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Arrangements

FROM THE SCORES OF THE GREAT MASTERS,

for the

Organ,

by

W. G. Best.

Ent. Sta. Hall.

Volumes Price 36^s/each.

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY COMPANY, SOLE AGENTS FOR THE U.S.A.

Grand Introduction and Fugue.

FROM THE QUARTETS.

IN C MINOR.

MOZART.

Adagio.

MANUALE.

Musical score for Grand Introduction and Fugue, in C minor, from the Quartets by Mozart. The score is written for three systems of staves, each system containing a Manual and Pedal part. The tempo is Adagio.

System 1:

- MANUALE:** Starts with a *ff* dynamic, marked *FULL.* and *Gt.* (Great). The music features a series of chords and moving lines. A *p* dynamic is marked later, with the instruction "Diap^{ns} Gt: coupled to Swell with Reeds."
- PEDALE:** Starts with a *ff* dynamic, marked *FULL.*. The music is primarily chordal. A *p* dynamic is marked later, with the instruction "Open Diapⁿ (16 ft.) & Principal (8 ft.)."

System 2:

- MANUALE:** Continues with a *f* dynamic, marked *FULL without Reeds.*. The music features a series of chords and moving lines. A *p* dynamic is marked later, with the instruction "Gt: Diap^{ns}".
- PEDALE:** Continues with a *ff* dynamic, marked *FULL. with Reeds.*. The music is primarily chordal. A *p* dynamic is marked later, with the instruction "Open D. & Prin:".

System 3:

- MANUALE:** Continues with a *ff* dynamic, marked *FULL.*. The music features a series of chords and moving lines. A *ff* dynamic is marked at the end, with the instruction "FULL."
- PEDALE:** Continues with a *ff* dynamic, marked *FULL.*. The music is primarily chordal. A *ff* dynamic is marked at the end, with the instruction "ff".

FULL.

ff

p Diap^{ns} Gt: 8 ft.

FULL without Reeds.

f

O. D. & Prin:

ff FULL.

Diap^{ns}

O. D. & Prin:

Sw.

dim: e rall:

Attaca.

Fuga.

3

ALLEGRO

MODERATO.

Musical notation for the first system, featuring a grand staff with treble and bass clefs. The tempo markings "ALLEGRO" and "MODERATO." are present. The notation includes various musical symbols such as notes, rests, and dynamic markings like "FULL. Gt." and "FULL.".

Musical notation for the second system, continuing the composition with complex melodic and harmonic structures across the grand staff.

Musical notation for the third system, featuring intricate musical patterns and dynamic markings such as "hr" (hairpins).

Musical notation for the fourth system, concluding the page with complex musical structures and dynamic markings.

This page of musical notation is for a piano piece, marked with a '4' in the top left corner. It consists of four systems of staves, each with a treble and bass clef. The key signature is two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and slurs. The piece is written in a complex, flowing style with many slurs and ties. The first system has a treble staff with a melodic line and a bass staff with a supporting line. The second system has a treble staff with a melodic line and a bass staff with a supporting line. The third system has a treble staff with a melodic line and a bass staff with a supporting line. The fourth system has a treble staff with a melodic line and a bass staff with a supporting line. The notation is dense and includes many slurs and ties, indicating a complex and flowing piece.

This page of musical notation consists of five systems, each containing a grand staff (treble and bass clefs) and a single bass staff. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical elements such as eighth notes, sixteenth notes, and chords, often grouped with slurs. Dynamic markings, specifically 'lr' (likely for 'lento' or 'largo'), are placed above several measures. The overall structure suggests a complex, multi-layered composition.

This page of musical notation consists of four systems, each with a grand staff (treble and bass clef). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical elements such as eighth notes, sixteenth notes, and chords, often grouped with slurs. Dynamic markings, specifically 'lr' (likely for 'lento'), are placed above certain notes in the first, second, and fourth systems. The piece concludes with a double bar line and repeat dots at the end of the fourth system.

This image displays a page of musical notation, likely for a piano piece, consisting of three systems of staves. Each system includes a treble clef staff and a bass clef staff, with a key signature of two flats (B-flat and E-flat). The notation is dense, featuring various musical notes, rests, and dynamic markings such as *tr* (trills). The first system is marked with a '7' in the upper right corner. The second system includes a *tr* marking. The third system concludes with a double bar line. The page number '222' is printed at the bottom center.

8
DOUBLE CHORUS.
ISRAEL IN EGYPT.

"Who is like unto Thee?"

HANDEL.

GRAND.

ff FULL.

ff FULL.

rall:

This musical score is for a double chorus setting of "Who is like unto Thee?" by George Frideric Handel. The score is written for a double chorus of voices and a piano accompaniment. The piano part is written on three systems of staves, each with a grand staff (treble and bass clef). The first system includes dynamic markings of "ff" (fortissimo) and "FULL." (full). The tempo is marked "GRAND." and the performance style is "rall:" (rallentando). The score is in common time (C) and the key signature has one flat (B-flat major or D minor). The music features complex harmonic textures with many chords and moving lines in both the voices and the piano.

Introduction to the Third Part of the "Creation."

9

HAYDN.

LARGO.

Dul: Ch: *p* *pp* Sw: Stopt Diapⁿ

Sw: with Oboe.

Ch: *p* *cres:*

Open Diapⁿ Gt: *p*

Open Diapⁿ (16 ft.)

Gt. Sw. Gt. Sw. *cres:*

Ch: Flute 8 ft. *rall:* *pp* Sw: without Oboe.

CHORUS.

FROM THE ANTHEM

"WE WILL REJOICE."

"Some put their trust."D^r CROFT.*ALLEGRO MODERATO.*

The musical score is written for three systems of piano accompaniment. Each system consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The key signature is B-flat major (two flats), and the time signature is common time (C). The tempo is marked *ALLEGRO MODERATO.* The first system includes the instruction *FULL.* above the grand staff and *Gr.* above the bass staff. The second system includes the instruction *FULL.* above the grand staff. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and ties. The overall texture is dense and rhythmic.

This page of musical notation consists of five systems, each with three staves. The first two staves of each system are joined by a brace on the left, indicating a piano accompaniment. The third staff in each system is a single line, likely for a vocal or solo instrument. The notation is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The piece concludes with a double bar line and a key signature change to one flat (B-flat).

