

J.S. Bach
(1685-1750)

Messe en si mineur BWV 232

Symbolum Nicenum (Credo)

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Transcription pour orgue

réalisée par Emmanuel Legrand (2018)

Avant-propos

Comme pour le Gloria, certains mouvements du Credo sont proposés à 3 ou 4 mains, une version à deux mains se révélant trop simplificatrice ou trop difficile à jouer.

Sauf indication contraire, la position des organistes est alors :

- à droite pour les portées supérieures notées sur des lignes de couleur bleue
- à gauche ou au centre pour les portées inférieures notées sur des lignes de couleur noire

Dans les cas où les deux organistes se partagent pendant tout le mouvement les mêmes parties d'origine (le choeur dans le Crucifixus), les portées correspondantes sont reliées entre elles en début de partition par une ligne. Dans le Et in unum Dominum, ce partage a lieu pendant quelques mesures en cours de mouvement, il est indiqué spécifiquement. Dans ces deux cas les notes correspondantes sont à jouer sur le même clavier.

Quand les deux organistes se partagent un clavier, les petites notes désignent des notes jouées par l'autre organiste. Cette notation est surtout employée pour le pédalier, et plus occasionnellement pour les claviers manuels. Elle permet aussi aux organistes qui voudraient changer la répartition des notes de le faire facilement.

La transcription est réalisée à partir des éditions du domaine public, y compris le manuscrit de Bach conservé à la Staatsbibliothek de Berlin, disponibles sur le site imslp.org.

Foreword

As for the Gloria, some movements of the Credo are proposed for 3 or 4 hands, a two-hand version appearing either too simplifying or too difficult to play.

Unless otherwise specified, the position of the organists is then :

- right for the upper staves in blue lines
- left or centre for the lower staves in black lines

In cases where the two organists share throughout the movement the same original parts (the choir in the Crucifixus), the corresponding staves are linked together at the beginning of the score. In the Et in unum Dominum this sharing happens just for a few bars and is specifically indicated. In both cases the corresponding notes are supposed to be played on the same manual.

When the two organists share a keyboard, the small notes indicate notes played by the other organist. This notation is mostly used for the pedalboard and more occasionally for the manuals. It also allows organists who would like to change the distribution of notes to do so easily.

The transcription is based on the public domain editions, including Bach's manuscript from the Staatsbibliothek Berlin, which are available on imslp.org site.

Credo in unum Deum

3-4 mains / 3-4 hands

Measures 1-4 of the musical score. The score is written for three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature is D major (two sharps) and the time signature is common time (C). The top treble staff contains whole rests for all four measures. The grand staff begins with a common time signature and a key signature of two sharps. A bracket labeled "(Coro)" is placed over the first measure of the grand staff. The bass line in the grand staff starts with a whole rest in measure 1, followed by a half note G2 in measure 2, a half note A2 in measure 3, and a half note B2 in measure 4. The grand staff continues with a bass line of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, 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F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358

12

(Violino 1,2)

Measures 12-14 of a musical score. The score is written for Violino 1,2 (Violin 1, 2) and Piano. The key signature is two sharps (F# and C#). The Violino 1,2 part is in the upper staff, showing rests in measures 12 and 13, and a whole note in measure 14. The Piano part is in the lower staves, showing a complex melodic line in the right hand and a bass line in the left hand. The bass line consists of a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, 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B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G

21

Measures 21-23 of a musical score in D major. The score is written for four staves: a single treble staff, a grand staff (treble and bass), and a single bass staff. The melody in the top treble staff features eighth and sixteenth notes with various accidentals. The grand staff provides harmonic support with chords and moving lines in both hands. The bottom bass staff contains a continuous eighth-note bass line.

24

Measures 24-26 of the musical score. The notation continues across the four staves. The melody in measure 26 concludes with a whole note. The grand staff and bass staff continue their respective parts, maintaining the harmonic and rhythmic foundation.

27

Measures 27-29 of the musical score. Measure 27 shows a continuation of the melodic and harmonic themes. Measure 28 features a repeat sign (II) in the top staff, indicating a first ending. The score concludes in measure 29 with a final chord in the grand staff and a sustained note in the bass staff.

30

Measures 30-32 of a musical score in D major. The score is written for four staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The bottom-most staff is a separate bass line. Measure 30 features a whole note chord in the top staff, a complex piano accompaniment in the grand staff, and a bass line. Measure 31 continues the piano accompaniment with a melodic line in the treble and a bass line. Measure 32 shows a change in the piano accompaniment, with a new melodic line in the treble and a bass line.

33

Measures 33-34 of a musical score in D major. The score is written for four staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The bottom-most staff is a separate bass line. Measure 33 features a whole note chord in the top staff, a complex piano accompaniment in the grand staff, and a bass line. Measure 34 continues the piano accompaniment with a melodic line in the treble and a bass line.

35

Measures 35-37 of a musical score in D major. The score is written for four staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The bottom-most staff is a separate bass line. Measure 35 features a whole note chord in the top staff, a complex piano accompaniment in the grand staff, and a bass line. Measure 36 continues the piano accompaniment with a melodic line in the treble and a bass line. Measure 37 shows a change in the piano accompaniment, with a new melodic line in the treble and a bass line.

38

Measures 38-40 of a musical score in D major (two sharps). The score is written for three staves: a single treble staff, a grand staff (treble and bass), and a single bass staff. The melody in the top treble staff features half and quarter notes with some ties. The grand staff provides harmonic support with chords and moving lines in both hands. The bottom bass staff contains a steady eighth-note bass line.

41

Measures 41-43 of the musical score. The notation continues across the three staves. In measure 43, the melody in the top treble staff concludes with a double bar line and repeat dots. The grand staff and the bottom bass staff continue their respective parts.

