

Vivace

Trompette



Tr

4



Tr

7



Tr

10



Tr

13



Tr

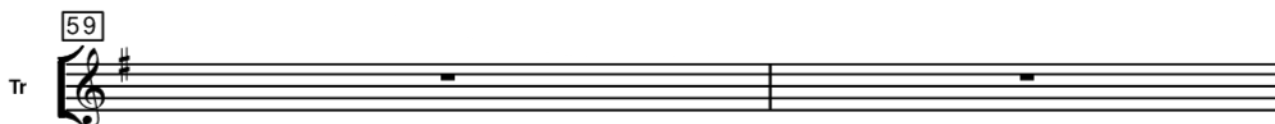
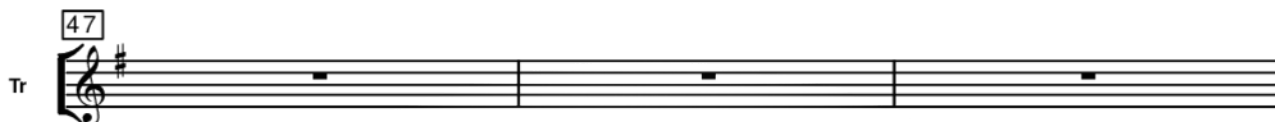
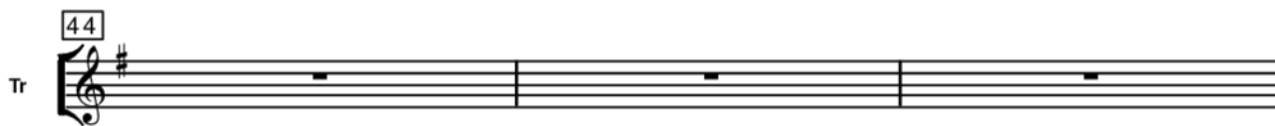
16



musicalion

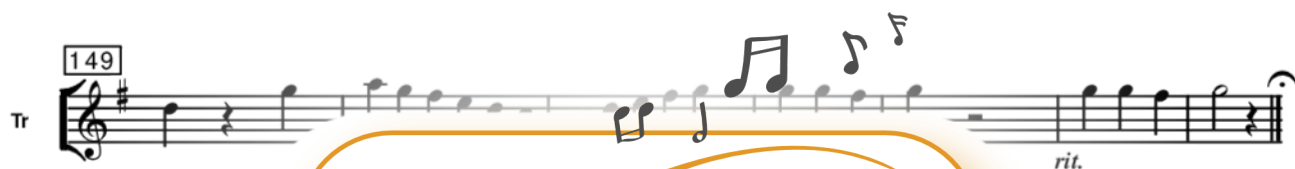
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musicalion
click for more

Violine 1

Violine 2

Violine 1 and Violine 2 staves. Violine 1 starts with a treble clef, key signature of one sharp (F#), and a 3/4 time signature. Violine 2 starts with a treble clef, key signature of one sharp (F#), and a 3/4 time signature. Both staves show a melodic line with eighth and sixteenth notes.

4

VI1

VI2

Violine 1 and Violine 2 staves. Violine 1 starts with a treble clef, key signature of one sharp (F#), and a 3/4 time signature. Violine 2 starts with a treble clef, key signature of one sharp (F#), and a 3/4 time signature. Both staves show a melodic line with eighth and sixteenth notes. A box with the number 4 is above the first measure of Violine 1.

7

VI1

VI2

Violine 1 and Violine 2 staves. Violine 1 starts with a treble clef, key signature of one sharp (F#), and a 3/4 time signature. Violine 2 starts with a treble clef, key signature of one sharp (F#), and a 3/4 time signature. Both staves show a melodic line with eighth and sixteenth notes. A box with the number 7 is above the first measure of Violine 1.