Andante.

MOZART.

Musical score for "Andante" from Mozart's Sixth Quartet. The score is written for piano and strings, with various performance instructions and dynamics.

First System:

- Piano part: *p* (piano), *add Prin:* (add Principal), *cres:* (crescendo), *f* (forte), *p* (piano), *Ch:Dul: & Flute 4 ft.* (Chamber Dulciana and Flute 4 feet).
- String part: *p* (piano).

Second System:

- Piano part: *cres:* (crescendo), *f* (forte), *p* (piano), *Sw:* (Soprano), *Ch:* (Chamber).
- String part: *Sw: with Reeds.* (Soprano with Reeds), *Open Diap! (16 ft.) and Prin: (8 ft.)* (Open Diapason 16 feet and Principal 8 feet).

Third System:

- Piano part: *Gt:* (Guitar), *Sw:* (Soprano).
- String part: *Sw:* (Soprano).

Fourth System:

- Piano part: *Dul: Ch:* (Dulciana Chamber), *Sw:* (Soprano), *pp* (pianissimo), *Ch. add Stopt Diap! & Flute.* (Chamber add Stopped Diapason & Flute).
- String part: *Sw: with Oboe.* (Soprano with Oboe), *pp* (pianissimo), *Prin: (8 ft.)* (Principal 8 feet), *pp* (pianissimo).

Sw: Reeds.

cres:

Gt.

Diap^{ns} Gt:
coupled to Sw:

mf *f* *p* *cres:* *f*

Add Open Diapⁿ (16 ft.)

Sw.

Gt:

cres - - - *cen* - - - *dò* - - -

f *p* *Sw:* *p* *Gt:* *cres:* *f* *Sw:* *p*

Gt: *cres:* *f* *p* *Sw:* *p*

This is a page of a musical score, likely for a symphony, featuring multiple staves with complex notation. The score includes various dynamics such as *f*, *p*, *pp*, *cres:*, *dim:*, *mf*, and *ppp*. Performance instructions are scattered throughout, including *Gt.*, *Sw.*, *Ch.*, *Prin.*, *Reeds.*, *Oboe*, *Flute*, *Ch. Dul. & Sept. Diap.*, and *Add Open Diap.*. The notation is dense, with many notes, rests, and articulation marks. The page is numbered '14' in the top left corner.

cen - - - do. Gt: *mf* *dim:* Sw: *p*

Add Open Diap! (16 ft.) *mf*

Gt: *sf* *p* *sf* *p* Gt: *f* *p* *cres:* Sw: *p* *pp* Gt: *pp*

Ch: *p* Ch: add Clarionette. 8 ft.

Sw: with Oboe: *pp* *dim:* Sw: Reed in. *pp* *rall:*

2229 *pp* Prin. 8 ft.

"We trusted in God."

HANDEL.

GL. *ALLEGRO MODERATO.*

FULL.

FULL.

The musical score is written for a full orchestra and a grand piano. It is in the key of B-flat major (two flats) and common time (C). The tempo is marked 'ALLEGRO MODERATO'. The score is divided into four systems, each with three staves. The first system shows the piano (GL.) and the full orchestra (FULL.). The piano part is written in the treble clef, and the orchestra parts are in the bass clef. The piano part features a melodic line with many slurs and ties, while the orchestra provides a rhythmic accompaniment with various patterns of eighth and sixteenth notes. The second system continues the piano melody and the orchestral accompaniment. The third system shows the piano melody becoming more complex with many slurs and ties. The fourth system concludes the piece with a final cadence.

This page of musical notation consists of five systems, each with three staves. The first two staves of each system are joined by a brace on the left, indicating a piano accompaniment. The third staff is separate. The notation is in a key signature of two flats (B-flat and E-flat) and includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line and repeat signs.

Adagio.

Adagio.

Ancient Counterpoint on the Chorale "Vater Unser."

JOHANN WEINMANN.
J. D. 1544

ANDANTE.

Gt: Diap^{ns} ecupled to Sw:

Sw: with Reed.

Principal (8 ft.)

The musical score is presented in three systems, each consisting of three staves. The first system begins with a treble clef and a common time signature. The first staff has a melodic line starting with a half note, followed by quarter and eighth notes. The second and third staves provide harmonic support with chords and moving lines. The second system continues the counterpoint with similar rhythmic patterns. The third system concludes the piece with a 'rall:' marking and a final double bar line.

Choral Fugue.

FROM A MOTET.

GRAUN.

ANDANTE.

FULL.

Gt.

hr

The musical score is written for a choral fugue. It begins with a tempo marking of *Andante*. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into four systems. Each system consists of a grand staff (treble and bass clef) and a separate staff for the guitar (Gt.) and harpsichord (hr). The music is characterized by intricate counterpoint and a steady rhythmic flow. The first system shows the initial entry of the fugue, with the guitar and harpsichord providing a rhythmic foundation. The subsequent systems show the development of the fugue, with various voices and instruments entering and interacting. The score concludes with a final cadence.

This page of musical notation consists of five systems, each with three staves. The top staff of each system is in treble clef, and the bottom two staves are in bass clef. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'r' (ritardando). The music is written in a complex, multi-measure format, with many notes beamed together and some measures containing multiple notes. The overall style is that of a classical piano score.

FULL Swell.
 mp
 ff
 Gt:
 ff

Discant on the Chorale "Nun freut euch lieben."

BENEDICT DUCIS.
A.D. 1544

ALLA BREVE.

Diap^{ns} Gt: coupled to Sw: with Reeds.
 mf
 p Sw:
 mf
 Gt:
 mf
 Open Diapⁿ (16 ft.) & Princ^l (8 ft.)
 mf

FROM THE SYMPHONY
IN C. MINOR.

Andante con moto.

BEETHOVEN.

Viola. 8ft. Gt: coupled to Sw: with Reed. The Sw: to remain coupled to Gt: throughout.

Open Diapⁿ (16 ft.)

Flute 8ft. Ch:

Add Principal (8 ft.) Sw: with Oboe.

Ch: Gt: Sw. Sw: with Reeds.

Gt: Open Dⁿ

Ch: Sw: FULL Gt: Trombe.

ff

2229

Sw: with Oboe.

FULL Sw.

cres:

Sw. *p*

Open Diap^{ns}

Principal (8 ft.)