43

Measures 44-46 of the musical score. The melody in the top treble staff becomes more active with eighth and sixteenth notes. The grand staff accompaniment includes some sustained chords and moving lines. The bottom bass staff continues with its eighth-note pattern. The piece ends in measure 46 with a final double bar line and repeat dots in all staves.

Patrem omnipotentem

Measures 1-5 of the musical score. The piece is in D major (two sharps) and common time. The first system consists of three staves: a grand staff (treble and bass clef) and a separate bass line. The grand staff features chords and moving lines in both hands, while the separate bass line provides a continuous eighth-note accompaniment.

Measures 6-9 of the musical score. The notation continues with the grand staff and the separate bass line. Measure 6 is marked with a '6' at the beginning of the system. The musical texture remains consistent with the previous system.

Measures 10-13 of the musical score. The system begins with a '10' marking. The grand staff and the separate bass line continue their respective parts, with some melodic development in the upper voices.

Measures 14-17 of the musical score. The system begins with a '14' marking. The final measures of this system show more complex harmonic structures and melodic lines in the grand staff, while the bass line continues its accompaniment.

18

Measures 18-21 of a musical score in D major (two sharps). The score is written for piano with three staves: Treble, Bass, and a lower Bass staff. Measures 18-21 show a complex texture with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The lower Bass staff has a continuous eighth-note accompaniment.

22

Measures 22-25 of the musical score. The texture continues with intricate melodic lines in the Treble and Bass staves, featuring many beamed notes. The lower Bass staff maintains its eighth-note accompaniment. Measure 25 ends with a sharp sign on the Treble staff.

26

Measures 26-29 of the musical score. The complexity of the notation remains high with dense beaming. A dashed line connects a note in measure 27 of the Treble staff to a note in the lower Bass staff. The lower Bass staff continues with its eighth-note accompaniment.

30

Measures 30-33 of the musical score. The final measures show a continuation of the fast, intricate melodic patterns. The lower Bass staff concludes with a few final notes and a sharp sign.

34

System 34: Treble and Bass staves. Treble staff features a complex melodic line with many beamed sixteenth and thirty-second notes, including a trill-like figure. Bass staff provides a steady accompaniment with eighth and quarter notes. The key signature has two sharps (F# and C#).

38

System 38: Treble and Bass staves. Treble staff continues the melodic development with more beamed notes and rests. Bass staff has some rests in the middle of the system. The key signature remains two sharps.

42

System 42: Treble and Bass staves. Treble staff shows a continuation of the fast-moving melodic line. Bass staff features a mix of eighth and quarter notes. The key signature remains two sharps.

46

System 46: Treble and Bass staves. Treble staff continues with the melodic line, including some trills. Bass staff has a more active accompaniment with eighth and sixteenth notes. The key signature remains two sharps.

51

Measures 51-54 of a musical score in D major (two sharps). The score is written for piano with three staves: Treble, Bass, and a lower Bass staff. The Treble staff contains a melody with eighth and sixteenth notes, often beamed together. The upper Bass staff provides harmonic support with chords and single notes. The lower Bass staff features a steady eighth-note accompaniment. Measure 54 ends with a repeat sign.

55

Measures 55-58 of the musical score. The Treble staff continues the melodic line with various intervals and rests. The upper Bass staff uses chords and moving lines to support the melody. The lower Bass staff maintains the eighth-note accompaniment. Measure 58 concludes with a repeat sign.

59

Measures 59-62 of the musical score. The Treble staff shows a continuation of the melodic theme. The upper Bass staff provides harmonic accompaniment. The lower Bass staff features a consistent eighth-note accompaniment. Measure 62 ends with a repeat sign.

63

Measures 63-66 of the musical score. The Treble staff continues the melody. The upper Bass staff has a more active role with moving lines. The lower Bass staff continues the eighth-note accompaniment. Measure 66 ends with a repeat sign.

67

72

76

80

Et in unum Dominum

4 mains - 4 pieds / 4 hands - 4 feet

Andante

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests. The second staff is also a treble clef with the same key and time signature, and it contains a more complex melodic line with many beamed sixteenth notes. The third staff is a bass clef with the same key and time signature, containing a melodic line. The fourth and fifth staves are grand staves (treble and bass clefs) and are mostly empty, with a few notes in the bass staff. A label '(Violini)' is placed above the second staff, and '(Violini, viola*)' is placed above the third staff. A dashed line connects a note in the third staff to a note in the fourth staff.

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line. The second staff is also a treble clef with the same key and time signature, containing a complex melodic line with many beamed sixteenth notes. The third staff is a bass clef with the same key and time signature, containing a melodic line. The fourth and fifth staves are grand staves (treble and bass clefs) and are mostly empty, with a few notes in the bass staff. A label '(Viola)' is placed above the third staff. A dashed line connects a note in the third staff to a note in the fourth staff.

*: violon alto non spécifié dans l'autographe, mais évident vu les autres instruments et l'écriture de la partie

*: viola not specified in the autograph, but obvious given the other instruments and the way the part is written

7

*p**

4' (Soprano 1)
4' (Alto)

11

*: noté "pian" dans l'autographe, vraisemblablement équivalent à "soli" mes. 49
*: noted as "pian" in the autograph, presumably equivalent to "soli" bar 49

Measures 14-16 of a musical score in G major (one sharp). The score is written for a grand piano with two staves per system. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet in measure 15. The left hand (bass clef) provides a harmonic accompaniment with eighth and sixteenth notes, often in a rhythmic pattern. The key signature is G major, indicated by a single sharp (F#).

Measures 17-19 of a musical score in G major (one sharp). The score is written for a grand piano with two staves per system. The right hand (treble clef) continues the melodic line with eighth and sixteenth notes, featuring a triplet in measure 18. The left hand (bass clef) provides a harmonic accompaniment with eighth and sixteenth notes, often in a rhythmic pattern. The key signature is G major, indicated by a single sharp (F#).

