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Johann Sebastian Bach's Werke

Joh. Seb. Bach's Messe h-Moll

Bach, Johann Sebastian

Leipzig, 1856

Credo

[urn:nbn:de:bsz:31-303546](https://nbn-resolving.org/urn:nbn:de:bsz:31-303546)

CREDO.

Violino I.

Violino II.

Soprano I.

Soprano II.

Alto.

Tenore.

Basso.

Continuo.

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

Cre - - -

Detailed description: This block contains the first system of a musical score for 'CREDO.'. It features seven staves: Violino I, Violino II, Soprano I, Soprano II, Alto, Tenore, and Basso. The Continuo part is written on a separate staff below the vocal parts. The vocal parts (Tenore and Basso) have lyrics: 'Cre - - - do ia u - - num De - - um, in' and 'Cre - - -'. The Continuo part has a rhythmic pattern of eighth and sixteenth notes.

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

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

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

Detailed description: This block contains the second system of the musical score. It continues the vocal parts and the Continuo part. The lyrics for the vocal parts are: 'Cre - - - do in u - - num De - - um,' and 'unum De - - um, in u - - num De - um, in u - - num De - - um, ia u - -'. The Continuo part continues with its rhythmic pattern.

B.W.VI.+

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

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

B. W. VI. 4

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,

B. W. VI. +

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

in u - num De - um, ere - do in u - num De - um,
 um, in u - num De - um, ere - do in unum De - um.
 in u - num De - um, ere - do in u - num De - um.
 um, in u - num De - um, ere - do, ere - 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 - mnipo - ten - tem, factorem coe - li et ter - - rae, factorem

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

B. W. VI. †

Pa - trem o - mnipo - 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 - - - - -
 vi - si - bi - li - um, fa - cto - - - - - rem coe - - - li et terrae, visi - bi - li - um o - - - - -
 Pa - trem o - mnipo - ten - tem, facto - rem coe - li et ter - - - rae, fa - cto - - -

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

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

B.W.VI. +

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

B. W. VI. +

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

B.W.VI.4

The musical score consists of two systems. The first system includes a grand staff with four staves (treble and bass clefs) and a vocal line. The second system includes a grand staff with four staves (treble and bass clefs) and a vocal line. The vocal line contains the following Latin text:

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

B.W. VI. ♪

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

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

bi - - li - um o - - - - - mni - um et in_visi - bi - li - um.

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

B.W.VI. +

DUETTO.
Andante.

Oboe d'amore I.

Oboe d'amore II.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Continuo.

R.W.VI. +

Et in unum, in unum Do -

Et in unum, in unum Do -

piano

piano

piano

piano

piano

piano

- minum Je - sum Christum, Je -

- minum Je - sum Christum,

R. W. VL +

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

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

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

Je - - - - - suan 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 -

B.W.VI +

The first system of the musical score consists of eight staves. The top four staves are for the piano accompaniment, with the right hand on the first two and the left hand on the last two. The bottom two staves are for vocal parts. The vocal staves begin with the word "tum;" on a whole note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some melodic lines in the right hand.

The second system of the musical score also consists of eight staves. The piano accompaniment continues with similar rhythmic patterns. The vocal parts enter with the Latin lyrics "et ex Patre, ex Pa-tre na - tum," on a half note. The lyrics are written in a Gothic-style font and are aligned with the vocal notes. The piano accompaniment provides a steady harmonic and rhythmic foundation.

B. W. V. 1. 4

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

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

The first system of the musical score consists of seven staves. The top four staves are grouped by a brace on the left and represent the piano accompaniment. The fifth staff is a single bass clef staff. The sixth and seventh staves are empty. The music is in a key with one sharp (F#) and a 3/4 time signature. It features a complex piano accompaniment with many sixteenth and thirty-second notes, and a single bass line with eighth and sixteenth notes.

The second system of the musical score consists of seven staves. The top four staves are empty. The fifth and sixth staves contain vocal lines with Latin lyrics. The seventh staff is a bass clef staff. The lyrics are: "Deum de Deo, lumen de lumine, Deum verum de Deo vero ge-ni-tum." The music is in a key with one sharp (F#) and a 3/4 time signature. The vocal lines are in a soprano and alto register, with the lyrics written below the notes.

ro genitum, non fa - ctum, con - substanti - a - lem Pa - tri, per quem om - nia 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 - - - mni - a fa - eta, fa - eta sunt;

per quem o - - - mai - 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

B.W.VI. +

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 coe - lis, 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 -

B.W. VI. +

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.

Violino I.

Violino II.

Soprano I.

Soprano II.

Alto.

Tenore.

Basso.

Continuo.

R.W.VI. ♪

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, e - ti - am pro no - bis sub
 ti - am pro no - bis sub Pon - ti -

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

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

B.W. VI. ♪

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

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

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

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

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

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

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

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

B. W. VI. ♪

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, re - sur - re - xit,

Soprano II.
Et resur - re - xit, re - sur - 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.