Clarinet Ch.

cres: *f*

Open D. Gt:

Add Open Dⁿ (16 ft.)

Sw:

cres: *f*

p *f* *p*

Ch: Flute.

Gt:

Sw:

p

Ch: 3

Gt: 3

Sw.

p *f* *p*

Sw:

Gt:

Gt: Diapⁿ

2229

Sw: with Reeds.

Gt: Diapⁿ

Ch:

pp

pp

Sw:

Sw:

FULL Gt:

ff

Trombe.

mf

FULL Sw.

Open Diapason.

Sw. with Oboe.

pp

Sw:

p

Principal (8 ft.)

pp

Clar: Ch

Sw:

f

cres:

cres:

Clarinet Ch

Gt. Diapns

Add Open D⁰ (16 ft.)

Gt.

p Gt.

cres:

FULL.

ff

ff

Clarinet Ch: Open Diapⁿ Gt:

Sw: with Oboe.

pp

Open D.

pp

Flutes 8 & 4 fl. Ch:

Sw: with Reed.

p

cres:

Diap^{ns} Gt: Ch

p

Sw:

cres:

Add Reeds Gt:

ff

FULL Gt:

FULL.

ff

ff

Diap^{ns} Gt:

dim:

p

Sw: with Oboe.

p

Gt:

dim:

Sw: with Reeds.

f

Open Dⁿ

p

Viol di Gamba Ch.

pp *p* *p* *Gt: O. D!!*

cres: *sf*

cres: *f* *Sw.* *p* *Sw:* *Open D. & Prin:*

p *Ch.* *FULL Sw.* *cres:* *mf* *f* *ff* *FULL.*

Gt. 8 ft. *Add 4 & 2 ft.* *FULL.* *cres:* *ff*

[illegible]

Ch: Flute

Gt: Diap^{ns}

Sw:

p **TEMPO PRIMO.**

p *cres:* *f* *sf* *p* *pp*

Open D[?]

p

TEMPO PRIMO.

Reeds Sw.

p

p

Gt: 8 ft.

p

mp

mf

Full Sw.

cres:

Gt.

f

Ald 4 & 2 ft.

f

Reeds. *ff*

p Gt: Diap^{ns}

Full.

O. Diap^{ns}

ff

p

ff

Choral Fugue.

SPOHR.

MODERATO.

FULL. Gt.

FULL.

This page of musical notation consists of four systems, each with three staves. The first staff of each system is in treble clef, and the second and third staves are in bass clef. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various musical elements such as eighth notes, sixteenth notes, and quarter notes, often grouped with beams. There are also rests, accidentals (sharps, flats, and naturals), and slurs indicating phrasing. The overall style is that of a classical piano score.

This page of musical notation, page 33, contains four systems of staves. The first system consists of a grand staff (treble and bass clefs) and a single bass staff. The second system also consists of a grand staff and a single bass staff. The third system consists of a grand staff and a single bass staff. The fourth system consists of a grand staff and a single bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *ff* and *rall:*. The piece concludes with a double bar line and a fermata.

Viola Gt. 8 ft.

Open Diapason (16 ft.)

Sw: Reed.

Sw: with Oboe.

Oboe in.

Gt:

Sw with Reeds.

Sw: Reed.

Gt:

Sw: coupled to Sw: with Reeds.

Gt:

pp, *mf*, *pp*, *p*, *mf*, *cres:*, *f*, *p*, *cres:*, *mf*

lr, *lr*

Sw:, *Gt:*, *Sw:*, *Gt:*, *Sw:*, *Gt:*, *Sw:*, *Gt:*

Sw: *p* *f* *p* *p*

Gt: *f*

Sw: *1^{ma}* *p*

Sw: *2^{da}* *p*

Reeds in. *p*

Gt: *f*

add Prin. 8 ft. *f*

Clarinet Ch. *p*

Sw: with Reeds. *p*

Sw: with Oboe. *p*

Principal (8 ft.) *p*

cres:

cres:

Sw: *p*

Score for Piano and Guitar, page 36. The score is in B-flat major and 4/4 time. It features a piano accompaniment and a guitar part with various techniques and dynamics.

System 1: The piano part plays a steady eighth-note accompaniment. The guitar part enters with a series of chords and single notes. Dynamics include *f* (forte) and *Gt:* (guitar).

System 2: The piano part continues with the eighth-note accompaniment. The guitar part features a *Sw:* (sweep) technique. Dynamics include *p* (piano) and *Open D. in.* (open D string in).

System 3: The piano part continues with the eighth-note accompaniment. The guitar part features a *hr* (harmonic) technique. Dynamics include *mf* (mezzo-forte), *p* (piano), and *cres:* (crescendo).

System 4: The piano part continues with the eighth-note accompaniment. The guitar part features a *Sw: Reed.* (sweep: reed) technique. Dynamics include *mf* (mezzo-forte) and *Sw:* (sweep).

System 5: The piano part continues with the eighth-note accompaniment. The guitar part features a *Gt: coupled to Sw:* (guitar coupled to sweep) technique. Dynamics include *f* (forte), *p* (piano), and *Sw:* (sweep).

System 6: The piano part continues with the eighth-note accompaniment. The guitar part features a *Sw:* (sweep) technique. Dynamics include *f* (forte), *p* (piano), and *Sw:* (sweep).

Reed in.

Gt:

Gt:

Sw:

Gt:

pp

mf

pp

p

tr

cres:

37

f

p

cres:

mf

p

f.

Gt:

Sw:

Gt:

Sw:

Gt:

p

cres:

f

Gt:

p

cres:

f

Sw:

Sw:

Gt:

Oboe in.

p

p

cres:

pp

Sw: with Oboe.

Principal (3 ft.)

pp

Kyrie Eleison.

F. C. G. SCHNEIDER.

ANDANTE.

Sw: with Reeds.

f Diap^{ns} Gt: coupled to Sw:

p Sw:

Gt: *f*

Sw: *p*

Open Diapⁿ (16 ft.) & Prin: (8 ft.)

f

f

mp

f Gt:

p Sw:

Gt: *f*

p Sw:

Full to Sesquialtera.

Full to Sesquialtera.