Musical score for measures 20-22. The score is written for a grand piano (GP) and a bass line. The key signature is one sharp (F#). The GP part features a complex melody with many beamed sixteenth and thirty-second notes, including triplets. The bass line consists of a steady eighth-note accompaniment. Measure 20 shows the beginning of the piece with a key signature change from C major to F# major. Measure 21 continues the complex melodic development. Measure 22 concludes the section with a final chord and a fermata.

Musical score for measures 23-25. The score continues from the previous page. The GP part features a complex melody with many beamed sixteenth and thirty-second notes, including triplets. The bass line consists of a steady eighth-note accompaniment. Measure 23 shows the beginning of the piece with a key signature change from C major to F# major. Measure 24 continues the complex melodic development. Measure 25 concludes the section with a final chord and a fermata.

*tutti**

8' (Viola)

*: tous les violons, pas le tutti d'orgue ! id. mes. 42, 63, 76

*: all the violins, not the organ tutti ! id. bar 42, 63, 76

4' (Soprano 1)

4' (Alto)

*: la mention "solo" ou "soli" manque ici probablement sur l'autographe, par analogie aux mesures 49 et 70, et en cohérence avec l'indication "tutti" de la mesure 42

*: the mention "solo" or "soli" is probably missing here on the autograph, by analogy to bars 49 and 70 and consistently with the "tutti" indication bar 42

39

Musical score for measures 39-41. The score is written for a piano and features six staves. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. The first two staves are grouped by a brace on the left, as are the last two staves. The music consists of a series of eighth and sixteenth notes, with some measures containing rests.

42

Musical score for measures 42-45. The score is written for a piano and features six staves. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. The first two staves are grouped by a brace on the left, as are the last two staves. The music consists of a series of eighth and sixteenth notes, with some measures containing rests. A dashed line points from the third measure of the third staff to the first measure of the fourth staff, which is labeled "8' (Viola)". The word "tutti" is written above the first measure of the first staff.

46

4' (Soprano 1)

4' (Alto)

solì

solì

53

Measures 53-56 of a musical score. The score is written for a grand piano (G-clef and F-clef) and a bassoon (B-flat clef). The key signature is one sharp (F#). The music features a complex texture with multiple voices. The piano part includes a dense, flowing melody in the right hand and a more rhythmic, arpeggiated accompaniment in the left hand. The bassoon part provides a melodic line that often moves in parallel motion with the piano's right hand. The notation includes various note values, rests, and dynamic markings.

57

Measures 57-60 of a musical score. The score continues from the previous system, maintaining the same instrumentation and key signature. The piano part continues its intricate texture, with the right hand playing a series of rapid, ascending and descending passages. The left hand provides a steady, rhythmic foundation. The bassoon part continues its melodic line, often mirroring the piano's right hand. The notation includes various note values, rests, and dynamic markings.

61

tutti

Musical score for measures 61-64. The score is written for a piano and features a key signature of one sharp (F#). The piano part consists of two staves. The upper staff begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The lower staff begins with a half note, followed by a series of eighth notes, and then a half note. The score includes various musical notations such as notes, rests, and accidentals.

65

Musical score for measures 65-68. The score is written for a piano and features a key signature of one sharp (F#). The piano part consists of two staves. The upper staff begins with a series of eighth notes, followed by a half note, and then a series of eighth notes. The lower staff begins with a half note, followed by a series of eighth notes, and then a half note. The score includes various musical notations such as notes, rests, and accidentals.

68

solo

Measures 68-70 of a musical score. The score is written for a grand piano (G-clef and F-clef) and a soloist (treble and bass clefs). The key signature is one sharp (F#). The soloist part begins with a *solo* marking. The piano accompaniment features a complex rhythmic pattern with many eighth and sixteenth notes, including triplets and slurs. The soloist part has a melodic line with some grace notes and slurs.

71

Measures 71-73 of a musical score. The score continues from the previous system. The piano accompaniment maintains its complex rhythmic texture. The soloist part continues with a melodic line, featuring a prominent trill in measure 72. The overall texture is dense and technically demanding.

74

musical score for measures 74-76. The score is written for a grand piano (G-clef and F-clef) and a bass line (F-clef). The key signature is one sharp (F#). The tempo/mood is marked *tutti*. The notation includes various musical symbols such as notes, rests, and accidentals.

77

musical score for measures 77-80. The score is written for a grand piano (G-clef and F-clef) and a bass line (F-clef). The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. A dashed line indicates a connection between the piano part and the string part.

8' (Violini, viola)

Et incarnatus sequitur

Et incarnatus est

3 mains / 3 hands

4' (Violino 1, 2)

Gauche
Left

Centre

5

9

25

13

Measures 13-16 of a musical score. The score is written for three staves: a single bass staff at the top, and a grand staff (treble and bass) below it. The key signature is two sharps (F# and C#). The top bass staff contains a melodic line with eighth and sixteenth notes, often beamed together, and includes a fermata in measure 15. The grand staff provides harmonic support with chords and moving lines in both the treble and bass registers. Measure 15 features a fermata on a whole note in the treble.

17

Measures 17-20 of a musical score. The score continues with the same three-staff layout. In measure 17, the top bass staff changes to a treble clef. The melodic line in the top staff continues with eighth and sixteenth notes. The grand staff accompaniment includes various chordal textures and moving lines. Measure 20 shows a continuation of the melodic and harmonic themes.

21

Measures 21-24 of a musical score. The score continues with the same three-staff layout. In measure 21, the grand staff (treble and bass) is mostly empty, indicated by horizontal lines, while the top bass staff continues its melodic line. In measure 22, the grand staff begins to have notes. The top bass staff continues with eighth and sixteenth notes. The grand staff accompaniment includes various chordal textures and moving lines. Measure 24 shows a continuation of the melodic and harmonic themes.

25

Measures 25-28 of a musical score. The score is written for three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and a single bass staff at the bottom. The key signature is two sharps (F# and C#). The top staff features a melodic line with eighth and sixteenth notes, often beamed together. The middle grand staff provides harmonic support with chords and moving lines. The bottom staff has a steady eighth-note bass line.