10

VI1

VI2

Violine 1 and Violine 2 staves. Violine 1 starts with a treble clef, key signature of one sharp (F#), and a 3/4 time signature. Violine 2 starts with a treble clef, key signature of one sharp (F#), and a 3/4 time signature. Both staves show a melodic line with eighth and sixteenth notes. A box with the number 10 is above the first measure of Violine 1.

musicalion

click for more

13

VI1

VI2

Two staves of music, VI1 and VI2, in G major. Measure 13: VI1 has a continuous eighth-note pattern, VI2 has a similar pattern. Measure 14: VI1 has a half-note pattern, VI2 has a half-note pattern. Measure 15: VI1 has a continuous eighth-note pattern, VI2 has a similar pattern.

16

VI1

VI2

Two staves of music, VI1 and VI2, in G major. Measure 16: VI1 has a continuous eighth-note pattern, VI2 has a similar pattern. Measure 17: VI1 has a continuous eighth-note pattern, VI2 has a similar pattern. Measure 18: VI1 has a continuous eighth-note pattern, VI2 has a similar pattern.

19

VI1

VI2

Two staves of music, VI1 and VI2, in G major. Measure 19: VI1 has a half-note pattern, VI2 has a half-note pattern. Measure 20: VI1 has a half-note pattern, VI2 has a half-note pattern. Measure 21: VI1 has a continuous eighth-note pattern, VI2 has a similar pattern.

22

VI1

VI2

Two staves of music, VI1 and VI2, in G major. Measure 22: VI1 has a continuous eighth-note pattern, VI2 has a similar pattern. Measure 23: VI1 has a continuous eighth-note pattern, VI2 has a similar pattern.

24

VI1

VI2

Two staves of music, VI1 and VI2, in G major. Measure 24: VI1 has a half-note pattern, VI2 has a half-note pattern. Measure 25: VI1 has a half-note pattern, VI2 has a half-note pattern. Measure 26: VI1 has a continuous eighth-note pattern, VI2 has a similar pattern.

musicalion
click for more

27

VI1

VI2

30

VI1

VI2

(Solo)

33

VI1

VI2

36

VI1

VI2

musicalion

click for more

38

VI1

VI2

41

VI1

VI2

Two staves of music, VI1 and VI2, in G major. VI1 has a treble clef and VI2 has an alto clef. Both staves contain continuous eighth-note patterns across three measures.

44

VI1

VI2

Two staves of music, VI1 and VI2, in G major. VI1 has a treble clef and VI2 has an alto clef. Both staves contain eighth-note patterns with some rests across three measures.

47

VI1

VI2

Two staves of music, VI1 and VI2, in G major. VI1 has a treble clef and VI2 has an alto clef. VI1 has rests in measures 48 and 49, while VI2 continues with eighth-note patterns.

50

VI1

VI2

Two staves of music, VI1 and VI2, in G major. VI1 has a treble clef and VI2 has an alto clef. Both staves contain eighth-note patterns across three measures.

53

VI1

VI2

Two staves of music, VI1 and VI2, in G major. VI1 has a treble clef and VI2 has an alto clef. Both staves contain eighth-note patterns across three measures.

musicalion
click for more

56

VI1

VI2

tr

59

VI1

VI2

tr

61

VI1

VI2

64

VI1

VI2

67

VI1

VI2

musicalion

click for more

70

VI1

VI2



72

VI1

VI2



75

VI1

VI2



78

VI1

VI2



81

VI1

VI2



musicalion
click for more

84

(Tutti)