B.W.VI.+

The image shows a page of musical notation for a piece by Johann Sebastian Bach, BWV 1. The score is arranged in two systems. The first system consists of a grand staff with three staves: two treble clefs and one bass clef. The second system consists of five staves: three treble clefs and two bass clefs. The music is in G major and 3/4 time. It features intricate patterns, including triplets and trills. The piece concludes with the text "et resur." in the final measure of the bottom staff.

B.W.V. 1. +

et resur.
et resur - re - - - - - xit, resur.
et resur - re - - - - - xit, resur.
et resur - re - - - - - xit, resur.
re - - - - - xit, resur - re_xit, re - sur - re_xit, et resur.

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

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

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

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

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

B.W.VI. +

The musical score consists of 14 staves. The top four staves are for vocal parts, with lyrics written below them. The bottom ten staves are for instrumental parts, including two sets of three staves each, likely for harpsichord or keyboard. The music is in a key with two sharps (D major) and a 3/4 time signature. The lyrics are in Latin and describe the resurrection of Christ on the third day.

re - - -

re - - -

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

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

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

B.W.VI.+

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

B.W.VI. ♪

The image shows a page of musical notation for a piece identified as B.W.V. 6. The score is arranged in a grand staff format, consisting of two systems of staves. The first system includes a grand staff with three treble clefs and one bass clef, and a separate bass line. The second system includes a grand staff with three bass clefs and one bass clef. The notation is in a key signature of one sharp (F#) and a 3/4 time signature. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The piece concludes with a double bar line and repeat dots.

B.W.V. 6

The image shows a page of a musical score, numbered 198. It contains a piano accompaniment and a vocal line. The piano part is written on eight staves, with the first four staves in treble clef and the last four in bass clef. The key signature is two sharps (F# and C#). The vocal line is on a single staff in bass clef. The score includes various musical notations such as notes, rests, and a triplet in the third measure of the first vocal staff. The page is otherwise mostly blank.

B.W.VI. +

The image shows a page of musical notation, likely a score for a piano piece. It consists of 15 staves. The top four staves are grouped together with a brace on the left and contain treble clefs. The next four staves are grouped with a brace and contain bass clefs. The remaining seven staves are grouped with a brace and contain bass clefs. The notation includes various note values, rests, and ornaments, particularly in the upper staves. The bottom-most staff has a few notes and rests. The page is numbered '199' in the top right corner.

B.W.VI. +

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

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

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

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

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

De - - i Pa - tris, a - 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

B. W. VI. +

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

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

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

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

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

The musical score is arranged in two systems. The first system consists of ten staves: five for the piano introduction (treble and bass clefs) and five for vocal parts (treble and bass clefs). The piano introduction features a complex rhythmic pattern with many triplets. The vocal parts enter with the lyrics: *tris;*, *- tram De-i Pa - tris;*, *dextram De-i Pa - tris;*, *- tram De-i Pa - tris;*, and *De - i Pa - tris;*. The second system continues the piano introduction and vocal parts. The piano part includes a prominent triplet figure. The vocal parts continue with the lyrics: *tris;*, *- tram De-i Pa - tris;*, *dextram De-i Pa - tris;*, *- tram De-i Pa - tris;*, and *De - i Pa - tris;*. The score concludes with a final piano flourish.

B. W. VI. +

et i - te -

B.W.VI. ♯

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

B.W.VI. +

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

B. W. VI. +

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

B.W.VI. +

The image shows a page of musical notation for BWV 147. It consists of 15 staves. The top four staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The remaining staves are for vocal parts. The vocal parts include a soprano line (treble clef), an alto line (treble clef), a tenor line (treble clef), and a bass line (bass clef). The lyrics 'cu - jus re - cu - jus' are written below the vocal lines. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The key signature is one sharp (F#) and the time signature is 3/4. The page number '208' is in the top left corner.

B.W.V. 147

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 - - - - -

B.W.VI. +

The musical score consists of 14 staves. The top four staves are instrumental, with the first three in treble clef and the fourth in bass clef. The bottom six staves are vocal parts, with the first five in bass clef and the sixth in bass clef. The lyrics are: regni non e - rit fi - nis. fi - - nis, fi - nis. fi - - nis, fi - nis. fi - - nis, fi - nis. regni non e - rit fi - nis.

B.W.VI. +

The image shows a page of musical notation for a piece identified as BWV 6. The score is arranged in two systems. The first system consists of five staves: the top two are treble clefs, the third is a bass clef, and the bottom two are treble clefs. The second system consists of seven staves: the top two are treble clefs, the next three are bass clefs, and the bottom one is a bass clef. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The upper staves feature a complex, rapid sixteenth-note passage, while the lower staves provide a more melodic and harmonic accompaniment. A trill is marked in the first staff of the second system.

B.W.VI. ♣

The musical score is arranged in two systems. The first system consists of five staves: two treble clefs (top two), two bass clefs (bottom two), and a central staff. The second system consists of six staves: two treble clefs (top two), two bass clefs (bottom two), and a central staff. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The score is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. The right hand (treble clefs) plays a complex, flowing melody with many triplets, while the left hand (bass clefs) provides a steady, rhythmic accompaniment. The central staff in both systems appears to be a grand staff for a single instrument, possibly a piano, with a treble clef on top and a bass clef on the bottom. The notation is dense and detailed, typical of a classical piano or lute piece.