29

Measures 29-32 of a musical score. The notation continues on the same three-staff system. Measures 29-31 show consistent melodic and harmonic patterns. In measure 32, the middle grand staff's bass line ends with a double bar line, and the treble staff has some notes with 'z' marks, possibly indicating a final chord or a specific articulation. The bottom staff continues its eighth-note pattern.

33

Measures 33-36 of a musical score. The notation continues on the same three-staff system. Measures 33-35 show consistent melodic and harmonic patterns. In measure 36, the middle grand staff's bass line ends with a double bar line, and the treble staff has some notes with 'z' marks, possibly indicating a final chord or a specific articulation. The bottom staff continues its eighth-note pattern.

Measures 37-40 of a musical score. The score is written for four staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and a single bass staff at the bottom. The key signature is two sharps (F# and C#). Measure 37 features a melodic line in the top bass staff and a harmonic accompaniment in the grand staff. Measure 38 continues the melodic line. Measure 39 shows a change in the melodic line. Measure 40 concludes the phrase with a final chord in the grand staff.

Measures 41-45 of a musical score. The score is written for four staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and a single bass staff at the bottom. The key signature is two sharps (F# and C#). Measure 41 features a melodic line in the top bass staff and a harmonic accompaniment in the grand staff. Measure 42 continues the melodic line. Measure 43 shows a change in the melodic line. Measure 44 continues the melodic line. Measure 45 concludes the phrase with a final chord in the grand staff.

Measures 46-50 of a musical score. The score is written for four staves: a single treble staff at the top, a grand staff (treble and bass) in the middle, and a single bass staff at the bottom. The key signature is two sharps (F# and C#). Measure 46 features a melodic line in the top treble staff and a harmonic accompaniment in the grand staff. Measure 47 continues the melodic line. Measure 48 shows a change in the melodic line. Measure 49 continues the melodic line. Measure 50 concludes the phrase with a final chord in the grand staff.

Crucifixus

4 mains / 4 hands

(Flauto traverso 1, 2)

First system of musical notation (measures 1-6). It features four staves. The top two staves are for Flauto traverso 1 and 2, with a treble clef and a key signature of one sharp (F#). The bottom two staves are for the piano accompaniment, with a bass clef and a key signature of one sharp (F#). The piano part includes a 4' (Violino 1, 2, Viola) part on the second staff and a bass line on the third staff. The Flauto traverso parts have rests in measures 1-3, followed by notes in measures 4-6. The piano accompaniment consists of chords in the upper right hand and a continuous eighth-note pattern in the lower left hand.

(Coro - Soprano 2, Alto)

7

Second system of musical notation (measures 7-11). It features four staves. The top two staves are for Flauto traverso 1 and 2, with a treble clef and a key signature of one sharp (F#). The bottom two staves are for the piano accompaniment, with a bass clef and a key signature of one sharp (F#). The piano part includes a 4' (Violino 1, 2, Viola) part on the second staff and a bass line on the third staff. The Flauto traverso parts have notes in measures 7-11. The piano accompaniment consists of chords in the upper right hand and a continuous eighth-note pattern in the lower left hand.

(Coro - Tenore, Basso)

12

Musical score for measures 12-16. The score is written for a grand piano (treble and bass clefs) and a separate bass line. The key signature is one sharp (F#). The melody in the treble clef consists of chords and single notes, with some measures containing rests. The bass line features a continuous eighth-note pattern, often beamed in groups of four. The grand piano part includes various chordal textures and single-note lines in both hands.

17

Musical score for measures 17-21. The score continues from the previous system. The key signature remains one sharp (F#). The melody in the treble clef continues with chords and single notes. The bass line maintains the eighth-note pattern. The grand piano part shows further development of the chordal and melodic material in both hands.

22

Measures 22-26 of a musical score in G major (one sharp). The score is written for a grand piano with five staves. The first two staves are the right hand, and the last three are the left hand. The music features a mix of chords and moving lines. In measure 22, the right hand has a whole note chord (F#4, A4) and a half note chord (G4, B4). The left hand has a half note chord (F#2, A2) and a half note chord (G2, B2). In measure 23, the right hand has a half note chord (F#4, A4) and a half note chord (G4, B4). The left hand has a half note chord (F#2, A2) and a half note chord (G2, B2). In measure 24, the right hand has a half note chord (F#4, A4) and a half note chord (G4, B4). The left hand has a half note chord (F#2, A2) and a half note chord (G2, B2). In measure 25, the right hand has a half note chord (F#4, A4) and a half note chord (G4, B4). The left hand has a half note chord (F#2, A2) and a half note chord (G2, B2). In measure 26, the right hand has a half note chord (F#4, A4) and a half note chord (G4, B4). The left hand has a half note chord (F#2, A2) and a half note chord (G2, B2).

27

Measures 27-31 of a musical score in G major (one sharp). The score is written for a grand piano with five staves. The first two staves are the right hand, and the last three are the left hand. The music features a mix of chords and moving lines. In measure 27, the right hand has a whole note chord (F#4, A4) and a half note chord (G4, B4). The left hand has a half note chord (F#2, A2) and a half note chord (G2, B2). In measure 28, the right hand has a half note chord (F#4, A4) and a half note chord (G4, B4). The left hand has a half note chord (F#2, A2) and a half note chord (G2, B2). In measure 29, the right hand has a half note chord (F#4, A4) and a half note chord (G4, B4). The left hand has a half note chord (F#2, A2) and a half note chord (G2, B2). In measure 30, the right hand has a half note chord (F#4, A4) and a half note chord (G4, B4). The left hand has a half note chord (F#2, A2) and a half note chord (G2, B2). In measure 31, the right hand has a half note chord (F#4, A4) and a half note chord (G4, B4). The left hand has a half note chord (F#2, A2) and a half note chord (G2, B2).