VI1

VI2

86

VI1

VI2

89

VI1

VI2

91

VI1

VI2

97

VI1

VI2

musicalion
click for more

103

VI1

VI2

110

VI1

VI2

117

VI1

VI2

123

VI1

VI2

129

VI1

VI2

musicalion
click for more

136

VI1

VI2

The image shows a musical score for two voices, VI1 and VI2, starting at measure 136. Both staves are in treble clef with a key signature of one sharp (F#). The music consists of a single melodic line with a long note in the first measure of each system, followed by rests, and then a short melodic phrase in the final measure of the system. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G-29 (half), F#-29 (half), E-29 (half), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G-30 (half), F#-30 (half), E-30 (half), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G-31 (half), F#-31 (half), E-31 (half), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G-32 (half), F#-32 (half), E-32 (half), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G-33 (half), F#-33 (half), E-33 (half), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G-34 (half), F#-34 (half), E-34 (half), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G-35 (half), F#-35 (half), E-35 (half), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G-36 (half), F#-36 (half), E-36 (half), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G-37 (half), F#-37 (half), E-37 (half), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G-38 (half), F#-38 (half), E-38 (half), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G-39 (half), F#-39 (half), E-39 (half), D-39 (half), C-39 (half), B-40 (half), A-40 (half), G-40 (half), F#-40 (half), E-40 (half), D-40 (half), C-40 (half), B-41 (half), A-41 (half), G-41 (half), F#-41 (half), E-41 (half), D-41 (half), C-41 (half), B-42 (half), A-42 (half), G-42 (half), F#-42 (half), E-42 (half), D-42 (half), C-42 (half), B-43 (half), A-43 (half), G-43 (half), F#-43 (half), E-43 (half), D-43 (half), C-43 (half), B-44 (half), A-44 (half), G-44 (half), F#-44 (half), E-44 (half), D-44 (half), C-44 (half), B-45 (half), A-45 (half), G-45 (half), F#-45 (half), E-45 (half), D-45 (half), C-45 (half), B-46 (half), A-46 (half), G-46 (half), F#-46 (half), E-46 (half), D-46 (half), C-46 (half), B-47 (half), A-47 (half), G-47 (half), F#-47 (half), E-47 (half), D-47 (half), C-47 (half), B-48 (half), A-48 (half), G-48 (half), F#-48 (half), E-48 (half), D-48 (half), C-48 (half), B-49 (half), A-49 (half), G-49 (half), F#-49 (half), E-49 (half), D-49 (half), C-49 (half), B-50 (half), A-50 (half), G-50 (half), F#-50 (half), E-50 (half), D-50 (half), C-50 (half), B-51 (half), A-51 (half), G-51 (half), F#-51 (half), E-51 (half), D-51 (half), C-51 (half), B-52 (half), A-52 (half), G-52 (half), F#-52 (half), E-52 (half), D-52 (half), C-52 (half), B-53 (half), A-53 (half), G-53 (half), F#-53 (half), E-53 (half), D-53 (half), C-53 (half), B-54 (half), A-54 (half), G-54 (half), F#-54 (half), E-54 (half), D-54 (half), C-54 (half), B-55 (half), A-55 (half), G-55 (half), F#-55 (half), E-55 (half), D-55 (half), C-55 (half), B-56 (half), A-56 (half), G-56 (half), F#-56 (half), E-56 (half), D-56 (half), C-56 (half), B-57 (half), A-57 (half), G-57 (half), F#-57 (half), E-57 (half), D-57 (half), C-57 (half), B-58 (half), A-58 (half), G-58 (half), F#-58 (half), E-58 (half), D-58 (half), C-58 (half), B-59 (half), A-59 (half), G-59 (half), F#-59 (half), E-59 (half), D-59 (half), C-59 (half), B-60 (half), A-60 (half), G-60 (half), F#-60 (half), E-60 (half), D-60 (half), C-60 (half), B-61 (half), A-61 (half), G-61 (half), F#-61 (half), E-61 (half), D-61 (half), C-61 (half), B-62 (half), A-62 (half), G-62 (half), F#-62 (half), E-62 (half), D-62 (half), C-62 (half), B-63 (half), A-63 (half), G-63 (half), F#-63 (half), E-63 (half), D-63 (half), C-63 (half), B-64 (half), A-64 (half), G-64 (half), F#-64 (half), E-64 (half), D-64 (half), C-64 (half), B-65 (half), A-65 (half), G-65 (half), F#-65 (half), E-65 (half), D-65 (half), C-65 (half), B-66 (half), A-66 (half), G-66 (half), F#-66 (half), E-66 (half), D-66 (half), C-66 (half), B-67 (half), A-67 (half), G-67 (half), F#-67 (half), E-67 (half), D-67 (half), C-67 (half), B-68 (half), A-68 (half), G-68 (half), F#-68 (half), E-68 (half), D-68 (half), C-68 (half), B-69 (half), A-69 (half), G-69 (half), F#-69 (half), E-69 (half), D-69 (half), C-69 (half), B-70 (half), A-70 (half), G-70 (half), F#-70 (half), E-70 (half), D-70 (half), C-70 (half), B-71 (half), A-71 (half), G-71 (half), F#-71 (half), E-71 (half), D-71 (half), C-71 (half), B-72 (half), A-72 (half), G-72 (half), F#-72 (half), E-72 (half), D-72 (half), C-72 (half), B-73 (half), A-73 (half), G-73 (half), F#-73 (half), E-73 (half), D-73 (half), C-73 (half), B-74 (half), A-74 (half), G-74 (half), F#-74 (half), E-74 (half), D-74 (half), C-74 (half), B-75 (half), A-75 (half), G-75 (half), F#-75 (half), E-75 (half), D-75 (half), C-75 (half), B-76 (half), A-76 (half), G-76 (half), F#-76 (half), E-76 (half), D-76 (half), C-76 (half), B-77 (half), A-77 (half), G-77 (half), F#-