This musical score page contains measures 39 through 44. It is written for piano (p) and guitar (Gt.). The piano part is in treble and bass clefs, while the guitar part is in treble clef. The key signature has two sharps (F# and C#). The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Dynamics include *p* (piano), *f* (forte), *ff* (fortissimo), *p* (piano), *sf* (sforzando), and *ff* (fortissimo). Performance instructions include "Full Swell.", "FULL.", "rall:", and "Diap!". The page number 39 is in the top right corner.

Measures 39-44. Dynamics: *p*, *f*, *ff*, *p*, *sf*, *ff*. Performance instructions: Full Swell., FULL., rall:, Diap!.

"Then round about the starry Throne."

HANDEL.

A TEMPO

ORDINARIO.

Full to Sesquialtera coupled to Sw: with Reeds. *f* *mp* *f* Full to Sesq³

Full to Sesquialtera. *f* *mp* *f* Full without Reeds.

Diapasons. *mp* *f* Full without Reeds.

ff Reeds. *ff*

hr

The musical score is written for a chorus and orchestra. It features four systems of staves. The first system has a grand staff for the orchestra (treble and bass clefs) and a single staff for the chorus (treble clef). The second system has a grand staff for the orchestra and a single staff for the chorus. The third system has a grand staff for the orchestra and a single staff for the chorus. The fourth system has a grand staff for the orchestra and a single staff for the chorus. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked 'A TEMPO' and the style is 'ORDINARIO'. The piece is by Handel.

This page of a musical score, numbered 41, contains four systems of piano music. Each system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below it. The key signature is one flat (B-flat). The notation includes various note values, rests, and slurs. The first three systems are in a more active tempo, while the fourth system, starting at measure 2229, is marked *Adagio.* and features more sustained, block-like chords and slower melodic lines. The page concludes with a double bar line at the end of the fourth system.

"Wretched Lovers."

HANDEL.

A TEMPO
ORDINARIO.

Diap^{ns} Gt: coupled to Sw: with Reeds. 8 ft.
mp

Principal (8 feet.)

Sw.

Sw.

Add Open Diapⁿ (16 ft.)

Ch: Dul: Stopt Diapⁿ
 Flute & Clarionette.
mf

Gt.

Gt.

FULL Swell. *ff* FULL Gt:

FULL.

ff

2229

This page of musical notation, page 43, contains six systems of piano accompaniment. Each system is composed of three staves: a grand staff (treble and bass clef) and a separate bass staff. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots at the bottom center.

This page of musical notation, numbered 44, is a score for piano and orchestra. It consists of five systems of staves. The first system has three staves: a grand staff (treble and bass clef) and a single bass clef staff. The second system also has three staves. The third system has three staves. The fourth system has three staves. The fifth system has three staves. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are various musical markings, including slurs, ties, and dynamic markings. A bracket labeled "(Orch:)" is placed above the third staff of the fifth system, indicating the orchestral part. The page is numbered "44" in the top left corner.

hr
p Sw: with Oboe.
cres:
p
Add Reeds.
Diap^{ns} Gt: 8 ft.
Open Diap^{ns} (16 ft.)
p
The Sw: to remain coupled to Gt: throughout.
hr
cres:
Oboe.
p
Sw:
sf
Gt:
add Reeds Sw:
sf
cres:
p
p
Dulciana and
Stopt D. Choir.
Sw:
Gt:
Sw:
FULL Gt:
ff
ff FULL.
ff

2229

2229

This page of musical notation is a complex arrangement for piano and guitar. It features five systems of staves, each with a grand staff (treble and bass clef) and a separate guitar staff. The notation is dense with chords, arpeggios, and various musical markings. Key markings include 'Ch.' (Chords), 'Sw.' (Swells), 'p' (piano), 'mf' (mezzo-forte), 'cres:' (crescendo), 'dim:' (diminuendo), 'pp' (pianissimo), 'sf' (sforzando), and 'Prin: (8 ft.)' (Principal, 8 feet). The guitar part is marked 'Diap'ns Gt:' and 'Gt:'. The piano part includes various dynamic markings and articulation marks. The overall style is that of a classical or romantic-era piano and guitar arrangement.

This musical score is for a guitar and voice piece, page 48. It features a complex arrangement with multiple staves. The top system includes a guitar part (Gt.) and a voice part (Ch.). The guitar part starts with a series of chords and moves through various dynamics, including *cres:*, *f*, and *ff*. The voice part begins with a *p* dynamic and includes a *cres:* marking. The second system continues the guitar part with a *Diap^{ns} Gt:* marking and a *Principal (8 ft.)* instruction. The voice part includes a *Sw:* marking and a *p* dynamic. The third system features a *ff* dynamic and a *FULL.* marking. The fourth system includes a *Sw:* marking and a *p* dynamic. The score is written in a key with two sharps (F# and C#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

48

Gt.

cres:

f

ff FULL.

Ch.

p

cres:

add Open Diap?

f

ff

Gt.

p

Ch:

p

Diap^{ns} Gt:

Sw:

p

Gt:

Sw:

p

Gt:

Sw:

f

cres:

f

Principal (8 ft.)

add Open Diap?

ff

FULL.

ff

FULL.

ff

Sw:

p

Sw:

p

2229

49

Gt:

Gt: Diapns

cres: sf sf sf sf sf

p

This system contains three staves. The top staff is for guitar (Gt) and features a series of chords with a crescendo leading to six fortissimo (sf) accents. The middle staff is for piano (p) and contains a melodic line. The bottom staff is for piano (p) and contains a bass line. The key signature has two sharps (F# and C#).

f

Sw: p

Claribella. dim: mp dim:

Gt:

p

This system contains three staves. The top staff is for piano (f) and features a series of chords. The middle staff is for piano (p) and contains a melodic line. The bottom staff is for piano (p) and contains a bass line. The key signature has two sharps (F# and C#).

Sw: p

lr

cres:

p

Ch. Viola.

cres:

Gt:

Gt: Open Diapn

This system contains three staves. The top staff is for piano (p) and features a series of chords. The middle staff is for piano (p) and contains a melodic line. The bottom staff is for piano (p) and contains a bass line. The key signature has two sharps (F# and C#).

lr

p Full Sw.

This system contains three staves. The top staff is for piano (p) and features a series of chords. The middle staff is for piano (p) and contains a melodic line. The bottom staff is for piano (p) and contains a bass line. The key signature has two sharps (F# and C#).