32

Measure 32: Treble clef has a whole rest, a quarter note F#, and a half note G#. Bass clef has a whole note chord of F# and G#.

Measure 33: Treble clef has a whole rest, a quarter note F#, and a half note G#. Bass clef has a whole note chord of F# and G#.

Measure 34: Treble clef has a whole rest, a quarter note F#, and a half note G#. Bass clef has a whole note chord of F# and G#.

Measure 35: Treble clef has a whole rest, a quarter note F#, and a half note G#. Bass clef has a whole note chord of F# and G#.

Measure 36: Treble clef has a whole rest, a quarter note F#, and a half note G#. Bass clef has a whole note chord of F# and G#.

37

Measure 37: Treble clef has a whole rest, a quarter note F#, and a half note G#. Bass clef has a whole note chord of F# and G#.

Measure 38: Treble clef has a whole rest, a quarter note F#, and a half note G#. Bass clef has a whole note chord of F# and G#.

Measure 39: Treble clef has a whole rest, a quarter note F#, and a half note G#. Bass clef has a whole note chord of F# and G#.

Measure 40: Treble clef has a whole rest, a quarter note F#, and a half note G#. Bass clef has a whole note chord of F# and G#.

Measure 41: Treble clef has a whole rest, a quarter note F#, and a half note G#. Bass clef has a whole note chord of F# and G#.

*: Si venant de la partie de violon 1

*: B coming from the violin 1 part

42

48

* : Mes. 48 1^{re} temps: interversion alto/tenor

* : Bar 48 1^{re} beat: alto/tenor inverted

Et resurrexit

This musical score is for the hymn "Et resurrexit" in 3/4 time, key of D major (two sharps). It consists of four systems of staves, each with a grand staff (treble and alto clefs) and a bass staff. The first system (measures 1-4) features a complex texture with triplets in the treble and alto staves. The second system (measures 5-7) shows a more active treble staff with sixteenth-note patterns, while the alto and bass staves provide harmonic support. The third system (measures 8-10) continues the melodic development in the treble and bass staves. The fourth system (measures 11-13) concludes with dense chordal textures in the upper staves and a steady bass line. The score includes various musical notations such as rests, accidentals, and articulation marks.

14

System 14: Treble and Bass staves. Treble staff features a complex texture with many beamed sixteenth notes and chords. Bass staff has a more rhythmic line with eighth and sixteenth notes. A third staff at the bottom contains a single melodic line with eighth notes.

18

System 18: Treble and Bass staves. Treble staff continues with complex textures and includes some rests. Bass staff has a steady eighth-note accompaniment. The bottom staff continues its melodic line.

21

System 21: Treble and Bass staves. Treble staff features complex textures with many beamed sixteenth notes and chords. Bass staff has a steady eighth-note accompaniment. The bottom staff continues its melodic line.

25

System 25: Treble and Bass staves. Treble staff features complex textures with many beamed sixteenth notes and chords. Bass staff has a steady eighth-note accompaniment. The bottom staff continues its melodic line.

28

Measures 28-29 of a musical score in D major (two sharps). The score is written for three staves. The top staff uses a treble clef, the middle and bottom staves use a bass clef. Measure 28 features a complex texture with sixteenth-note runs in the upper staves and a steady eighth-note bass line. Measure 29 continues this texture, with a key signature change to C major (one sharp) indicated by a natural sign over the F# in the upper staves.

30

Measures 30-32 of the musical score. Measure 30 continues the previous texture. Measure 31 introduces a new melodic line in the upper staves. Measure 32 features a key signature change to C major (one sharp), indicated by a natural sign over the F# in the upper staves.

33

Measures 33-36 of the musical score. Measure 33 features a key signature change to C major (one sharp), indicated by a natural sign over the F# in the upper staves. Measure 34 includes a first ending bracket and a second ending bracket. Measure 35 features a key signature change to C major (one sharp), indicated by a natural sign over the F# in the upper staves. Measure 36 features a key signature change to C major (one sharp), indicated by a natural sign over the F# in the upper staves.

37

Measures 37-39 of the musical score. Measure 37 features a key signature change to C major (one sharp), indicated by a natural sign over the F# in the upper staves. Measure 38 features a key signature change to C major (one sharp), indicated by a natural sign over the F# in the upper staves. Measure 39 features a key signature change to C major (one sharp), indicated by a natural sign over the F# in the upper staves.

40

Musical score for measures 40-43. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of chords and eighth-note patterns. The middle staff is in treble clef with a key signature of two sharps, featuring a melodic line with eighth notes and some rests. The bottom staff is in bass clef with a key signature of two sharps, showing a simple bass line with eighth notes and rests.

44

Musical score for measures 44-46. The system consists of three staves. The top staff continues the treble clef melody with eighth-note patterns and some beamed sixteenth notes. The middle staff continues the treble clef melody with eighth notes and some rests. The bottom staff continues the bass clef bass line with eighth notes and rests.

47

Musical score for measures 47-49. The system consists of three staves. The top staff features a more complex treble clef melody with eighth notes and some beamed sixteenth notes. The middle staff continues the treble clef melody with eighth notes and some rests. The bottom staff continues the bass clef bass line with eighth notes and rests.

50

Musical score for measures 50-53. The system consists of three staves. The top staff features a treble clef melody with eighth notes and some beamed sixteenth notes. The middle staff continues the treble clef melody with eighth notes and some rests. The bottom staff continues the bass clef bass line with eighth notes and rests.

54

Measures 54-56 of a musical score in D major (two sharps). The score is written for piano with three staves: Treble, Middle, and Bass. Measure 54 features a complex texture with sixteenth-note runs in the Treble and Middle staves, and a steady eighth-note bass line. Measure 55 continues the intricate patterns, with a prominent sixteenth-note figure in the Treble. Measure 56 concludes the system with a half-note chord in the Treble and a half-note in the Bass, marked with a fermata.