143

VI1

VI2

Detailed description: This image shows measures 143 through 147 of a musical score for Violin I (VI1) and Violin II (VI2). The key signature is one sharp (F#). In measure 143, both violins play a quarter note D5 (F#) followed by an eighth-note pair of E5 (F#) and F#5 (G). In measure 144, both violins play a half note G5 (A). Measures 145, 146, and 147 contain whole rests for both parts. In measure 148, both violins play a quarter note G5 (A) followed by an eighth-note pair of F#5 (G) and E5 (F#).

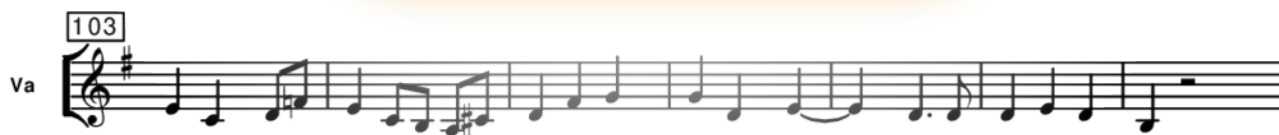
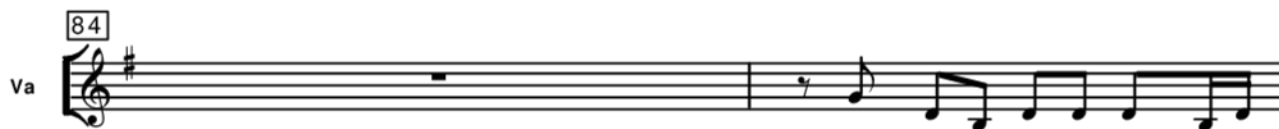
musicalion

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musicalion
click for more







Sopran



s



s



s



s



s



s



Dies ist der Tag, den Gott ge - macht,

dies ist der Tag, den Gott ge-

musicalion

click for more

22

s

macht, dies ist der Tag, den Gott ge - macht,

24

s

dies ist der Tag, den Gott ge - macht,

27

s

dies ist der Tag, den Gott ge-- macht,

30

s

dies ist der Tag, dies ist der Tag, dies ist der Tag,

33

s

musicalion
click for more

36

s

den Gott ge - macht,

38

s

41

s

44

s

67

s

Dies ist der Tag, den Gott ge - macht, dies ist der Tag, den Gottge

Measure 67: Soprano part, treble clef, key of D major. The melody starts with a quarter rest, followed by eighth notes D4, E4, F#4, G4, A4, B4, C5, and a quarter rest. The lyrics are "Dies ist der Tag, den Gott ge - macht, dies ist der Tag, den Gottge".