Sw: *cres:* *p* *cres:* *sf* *p* Ch.

add Trombone (8 ft.) *sf* *sf* Trombone in.

Gt. *sf* *p* *p* Ch: *sf*

Sw. Gt. Sw. *sf* *sf* *f* *p* Diapns

f *p* Diapns *f* Sw: *sf* Gt: *sf* Sw: *sf* *sf* FULL *sf* FULL *sf*

This page of musical notation is for a piano and guitar ensemble. It consists of five systems of staves. The piano part is written in treble and bass clefs, while the guitar part is in treble clef. The music is in 2/4 time and features a variety of textures, including dense chords, arpeggios, and melodic lines. Performance instructions are written throughout the score, including dynamics like *sf*, *ff*, *p*, *cres:*, and *f*, and specific techniques such as *Ch.*, *Sw.*, *Open Diap?*, *Gt:*, *Full Sw:*, *Sw. Reeds.*, and *Open Diap?*. The notation includes many beamed sixteenth and thirty-second notes, creating a fast and intricate sound. The page number 2229 is at the bottom center.

sf *Ch.* *p* *Sw.* *Open Diap?* *ff* *Gt:* *cres:* *f* *p* *Sw:* *f* *Gt:*

sf *Gt:* *cres:* *sf* *p* *Ch:* *Gt:* *Full Sw:* *Gt:* *Sw:*

Gt: *cres:* *f* *ff* *FULL.* *p* *ff* *p* *Sw. Reeds.* *Open Diap?* *p*

FULL
without Reeds. *ff* *FULL.*

2229

Musical score for page 52, featuring multiple staves with various instruments and dynamic markings. The score is written in G major (one sharp) and 2/4 time.

First System:

- Top staff: Ch. (Chorus), Sw. (Soprano), *p* (piano).
- Middle staff: Ch. (Chorus), Sw. (Soprano), *p* (piano), Diap^{ns} Gt: (Diapason Guitar).
- Bottom staff: *p* (piano).

Second System:

- Top staff: Ch. (Chorus), Sw. (Soprano), *mf* (mezzo-forte), *cres:* (crescendo).
- Middle staff: Sw. (Soprano), *mf* (mezzo-forte).
- Bottom staff: *mf* (mezzo-forte).

Third System:

- Top staff: *sf* (sforzando), *cres:* (crescendo), *sf* (sforzando), *sf* (sforzando), Sw. (Soprano), *p* (piano), *dim:* (diminuendo), *pp* (pianissimo).
- Middle staff: Sw. (Soprano), *p* (piano), *pp* (pianissimo), Flute (+ ft.) Ch. (Flute and Chorus), Sw. (Soprano).
- Bottom staff: *p* (piano), *pp* (pianissimo), Open Diapason.

Fourth System:

- Top staff: Ch. (Chorus), Sw. (Soprano), Ch. (Chorus), Sw. (Soprano), *ff* (fortissimo), *p* (piano), Diap^{ns} (Diapason).
- Middle staff: Ch. (Chorus), Sw. (Soprano), Ch. (Chorus), Sw. (Soprano), *ff* (fortissimo), *p* (piano), Open Diap^{ns} (Open Diapason).
- Bottom staff: *ff* (fortissimo), *p* (piano).

"Let their celestial concerts."

CHORUS.
SAMSON.

HANDEL.

Andante.

(SOPRANI.)
mf Diap^{ns} Gt: (8 ft.)

ff FULL. (Without Reeds.)

ff FULL.

ff Reeds.

ff

2229

This musical score is for a piano and guitar piece, page 54. It features four systems of staves. The piano part is written in treble and bass clefs, while the guitar part is in treble clef. The key signature is one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and chords. A 'FULL Swell.' marking is present in the first system of the piano part. A 'ff Gt:' marking is present in the second system of the guitar part. The score concludes with a double bar line and a repeat sign.

54

FULL Swell.

ff Gt:

ff

VOCL.
Diap^{ns} Gt. (8 ft.)

ff FULL.

ff

ff FULL.

VOCL.
Diap^{ns} (8 ft.)

fz Sw. Trumpet (8 ft.)

ff FULL.

ff

2229

Pastorale.

THEODORE KULLAK.

OP. 57.

ALLEGRETTO.

Sw. with Reeds 4. 8. & 16 ft.

pp Flute 8 ft. Ch.

mf

p

Sw.

mf

p

mf Diapns 8 ft. Gt.
coup. to Sw.

f

Sw.

Sw.

mf

Open Diapn 16. & Prin. 8 ft.

pp Ch. Flute.

Musical score for piano and orchestra, measures 57-64. The score is written in B-flat major (two flats) and 4/4 time. It features a piano part with grand staff notation and an orchestral part with individual staves for various instruments.

Measures 57-64:

- Measures 57-58:** Piano introduction. **FULL.** *f*. Orchestral accompaniment begins with **FULL. Gt.** *f*. The piano part features a melodic line with a *tr* (trill) in measure 58.
- Measures 59-60:** Piano part continues with a melodic line. Orchestral accompaniment includes **FULL.** *f* and *mp* dynamics. The piano part has a *Sw.* (swell) marking.
- Measures 61-62:** Piano part features a melodic line. Orchestral accompaniment includes *mp* and *p* dynamics. The piano part has a *Gt. Diap^{ns}* (Great Diapason) marking.
- Measures 63-64:** Piano part continues with a melodic line. Orchestral accompaniment includes *p* and *cresc:* (crescendo) markings. The piano part has a *Open D. & Prin.* (Open D and Principal) marking.

Measures 65-72:

- Measures 65-66:** Piano part continues with a melodic line. Orchestral accompaniment includes **FULL.** *f* and *tr* (trill) markings.
- Measures 67-68:** Piano part continues with a melodic line. Orchestral accompaniment includes **FULL.** *f* and *tr* (trill) markings.
- Measures 69-70:** Piano part continues with a melodic line. Orchestral accompaniment includes **FULL.** *f* and *tr* (trill) markings.
- Measures 71-72:** Piano part continues with a melodic line. Orchestral accompaniment includes **FULL.** *f* and *tr* (trill) markings.