57

Measures 57-59 of the musical score. Measure 57 is characterized by a dense, rapid sixteenth-note chordal texture in the Treble staff, while the Middle and Bass staves provide a more rhythmic accompaniment. Measure 58 shows a continuation of the sixteenth-note patterns in the Treble, with a melodic line in the Middle staff. Measure 59 features a melodic phrase in the Treble staff, with a half-note in the Middle and a half-note in the Bass.

60

Measures 60-62 of the musical score. Measure 60 begins with a melodic line in the Treble staff, supported by a rhythmic accompaniment in the Middle and Bass staves. Measure 61 continues the melodic development in the Treble, with a half-note in the Middle and a half-note in the Bass. Measure 62 concludes the system with a half-note in the Treble, a half-note in the Middle, and a half-note in the Bass, marked with a fermata.

63

Measures 63-65 of the musical score. Measure 63 features a complex texture with sixteenth-note runs in the Treble and Middle staves, and a steady eighth-note bass line. Measure 64 continues the intricate patterns, with a prominent sixteenth-note figure in the Treble. Measure 65 concludes the system with a half-note chord in the Treble and a half-note in the Bass, marked with a fermata.

66

{ II. }

70

73

I. (ou/or III. Tp. 8')

76

Measures 79-81 of a musical score in D major (two sharps). The score is written for piano with three staves. The top staff uses a grand staff (treble and bass clefs). The middle staff is a single bass clef. The bottom staff is a single bass clef. The music features a complex rhythmic pattern with many eighth and sixteenth notes, and rests. The key signature is D major.

Measures 82-84 of a musical score in D major. The score continues with the same three-staff layout. The music features a complex rhythmic pattern with many eighth and sixteenth notes, and rests. The key signature is D major.

Measures 85-88 of a musical score in D major. The score continues with the same three-staff layout. The music features a complex rhythmic pattern with many eighth and sixteenth notes, and rests. The key signature is D major. A first ending bracket is present in measure 86.

Measures 89-91 of a musical score in D major. The score continues with the same three-staff layout. The music features a complex rhythmic pattern with many eighth and sixteenth notes, and rests. The key signature is D major.

93

Measures 93-95 of a musical score in D major (two sharps). The score is written for three staves. The top staff (treble clef) features a melody with eighth and sixteenth notes, including a triplet in measure 94. The middle staff (bass clef) provides a harmonic accompaniment with eighth and sixteenth notes. The bottom staff (bass clef) contains a simple bass line with quarter and eighth notes. Measure 95 shows a more complex texture with chords in the top staff.

96

Measures 96-98 of the musical score. Measure 96 features a dense texture with chords in the top staff and a melodic line in the middle staff. Measure 97 continues this texture with some melodic movement in the middle staff. Measure 98 shows a change in the middle staff, which now has a more active melodic line, while the top staff remains chordal.

99

Measures 99-102 of the musical score. Measures 99 and 100 show a complex interplay of chords and melodic lines across all three staves. Measure 101 features a triplet in the top staff. Measure 102 concludes the system with sustained chords in the top staff and a melodic line in the middle staff.

103

Measures 103-105 of the musical score. Measure 103 features a melodic line in the top staff and a bass line in the bottom staff. Measure 104 shows a continuation of the melodic and bass lines. Measure 105 concludes the system with a final chord in the top staff and a melodic line in the middle staff.

106

Measures 106-107. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). Measure 106 features a complex texture with sixteenth-note runs in the right hand and a steady eighth-note bass line. Measure 107 continues the texture with a half-note rest in the right hand and a half-note bass line.

108

Measures 108-110. Measure 108 has a half-note rest in the right hand and a half-note bass line. Measure 109 features a half-note rest in the right hand and a half-note bass line. Measure 110 has a half-note rest in the right hand and a half-note bass line.

111

Measures 111-114. Measure 111 has a half-note rest in the right hand and a half-note bass line. Measure 112 has a half-note rest in the right hand and a half-note bass line. Measure 113 has a half-note rest in the right hand and a half-note bass line. Measure 114 has a half-note rest in the right hand and a half-note bass line.

115

Measures 115-118. Measure 115 has a half-note rest in the right hand and a half-note bass line. Measure 116 has a half-note rest in the right hand and a half-note bass line. Measure 117 has a half-note rest in the right hand and a half-note bass line. Measure 118 has a half-note rest in the right hand and a half-note bass line.

119

122

125

128

Et in Spiritum sanctum

(Oboe d'amore 1, 2)

5

10

tr

tr

(Basso)

15

The musical score is written for Oboe d'amore 1, 2 and Basso. It is in the key of D major (two sharps) and 6/8 time. The score is divided into four systems, each with a measure number (5, 10, 15) at the beginning. The Oboe d'amore part is in the upper staves, and the Basso part is in the lower staves. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Trills are marked with 'tr' above the notes. The Basso part is marked with '(Basso)' in the fourth system.

19

24

29

34

38

Measures 38-41 of a musical score in A major (three sharps). The score is written for piano with three staves: Treble, Bass, and a lower Bass staff. Measures 38-41 show a complex melodic line in the Treble staff with many beamed eighth and sixteenth notes, and a more rhythmic accompaniment in the Bass and lower Bass staves.

42

Measures 42-46 of the musical score. Measure 45 features a trill (tr) in the Treble staff. The musical texture continues with intricate melodic patterns in the Treble staff and supporting lines in the Bass and lower Bass staves.

47

Measures 47-51 of the musical score. Measure 48 features a trill (tr) in the Treble staff. The Treble staff contains rapid sixteenth-note passages, while the Bass and lower Bass staves provide a steady accompaniment.

52

Measures 52-56 of the musical score. The Treble staff continues with fast-moving melodic lines, while the Bass and lower Bass staves maintain the harmonic foundation with various rhythmic patterns.