70

s

-macht, dies ist der Tag, den Gott ge - macht,

Measure 70: Soprano part, treble clef, key of D major. The melody continues with eighth notes D4, E4, F#4, G4, A4, B4, C5, and a quarter rest. The lyrics are "-macht, dies ist der Tag, den Gott ge - macht,".

72

s

dies ist der Tag den Gott ge - macht,

Measure 72: Soprano part, treble clef, key of D major. The melody features a long, flowing line with many sixteenth notes, starting from D4 and ending on C5. The lyrics are "dies ist der Tag den Gott ge - macht,".

75

s

dies ist der Tag, den Gott ge - macht,

Measure 75: Soprano part, treble clef, key of D major. The melody starts with a quarter rest, followed by eighth notes D4, E4, F#4, G4, A4, B4, C5, and a quarter rest. The lyrics are "dies ist der Tag, den Gott ge - macht,".

78

s

dies ist er Tag

Measure 78: Soprano part, treble clef, key of D major. The melody starts with a quarter rest, followed by eighth notes D4, E4, F#4, G4, A4, B4, C5, and a quarter rest. The lyrics are "dies ist er Tag".

81

s

den Gott ge - macht, den Gott,

Measure 81: Soprano part, treble clef, key of D major. The melody features a long, flowing line with many sixteenth notes, starting from D4 and ending on C5. The lyrics are "den Gott ge - macht, den Gott,".

84

s

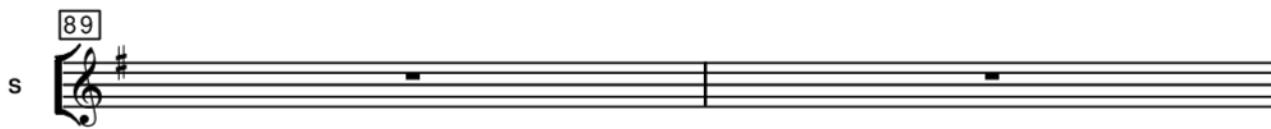
den Gott ge - macht.

Measure 84: Soprano part, treble clef, key of D major. The melody features a long, flowing line with many sixteenth notes, starting from D4 and ending on C5. The lyrics are "den Gott ge - macht.".

86

s

Measure 86: Soprano part, treble clef, key of D major. The staff is empty, indicating a full rest for the measure.



136

S



27

B.c.

30

B.c.

33

B.c.

36

B.c.

38

B.c.

41

B.c.

44

B.c.

47

B.c.

50

B.c.

53

B.c.

56

B.c.

musicalion
click for more

The image displays a musical score for a single melodic line, labeled 'B.c.' (likely Basso Continuo). The score is written on a single staff with a bass clef and a key signature of one sharp (F#). The music is divided into measures, with measure numbers 27, 30, 33, 36, 38, 41, 44, 47, 50, 53, and 56 marked at the beginning of their respective lines. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. A central graphic element, a glowing orange oval, contains the word 'musicalion' in a bold, sans-serif font, with the text 'click for more' underneath it. Several musical notes are shown floating around this central logo, appearing to emanate from it.

59

B.c.



61

B.c.



64

B.c.



67

B.c.



70

B.c.



72

B.c.



75

B.c.



78

B.c.



81

B.c.



84

B.c.



86

B.c.



89

B.c.

91

B.c.

97

B.c.

103

B.c.

110

B.c.

117

B.c.

123

B.c.

129

B.c.

136

B.c.

143

B.c.

149

B.c.

rit.

musicalion
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Type: Sheet music

Título: [Éste es el día](#)

Compositor: [Mario Vogel](#)

Época: Música viva

Tema: .Misceláneas

Categoría: Canciones (espirituales)

Dificultad: Mittel

Instrumentación Grupo: Voz sola con ensamble/orquesta

Arrangement: Solo>sop+Trp+BC+[VI2+Vla+Vc]

Instrumentación: Bajo Continuo = BC (uso de cifras)(1),Canto solo>soprano(1),Trompeta = Trp(1),Viola = Vla(1),Violín = VI(2),Violoncello (Cello) = Vc(1)