B.W.V. 4

Musical score for a multi-instrument ensemble, featuring a piano and a string quartet. The score is written in G major and 3/4 time. It consists of 11 staves. The piano part is in the upper staves, and the string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) is in the lower staves. The piano part includes a trill (tr.) in the second measure of the first staff. The string quartet part is mostly silent, with some activity in the Cello/Double Bass line in the final measures.

B. W. VI. †

ARIA.

Oboe d'amore I.

Oboe d'amore II.

Basso.

Continuo.

B. W. VI. +

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 - -

B. W. VI. +

que proce - dit;

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes trills (tr) in the right hand. The key signature has three sharps (F#, C#, G#).

This system continues the musical score. The piano accompaniment features a trill (tr) in the right hand. The vocal line continues with lyrics.

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

piano piano

This system includes the instruction 'piano' written twice. The piano accompaniment features trills (tr) in the right hand. The vocal line continues with lyrics.

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

This system concludes the musical score on this page. The piano accompaniment continues with the vocal line. The key signature remains three sharps.

First system of musical notation with vocal line and piano accompaniment. The vocal line begins with the lyrics: tur, et con-glo-ri-fi-ca-tur;

Second system of musical notation. The vocal line continues with the lyrics: qui lo-cu-tus est per Pro-phetas, lo-cu-tus est per Pro-phetas, per Pro-

Third system of musical notation. The vocal line continues with the lyrics: phetas lo-cu-tus est, lo-cu-tus est per Prophe-tas, lo-cu-tus est per Pro-

Fourth system of musical notation. The vocal line concludes with the lyrics: phe-tas, per Pro-phetas. Et unam sanctam catholicam et apo-sto-li-

B. W. VI. +

cam ec-cle - si - am,

tr *tr* *piano*
piano
et unam sanctam catholicam et a-po-sto-li-

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

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

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

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

am.

B. W. VI. †

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

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

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

B. W. VI. +

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

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

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

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

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

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

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

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

B.W. VI. +

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 -

Adagio.

227



to - - - rum. Et - - - ex - pe - - - eto, ex - pe - - - eto
to - - - rum. Et - - - ex - pe - - - eto, ex - pe - - - eto re -
pee - ca - to - - rum. Et - - - ex - pe - - - eto, ex - pecto resur - re - eli -
pee - ca - to - - rum. Et - - - ex - pe - - - eto, ex - pecto resur - re - eli -
to - - - rum. Et - - - ex - pe - - - eto, 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,
- - - eto re - sur - re - eli - onem mortu - o - - - rum,



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

B. W. VI. +

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

re - - eti - o - - nem mortu o - - - rum.

re - - eti - o - - nem mortu o - - - rum.

re - - eti - o - - nem mortu o - - - rum.

re - - eti - o - - nem mortu o - - - rum.

- eti - o - - nem mortu o - - - rum.

B.W. VI. +

The image shows a page of a musical score, numbered 230. It features a piano accompaniment and a vocal line. The piano part consists of several staves with complex rhythmic patterns, including sixteenth and thirty-second notes. The vocal line is in a lower register and includes the lyrics: "Ex - pe - eto re - Ex". The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are placed below the vocal staff, with hyphens indicating syllables that span across multiple notes.

B.W. VI. +

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 - eti - o - - - nem mortu - o - - - - -

R.W. VI. +

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

B.W.VI. ✦

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

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

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

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

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

re-cti-o - - - - - nem mor - tu - o - - - - - rum, resur - re - - - - - re -
 re - sur - re - ct i - o - - - - - nem, resur -
 - - - - - nem mor - tu - o - - - - - rum, resur - re - ct i - o - - - - - nem mor - tu - o - - - - -
 resur - rect i - o - - - - - nem mor - tu - o - - - - -
 resur - rect i - o - - - - -

re - - - - - et i - o - - - - - nem mortu - o - - - - - rum, re - - - - - sur - re - - - - - et i - o - - - - - nem mortu - o - - - - - rum.

re - - - - - et i - o - - - - - nem mortu - o - - - - - rum.

- - - - - rum, re - - - - - sur - re - - - - - et i - o - - - - - nem mortu - o - - - - - rum.

rum, re - - - - - sur - re - - - - - et i - o - - - - - nem mortu - o - - - - - rum.

- - - - - nem, re - - - - - sur - re - - - - - et i - o - - - - - nem mortu - o - - - - - rum.

B. W. VI. 4

Et vi - - - tam ven -

Et vi - - -

Et

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

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

tu - ri saecu - 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 - - -

R.W.VI. ♣

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

B. W. VI. †

B.W.VI. +

li, ven-tu-ri saeculi, Amen,

li, ven-tu-ri saeculi, Amen,

li, ven-tu-ri saeculi, Amen,

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

li, ven-tu-ri saeculi, Amen,

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

B.W.VI. +