57

Measures 57-61 of a musical score in D major (two sharps). The score is written for piano with three staves. The top staff uses a treble clef, and the middle and bottom staves use bass clefs. Measure 57 features a melodic line in the treble with eighth and sixteenth notes, while the bass is silent. Measures 58-60 show a complex texture with triplets and sixteenth-note patterns in the treble, and a steady eighth-note accompaniment in the bass. Measure 61 concludes the system with a final chord in the treble and a melodic phrase in the bass.

62

Measures 62-65 of the musical score. Measure 62 continues the melodic development in the treble with a half-note rest in the bass. Measures 63-64 feature a more active bass line with eighth-note patterns. Measure 65 ends the system with a melodic phrase in the treble and a final bass note.

66

Measures 66-70 of the musical score. Measure 66 shows a melodic line in the treble and a half-note bass. Measures 67-69 feature a continuous eighth-note accompaniment in the bass, with the treble providing a melodic counterpoint. Measure 70 concludes the system with a melodic phrase in the treble and a final bass note.

71

Measures 71-74 of the musical score. Measure 71 features a melodic line in the treble and a half-note bass. Measures 72-73 continue the eighth-note accompaniment in the bass with a melodic counterpoint in the treble. Measure 74 concludes the system with a melodic phrase in the treble and a final bass note.

75

Measures 75-78 of a musical score in D major (two sharps). The score is written for piano with three staves. The top staff uses a grand staff (treble and bass clefs). The middle staff is a single bass clef. The bottom staff is a single bass clef. Measure 75 features a half note in the top staff, a quarter note in the middle staff, and a quarter note in the bottom staff. Measures 76-78 show a series of eighth notes in the top staff, with the middle and bottom staves providing harmonic support. A trill is marked in the top staff of measure 78.

79

Measures 79-82 of a musical score in D major. The score continues with the same three-staff layout. Measures 79-82 feature a series of eighth notes in the top staff, with the middle and bottom staves providing harmonic support. The melody in the top staff is a continuous eighth-note pattern.

83

Measures 83-86 of a musical score in D major. The score continues with the same three-staff layout. Measures 83-86 feature a series of eighth notes in the top staff, with the middle and bottom staves providing harmonic support. The melody in the top staff is a continuous eighth-note pattern.

87

Measures 87-90 of a musical score in D major. The score continues with the same three-staff layout. Measures 87-90 feature a series of eighth notes in the top staff, with the middle and bottom staves providing harmonic support. The melody in the top staff is a continuous eighth-note pattern.

91

Measures 91-95 of a musical score in A major (three sharps). The score is written for three staves: Treble, Grand (left and right), and Bass. Measures 91 and 92 feature a whole rest in the Treble staff and a half note in the Grand staff. Measures 93-95 show a more active melody in the Treble staff, with eighth and sixteenth notes, while the Grand staff continues with a steady eighth-note accompaniment. The Bass staff provides a consistent eighth-note accompaniment throughout.

96

Measures 96-100 of the musical score. Measures 96 and 97 feature a whole rest in the Treble staff and a half note in the Grand staff. Measures 98-100 show a more active melody in the Treble staff, with eighth and sixteenth notes, while the Grand staff continues with a steady eighth-note accompaniment. The Bass staff provides a consistent eighth-note accompaniment throughout.

101

Measures 101-105 of the musical score. Measures 101 and 102 feature a whole rest in the Treble staff and a half note in the Grand staff. Measures 103-105 show a more active melody in the Treble staff, with eighth and sixteenth notes, while the Grand staff continues with a steady eighth-note accompaniment. The Bass staff provides a consistent eighth-note accompaniment throughout.

106

Measures 106-110 of the musical score. Measures 106 and 107 feature a whole rest in the Treble staff and a half note in the Grand staff. Measures 108-110 show a more active melody in the Treble staff, with eighth and sixteenth notes, while the Grand staff continues with a steady eighth-note accompaniment. The Bass staff provides a consistent eighth-note accompaniment throughout.

111

114

118

122

126

Measures 126-129 of a musical score in A major (three sharps). The score is written for three staves. The top staff (treble clef) features a melody of eighth notes, mostly beamed in pairs, with some triplets. The middle staff (bass clef) provides a harmonic accompaniment with eighth and sixteenth notes, including some triplets. The bottom staff (bass clef) contains a simple bass line with quarter and eighth notes, including rests. The key signature is A major (three sharps).

130

Measures 130-134 of a musical score in A major (three sharps). The score is written for three staves. The top staff (treble clef) has a melody of eighth notes, mostly beamed in pairs, with some triplets. The middle staff (bass clef) provides a harmonic accompaniment with eighth and sixteenth notes, including some triplets. The bottom staff (bass clef) contains a simple bass line with quarter and eighth notes, including rests. The key signature is A major (three sharps).

135

Measures 135-139 of a musical score in A major (three sharps). The score is written for three staves. The top staff (treble clef) has a melody of eighth notes, mostly beamed in pairs, with some triplets. The middle staff (bass clef) provides a harmonic accompaniment with eighth and sixteenth notes, including some triplets. The bottom staff (bass clef) contains a simple bass line with quarter and eighth notes, including rests. The key signature is A major (three sharps).

140

Measures 140-144 of a musical score in A major (three sharps). The score is written for three staves. The top staff (treble clef) has a melody of eighth notes, mostly beamed in pairs, with some triplets. The middle staff (bass clef) provides a harmonic accompaniment with eighth and sixteenth notes, including some triplets. The bottom staff (bass clef) contains a simple bass line with quarter and eighth notes, including rests. The key signature is A major (three sharps).

Confiteor

Measures 1-7 of the Confiteor. The score is in G major (two sharps) and common time. The upper system consists of a grand staff with a treble and bass clef. The lower system is a single bass clef line. The music features a mix of eighth and sixteenth notes, with some rests and accidentals.

