - ti-as a - - gi-mus ti-bi, gra -

B gra-ti-as a-gi-mus ti - bi, gra-ti-as a - - gi-mus ti - bi,

157

S - - - - - ti-as a-gi-mus ti - bi,

A - - - - - ti-as a - - -

T - - - - - ti-as a - - -

B gra - ti-as, - gi-mus, gra - - -

musicalion
click for more

162

S gra - - - - - ti-as a - - gi-mus pro-pter ma-gnam glo-ri-am tu - am,

A - gi-mus ti - bi, gra- - - ti-as a-gi-mus ti - bi pro-pter ma - - nam glo-ri-am tuam, pro -

T - gi-mus ti - - bi, gra - - - ti-as a-gi-mus ti - - bi pro-pter ma - - gnam glo-ri-am tu - am

B - - - - - ti-as a - - gi-mus ti - bi pro-pter ma - gnam glo-ri-am tu - am,

107

S pro-pter ma - - gnam glo - - ri - am - - tu - - am.

A - pter ma - - gnam glo - - ri - am tu - am, glo - - ri - am tu - - am.

T 8 pro-pter ma - - gnam glo - ri - am tu - am, pro - - pter ma - - gnam glo - - ri - am tu - am

B pro-pter ma - - gnam glo - ri - am, glo - - ri - am tu - am.



musicalion

[click for more](#)

Cembalo

Continuo

First system of musical notation for Cembalo and Continuo. The Cembalo part is in the treble clef and the Continuo part is in the bass clef. Both are in 6/8 time. The key signature has one flat (B-flat). The Cembalo part features chords and rests, while the Continuo part has a steady eighth-note accompaniment.

Cem

Cont.

Second system of musical notation for Cembalo and Continuo. Measures 5-8. The Cembalo part continues with chords and some eighth-note patterns. The Continuo part maintains the eighth-note accompaniment.

Cem

Cont.

Third system of musical notation for Cembalo and Continuo. Measures 9-12. The Cembalo part has more active eighth-note patterns. The Continuo part continues with the eighth-note accompaniment.

Cem

Cont.

Fourth system of musical notation for Cembalo and Continuo. Measures 13-16. The Cembalo part has a mix of chords and eighth notes. The Continuo part continues with the eighth-note accompaniment.

Cem

Cont.

Fifth system of musical notation for Cembalo and Continuo. Measures 17-20. The Cembalo part features more complex chordal textures. The Continuo part continues with the eighth-note accompaniment.

Cem

Cont.

Sixth system of musical notation for Cembalo and Continuo. Measures 21-24. The Cembalo part has a series of chords. The Continuo part continues with the eighth-note accompaniment.

musicalion
click for more

30

Cem.

Cont.

35

Cem.

Cont.

40

Cem.

Cont.

45

Cem.

Cont.

musicalion
click for more

51

Cem.

Cont.

56

Cem.

Cont.

61

Cem.

Cont.

66

Cem.

Cont.

71

Cem.

Cont.

76

Cem.

Cont.

musicalion
click for more

81

Cem.

Cont.

86

Cem.

Cont.

Cem

Cont.

Measures 91-95 of a musical score. The upper staff (Cem) features a melody with eighth and sixteenth notes, while the lower staff (Cont.) provides a rhythmic accompaniment with eighth notes.

Cem

Cont.

Measures 96-100 of a musical score. The upper staff (Cem) continues the melodic line with various intervals, and the lower staff (Cont.) maintains the accompaniment.

Cem

Cont.

Measures 101-105 of a musical score. The upper staff (Cem) shows a more complex melodic pattern with some triplets, and the lower staff (Cont.) continues the accompaniment.

Cem

Cont.

Measures 106-110 of a musical score. The upper staff (Cem) features a melodic line with some grace notes. A large, semi-transparent watermark with the word "musicalion" and the text "click for more" is overlaid on the center of the page.

Cem

Cont.

Measures 111-115 of a musical score. The upper staff (Cem) features a melodic line with some grace notes, and the lower staff (Cont.) continues the accompaniment.

Cem

Cont.

Measures 116-120 of a musical score. The upper staff (Cem) features a melodic line with some grace notes, and the lower staff (Cont.) continues the accompaniment.

122

Cem

Cont.

This system shows measures 122 to 126. The treble staff (Cem) features a series of chords and a melodic line starting in measure 125. The bass staff (Cont.) provides a steady eighth-note accompaniment.

127

Cem

Cont.

This system shows measures 127 to 131. The treble staff continues with chords and a melodic line. The bass staff maintains the eighth-note accompaniment.

132

Cem

Cont.

This system shows measures 132 to 136. The treble staff features a more active melodic line with eighth notes. The bass staff continues with the eighth-note accompaniment.

137

Cem

Cont.

This system shows measures 137 to 141. A large, semi-transparent watermark is centered over the system. The watermark consists of the word "musicalion" in a bold, orange, sans-serif font, with the phrase "click for more" in a smaller, orange, sans-serif font below it. The musical notation is visible around the watermark.

142

Cem

Cont.

This system shows measures 142 to 146. The treble staff continues with a melodic line. The bass staff maintains the eighth-note accompaniment.

147

Cem

Cont.

This system shows measures 147 to 151. The treble staff features a melodic line with some rests. The bass staff continues with the eighth-note accompaniment.

152

Cem.

Cont.

157

Cem.

Cont.

162

Cem.

Cont.

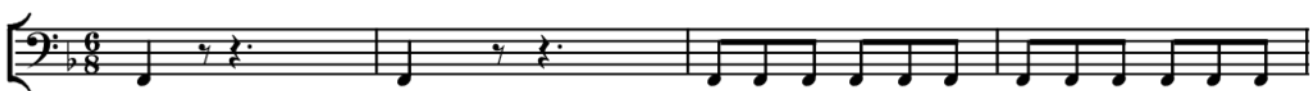
167

Cem.

Cont.

musicalion
click for more

Kontrabasso



Kb



Kb



Kb



Kb



Kb



Kb



Kb



Kb

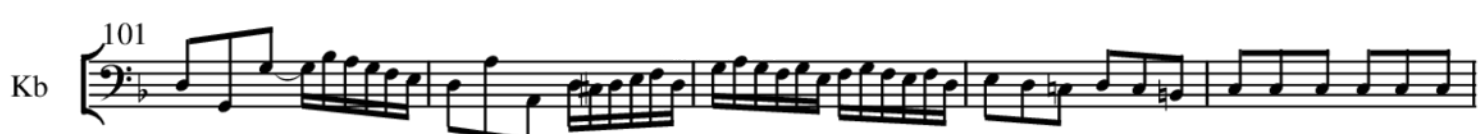


Kb



Kb





musicalion
click for more

Kb 110

Kb 122

Kb 127

Kb 132

Kb 137

Kb 142

Kb 147

Kb 152

Kb 157

Kb 162

Kb 167

musicalion
click for more

Type: Sheet music

Title: [Mass in F Major: Kyrie Eleison](#)

Composer: [Johann Sebastian Bach](#)

Period: Baroque

Theme: .miscellaneous

Series: Masses

Difficulty: Mittel bis schwer

Arrangement group: Mixed choir with (chamber) orchestra

Arrangement: Choir>SATB+Ob2+Hn2+Cnt+[Vln2+Vla]

Orchestration: Basso continuo = Cnt (figured bass)(1),Horn (french horn) = Hn(2),Oboe = ob(2),Viola = Vla(1),Violin (fiddle) = Vln(2),Voice choir>alto voices = A(1),Voice choir>bass voices = B (1),Voice choir>soprano voices = S(1),Voice choir>tenor voices = T(1)