Measures 73-80:

- Measures 73-74:** Piano part continues with a melodic line. Orchestral accompaniment includes *sf* (sforzando) and *mp* (mezzo-piano) markings.
- Measures 75-76:** Piano part continues with a melodic line. Orchestral accompaniment includes *mp* and *tr* (trill) markings.
- Measures 77-78:** Piano part continues with a melodic line. Orchestral accompaniment includes *mp* and *tr* (trill) markings.
- Measures 79-80:** Piano part continues with a melodic line. Orchestral accompaniment includes *pp* (pianissimo) and *tr* (trill) markings.

This musical score is for a piano and guitar duo, spanning four systems of music. The key signature is B-flat major (two flats), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

System 1: The piano part begins with a *pp* (pianissimo) dynamic. The guitar part features a *Reeds Sw.* (Reeds Swell) marking. Dynamics include *mp* (mezzo-piano) and *sf* (sforzando).

System 2: The piano part continues with *sf* and *dim:* (diminuendo) markings. The guitar part has a *pp* dynamic. A *Ch.* (Chord) marking is present.

System 3: The piano part starts with a *rit:* (ritardando) marking, followed by *mf* (mezzo-forte). The guitar part has a *cresc:* (crescendo) marking. A *16 & 8 ft* (16 and 8 feet) marking is visible.

System 4: The piano part continues with *cresc:* and *f* (forte) dynamics. The guitar part has a *mp* (mezzo-piano) dynamic.

The score concludes with a *2229* page number at the bottom center.

Musical score for page 59, featuring piano, strings, and woodwinds. The score includes various dynamics, articulations, and performance instructions.

First System: Piano (Gt., Sw.), Ch. add Clarinet - 8 ft. (*mf*), Gt. (*pesante.*)

Second System: Piano (*sf*), Gt. (*p*), Ch. (*p*), *cresc:*

Third System: Piano (*pp*), Gt. (*pp*), Sw. (*pp*), Dulciana. (*pp*)

Fourth System: Ch. (*pp*), Flute - 8 ft. (*pp*), *rallentando.*, Sw. (*mf*), Tempo.

The score is written for piano, strings (Gt., Sw.), and woodwinds (Ch., Flute, Dulciana). Dynamics range from *pp* to *sf*. Performance instructions include *pesante.*, *cresc:*, *rallentando.*, and *Tempo.*

FROM THE FIRST QUARTETT,
OP. 12.

Canzonetta.

MENDELSSOHN.

ALLEGRETTO.

Ch. Stopt Diap.
& Flute 4 ft.

Sw. with Reeds 8 ft.

p Open Diap. 16 ft. & Principal 8 ft.

Sw.

8 ft.

Ch.

pp Stopt Diap. 8 ft. Gt.

Sw.

16 ft.

*Piu mosso.**Stacc:**pp*

Ch. Viol di Gamba.

pp

Principal 8 ft.

*pp**p* Open Diapⁿ Gt. 8 ft.

Sw.

*pp**pp**pp* Sw.*pp* Gt. *Stacc:**Stacc:**pp*

Gt.

ch.

*Stacc:**pp*

62

pp

Ch.

Sw.

p

Gt.

1^o

2^o

Gt.

Sw.

Ch.

Stacc:

pp

p

Gt.

Sw.

Ch.

2229

Add Open Diap.ⁿ 16 ft.

Ch. Stopt Diapⁿ & Flute 4 ft.

Sw. with Reeds 8 ft.

Open Diapⁿ 16 ft. & Principal 8 ft.

p

Sw. *p*

8 ft.

Ch.

Gt.

Sw.

16 ft.

Sw. *p*

Gt. *ritard:*

Ch. *a tempo.*

Sw. *cres:*

Gt.

"I will sing unto the Lord."

HANDEL.

ANDANTE.

FULL. Gt. (no Mixture Steps.)

(With Mixtures.)

FULL.

This musical score is for a double chorus setting of "I will sing unto the Lord." by George Frideric Handel. The tempo is marked "ANDANTE." The score is written for a double chorus and piano accompaniment. The piano part is written in three systems, each with three staves (treble, alto, and bass clefs). The first system includes the tempo marking and the instruction "FULL. Gt. (no Mixture Steps.)" for the first staff and "(With Mixtures.)" for the second staff. The second system includes the instruction "FULL." for the first staff. The score is in common time (C) and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The key signature is one sharp (F#).

This page of musical notation, page 65, contains four systems of piano accompaniment. Each system is composed of three staves: a grand staff (treble and bass clef) and a separate bass staff. The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic values, accidentals, and phrasing slurs.

The first system (measures 1-8) features a complex melodic line in the right hand of the grand staff, with frequent sixteenth and thirty-second notes. The left hand provides a steady accompaniment with eighth and sixteenth notes. The second system (measures 9-16) continues the melodic development, with the right hand featuring more rapid passages. The third system (measures 17-24) shows a change in texture, with the right hand playing more chords and the left hand maintaining a rhythmic pattern. The fourth system (measures 25-32) concludes the page with a final melodic flourish in the right hand and a sustained bass line.

This page of musical notation is for a piano piece, indicated by the '66' in the top left corner. It consists of five systems of staves. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in common time (C). The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, and naturals), and dynamic markings (p, f, mf, etc.). The first system shows a melodic line in the treble and a more rhythmic accompaniment in the bass. The second system features a more complex texture with multiple voices. The third system continues the melodic development in the treble. The fourth system shows a dense texture with many notes. The fifth system concludes the page with a final cadence. The page number '2229' is printed at the bottom center.

This page of musical notation, numbered 67, contains five systems of piano accompaniment. Each system is composed of three staves: a grand staff (treble and bass clef) and a separate bass staff. The notation is dense, featuring a variety of note values, rests, and accidentals. Dynamic markings such as 'f' (forte) and 'p' (piano) are used throughout. The piece concludes with a double bar line and repeat signs at the end of the fifth system.

FROM A SET OF 12 SONATAS.

"Per il Cembalo." No 3.

Aria.

PARADIES.

LARGHETTO e CANTABILE.

The musical score is arranged in three systems, each with a grand staff (treble and bass clef) and a single staff for guitar. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

System 1: The piano part begins with a piano (*p*) dynamic and a swifter (*Sw.*) tempo marking. The guitar part includes a *Gt. Diap^{ns} coup.to Sw.* instruction. The piano part has a *Sw. with Reeds 8 & 16 ft.* marking. The guitar part has an *Open Diapⁿ 16 ft. & Prin. 8 ft.* marking.

System 2: The piano part features a *cresc:* (crescendo) marking. The guitar part includes a *Ch Viol di Gamba.* (Chamber Violoncello) marking. The piano part has a *mf* (mezzo-forte) dynamic marking.

System 3: The piano part continues with a *cresc:* marking. The guitar part includes a *Sw.* marking and a *Gt.* marking.

Sw. *dim:* *p* *lr*

Gt. *cresc:* *lr* *Fine.*

pp Ch Voix Céleste. Ch. *pp* Gt. Open Diap⁹ 8 ft. *mp* Principal 8 ft.

pp Ch. *mp* Gt. *pp* Ch. *D.C.*

"Insance et bance Curce."

HAYDN.

ALLEGRO MODERATO.

The musical score is written for piano and guitar. It consists of four systems of staves. The first system includes dynamic markings *f* and *p*, and performance instructions: "FULL. *f* Gt.", "Full Sw.", and "Gt:". A note specifies "Sw: coupled to Gt: throughout." The subsequent systems continue the musical development with various melodic and harmonic textures. The final system begins with a fortissimo (*ff*) marking. The score concludes with a final cadence in the piano part.

First system of musical notation, measures 1-4. The system consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with triplets and slurs. The middle staff is a treble clef with a key signature of one flat, containing a harmonic accompaniment. The bottom staff is a bass clef with a key signature of one flat, containing a bass line.

Second system of musical notation, measures 5-8. The system consists of three staves. The top staff is a treble clef with a key signature of one flat, containing a melodic line with slurs and dynamics markings: *Reeds in.*, *(To 4 ft.)*, *dim:*, *mp*, *Diap^{ns} 8 ft.*, *dim:*, *Full Sw.*, and *Sw.*. The middle staff is a treble clef with a key signature of one flat, containing a harmonic accompaniment. The bottom staff is a bass clef with a key signature of one flat, containing a bass line. Dynamics markings include *dim:*, *mp*, and *Diap^{ns} 16 ft.*.

Third system of musical notation, measures 9-12. The system consists of three staves. The top staff is a treble clef with a key signature of one flat, containing a melodic line with slurs and dynamics markings: *Gl.*, *f*, and *FULL.*. The middle staff is a treble clef with a key signature of one flat, containing a harmonic accompaniment. The bottom staff is a bass clef with a key signature of one flat, containing a bass line. Dynamics markings include *p* and *f*.

Fourth system of musical notation, measures 13-16. The system consists of three staves. The top staff is a treble clef with a key signature of one flat, containing a melodic line with slurs and dynamics markings: *FULL.*. The middle staff is a treble clef with a key signature of one flat, containing a harmonic accompaniment. The bottom staff is a bass clef with a key signature of one flat, containing a bass line. Dynamics markings include *FULL.*.

(Without Reeds.)

ff Reeds.

(Without Reeds.)

ff Reeds.

Reeds in.

dim:

Reeds in.

(To 4 ft.)

Ch. with Clarinet & Flute 8 ft.

73

Diapⁿ 8 ft.

p ♩ .

dim:

(8 ft.)

p ♩ *dot:* Sw: with Reeds 8 & 16 ft.

Open Diapⁿ 16 ft.

p

Sw.

Gt.

Gt:

cresc:

dim:

Ch:

Gt:

Sw.

Gt.

Sw:

Gt:

cresc:

cresc:

Sw.

Ch.
Flute.

Sw.

Gt:

dim:

Sw with Oboe.

p

Sw:

p

ff FULL. + 1 + 1

ff FULL.

Reeds in. (To 4 ft.)

dim: *f* FULL.

(Without Reeds.)

FULL.

229

Detailed description: This is a page of musical notation, page 74, featuring a piano and reeds. The score is written in a key with one flat (B-flat) and a 2/4 time signature. It consists of five systems of staves. The first system has a grand staff (treble and bass clef) and a single bass staff. The second system has a grand staff. The third system has a grand staff. The fourth system has a grand staff and a single bass staff. The fifth system has a grand staff. The notation includes various rhythmic figures, including triplets and sixteenth notes, and dynamic markings such as *ff* (fortissimo), *dim:* (diminuendo), and *f* (forte). There are also performance instructions like "Reeds in. (To 4 ft.)" and "(Without Reeds.)". The page number 74 is in the top left corner, and the number 229 is at the bottom center.

This page of musical notation is divided into five systems, each containing three staves. The notation is complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature is one flat (B-flat). The first system shows a dense texture with many beamed notes in the upper staves. The second system includes the marking *ff* Reeds. in the middle staff. The third system includes the marking *dim:* in the middle staff and *Reeds in.* in the lower staff. The fourth system includes the marking *dim:* in the middle staff and *(8 ft.)* in the lower staff. The fifth system includes the marking *(To 4 ft.)* in the middle staff. The notation is highly detailed, with many slurs and ties, indicating a continuous and intricate musical piece.

Ch Clar. & Fl. 8 ft.

Diap^{ns} Gt: 8 ft.

p *Ch*

p *dol:* Sw: with Reeds.

Gt:

cresc:

Sw.

p

Gt.

Ch:

Gt:

Sw:

Gt:

Sw.

Ch:

p Sw. with Oboe.

cresc:

Gt.

Sw.

Ch Flute.

p

Sw.

dim:

Sw.

Gt:

p

Sw:

pp

8 ft.

pp

DOUBLE CHORES.
SAMSON.

"Fix'd in his everlasting seat."

HANDEL.

Allegro Moderato.

(ORCH.)

lr

FULL without Reeds.

FULL without Reeds.

(TUTTI.)

Trombe.

FULL.

ff

FULL Sw:

FULL.

ff

f

lr

Sw.

Gt. FULL Ch:

Gt.

Gt.

Ch:

Gt:

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes various musical notations such as notes, rests, and accidentals. Labels "Sw.", "Gt.", and "Ch:" are present, indicating specific instruments or sections.

Second system of musical notation, continuing the piece. It includes labels "Gt.", "Sw.", "Ch:", and "Gt:" indicating different instrumental parts.

Third system of musical notation, featuring a grand staff with treble and bass clefs. It includes labels "Ch:", "Gt.", "Sw.", and "Gt:" indicating different instrumental parts.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes labels "Trombe." and "Trombe." indicating the Trombone section.

This page of musical notation is divided into five systems, each containing multiple staves for guitar and piano accompaniment. The notation includes various musical symbols such as notes, rests, and chords.

- System 1:** The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a series of chords and single notes. The bottom two staves are in bass clef, with the bottom staff featuring a continuous eighth-note scale.
- System 2:** The top staff continues the treble clef part with more complex chordal structures. The bottom two staves continue the bass clef accompaniment, with the bottom staff showing a steady eighth-note pattern.
- System 3:** The top staff features a mix of chords and melodic lines. The bottom two staves continue the bass clef accompaniment, with the bottom staff showing a steady eighth-note pattern.
- System 4:** The top staff continues the treble clef part. The bottom two staves continue the bass clef accompaniment, with the bottom staff showing a steady eighth-note pattern.
- System 5:** The top staff continues the treble clef part. The bottom two staves continue the bass clef accompaniment, with the bottom staff showing a steady eighth-note pattern.

Additional markings include "Ch:" (Chords) and "Gt:" (Guitar) above the top staff in the fifth system, and "Sw." (Sustain) near the end of the fourth system.

This page of musical notation is arranged in four systems, each consisting of three staves. The top staff of each system is in treble clef with a key signature of one sharp (F#), and the bottom two staves are in bass clef with the same key signature. The notation includes a variety of musical elements:

- System 1:** Features a complex melodic line in the top staff with many beamed sixteenth and thirty-second notes. The middle and bottom staves provide harmonic support with chords and moving lines.
- System 2:** Continues the melodic development in the top staff. The middle staff includes a treble clef change, and the bottom staff has a bass clef change.
- System 3:** This system introduces specific performance instructions: "Sw." (Swing) and "Gt." (Guitar) are written above the middle staff, and "Ch." (Chorus) is written above the top staff. The notation includes sustained notes and chords, some with fermatas.
- System 4:** The final system on the page, showing a continuation of the melodic and harmonic themes, ending with a double bar line.

At the bottom center of the page, the number "2229" is printed.

Choral Fugue.

MAESTOSO.

f FULL without Reeds. *p* FULL Sw. *f* Gt. *p* Sw. *f* Gt. *ff*

f FULL without Reeds.

p Sw. *cresc:* *f* Gt.

ff FULL.

ff FULL.

f *ff* *f* *ff*

This image displays a page of a musical score for the piece 'Allegro con spirito' by Franz Liszt. The score is written for piano (p) and violin (v). The tempo is marked 'Allegro con spirito.' and the dynamic is 'FULL.'. The music is in 2/4 time and the key signature has two sharps (F# and C#). The piano part is written on a grand staff (treble and bass clefs), and the violin part is written on a single staff (treble clef). The score consists of five systems of music. The first system includes the tempo and dynamic markings. The second system shows the piano part with a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The third system continues this pattern, with the piano part featuring a series of sixteenth-note runs in the right hand. The fourth system shows the violin part entering with a melodic line that mirrors the piano's right hand. The fifth system concludes the page with a final cadence in both parts. The page number '2229' is visible at the bottom center.

This page of musical notation consists of four systems, each containing three staves. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a complex melodic line in the treble staff, with the alto and bass staves providing harmonic support. The second system continues this melodic development. The third system features a prominent use of slurs and ties, suggesting a sustained or flowing melodic passage. The fourth system concludes with a final melodic flourish in the treble staff, supported by the lower staves. The overall structure is typical of a piano solo piece, with a focus on melodic and harmonic interplay.

This page of musical notation, numbered 84, contains five systems of piano accompaniment. Each system consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The music is written in a key with two sharps (F# and C#) and a common time signature (C). The notation is highly complex, featuring dense chords, rapid sixteenth-note passages, and various dynamic markings. The first system shows a continuous flow of chords in the right hand and a more rhythmic bass line. The second system introduces more complex chordal textures. The third system features a prominent *ff* (fortissimo) marking and a series of chords. The fourth system includes a *f* (forte) marking and a series of chords. The fifth system concludes with a *ff* marking and a series of chords. The page is numbered 2229 at the bottom center.

2229

"Nimm was dein ist und gehe hin."

CHORUS.
FROM A MOTET.

J. S. BACH.

ALLA BREVE.

The musical score is arranged in three systems, each with three staves. The first system includes markings for 'FULL Ch.', 'mf', 'FULL Sw.', 'Gt.', and 'Diap^{ns} & Prin. 32. 16. & 8 ft.'. The second system includes 'Ch.', 'Sw.', 'Add Trombone 8 ft.', and 'in.'. The third system includes 'Gt.', 'Trombone.', and 'in.'. The score is written in G major (one sharp) and common time (C).

System 1:
 Staff 1: *mf* FULL Ch. Gt. *mf*
 Staff 2: *mf* FULL Sw. Gt. Diap^{ns} coup to Sw.
 Staff 3: Diap^{ns} & Prin. 32. 16. & 8 ft.

System 2:
 Staff 1: Ch.
 Staff 2: Sw.
 Staff 3: Add Trombone 8 ft. in.

System 3:
 Staff 1: Gt.
 Staff 2: Gt.
 Staff 3: Trombone. in.

This musical score is written for piano, guitar, and other instruments. It consists of four systems of staves. The first system has three staves (treble, bass, and a lower bass staff). The second system has two staves (treble and bass). The third system has two staves (treble and bass). The fourth system has two staves (treble and bass). The score includes various musical notations such as notes, rests, and dynamic markings. Key annotations include:

- Ch.** (Chorus) in the second system, first staff.
- Gt. add Trumpet 8 ft.** in the second system, second staff.
- Sw.** (Swell) in the second system, second staff.
- FULL.** (Full) in the third system, second staff.
- cresc:** (crescendo) in the third system, second staff.
- ff** (fortissimo) in the third system, second staff.
- Add Trombone.** in the third system, first staff.
- Gt.** (Guitar) in the third system, second staff.
- Sw.** (Swell) in the fourth system, first staff.
- f** (forte) in the fourth system, first staff.
- ff** (fortissimo) in the fourth system, first staff.
- Gt.** (Guitar) in the fourth system, first staff.
- ff** (fortissimo) in the fourth system, second staff.

The score is numbered 2229 at the bottom center.