Measures 8-13 of the Confiteor. The score continues with the same instrumentation. Measures 8-9 show a change in the upper system with more complex chordal textures. Measures 10-13 feature a more active bass line with eighth notes and some ties.

Measures 14-19 of the Confiteor. The score continues with the same instrumentation. Measures 14-15 show a change in the upper system with more complex chordal textures. Measures 16-19 feature a more active bass line with eighth notes and some ties.

Measures 20-25 of the Confiteor. The score continues with the same instrumentation. Measures 20-21 show a change in the upper system with more complex chordal textures. Measures 22-25 feature a more active bass line with eighth notes and some ties.

26

Measures 26-31 of a musical score in A major (three sharps). The score is written for piano with three staves: two grand staves (treble and bass) and a separate bass staff. The melody in the treble staff features eighth and sixteenth notes with various accidentals. The bass staff provides a steady accompaniment with eighth and sixteenth notes.

32

Measures 32-38 of the musical score. Measures 32-34 show a transition where the treble staff has rests while the bass staff continues its accompaniment. In measure 35, the treble staff resumes with a melodic line. The bass staff continues with eighth and sixteenth notes.

39

Measures 39-43 of the musical score. The treble staff features a melodic line with eighth and sixteenth notes. The bass staff continues with a steady accompaniment of eighth and sixteenth notes.

44

Measures 44-49 of the musical score. The treble staff has a melodic line with some rests. The bass staff continues with eighth and sixteenth notes. In measure 48, a new staff (likely for a second bass line or a different instrument) begins with a treble clef and a melodic line.

49

Measures 49-54 of a musical score in A major (three sharps). The score is written for piano with three staves: Treble, Middle, and Bass. The melody in the Treble staff features a series of eighth and sixteenth notes, often beamed together. The Middle staff provides harmonic support with chords and moving lines. The Bass staff has a steady eighth-note accompaniment. Measure 54 ends with a double bar line.

55

Measures 55-61 of the musical score. Measures 55-59 continue the previous texture. In measure 60, the Treble staff has a dotted half note, and the Middle staff has a dotted half note, both with dashed lines indicating a connection to the Bass staff. In measure 61, the Treble staff has a dotted half note, and the Middle staff has a dotted half note, both with dashed lines indicating a connection to the Bass staff. The Bass staff continues its eighth-note accompaniment.

62

Measures 62-67 of the musical score. Measures 62-66 continue the previous texture. In measure 67, the Treble staff has a dotted half note, and the Middle staff has a dotted half note, both with dashed lines indicating a connection to the Bass staff. The Bass staff continues its eighth-note accompaniment.

68

Measures 68-73 of the musical score. Measures 68-72 continue the previous texture. In measure 73, the Treble staff has a dotted half note, and the Middle staff has a dotted half note, both with dashed lines indicating a connection to the Bass staff. The Bass staff continues its eighth-note accompaniment.

74

80

86

92

Notes bleues: pour une meilleure visibilité, thème grégorien du Confiteor
 Blue notes: for better visibility, Confiteor gregorian subject

98

Measures 98-103 of a musical score in D major (two sharps). The score is written for piano with a grand staff (treble and bass clefs). The right hand features complex chords and melodic lines, while the left hand provides a steady bass line. Blue annotations highlight specific notes and chords: a blue 'x' over a chord in measure 98, blue circles under notes in measures 99, 100, 101, and 102, and a blue line connecting notes in measure 103.

104

Measures 104-109 of the musical score. The right hand continues with complex harmonic structures, including some triplets. The left hand maintains a consistent bass line. Blue annotations include a blue line under a note in measure 104, blue circles under notes in measures 105, 106, 107, and 108, and a blue line connecting notes in measure 109.

110

Measures 110-114 of the musical score. The right hand features a series of chords and melodic fragments. The left hand continues the bass line. Blue annotations include a blue circle under a note in measure 110, a blue line connecting notes in measure 111, and blue circles under notes in measures 112, 113, and 114.

115

Measures 115-120 of the musical score. The right hand has a more active melodic line with some slurs. The left hand continues the bass line. Blue annotations include a blue circle under a note in measure 115, a blue line connecting notes in measure 116, and blue circles under notes in measures 117, 118, 119, and 120.

121

Adagio

Measures 121-127 of the Adagio section. The score is written for piano in A major (three sharps). The right hand features a melodic line with a long, expressive slur spanning measures 121 and 122, and a final half-note chord in measure 127. The left hand provides a steady accompaniment with eighth-note patterns and chords.

128

Measures 128-133 of the Adagio section. The right hand continues the melodic development with a series of eighth and sixteenth notes, leading to a half-note chord in measure 133. The left hand maintains the eighth-note accompaniment pattern.

134

Measures 134-140 of the Adagio section. The right hand features a melodic line with a long, expressive slur spanning measures 134 and 135, and a final half-note chord in measure 140. The left hand provides a steady accompaniment with eighth-note patterns and chords.

141

Measures 141-146 of the Adagio section. The right hand features a melodic line with a long, expressive slur spanning measures 141 and 142, and a final half-note chord in measure 146. The left hand provides a steady accompaniment with eighth-note patterns and chords.

Et expecto resurrectionem mortuorum

147

Vivace e allegro

Measures 147-152. The score is in D major (two sharps) and 4/4 time. The tempo is marked 'Vivace e allegro'. The music features a complex texture with multiple voices. The upper staves have a melodic line with many beamed sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and moving lines. A dashed line connects a note in the upper staff to a note in the lower staff, indicating a cross-staff relationship.

153

Measures 153-157. The music continues with a similar texture. The upper staves feature a melodic line with many beamed sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and moving lines. The key signature remains D major.

158

Measures 158-162. The music continues with a similar texture. The upper staves feature a melodic line with many beamed sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and moving lines. The key signature remains D major.

163

Measures 163-167. The music continues with a similar texture. The upper staves feature a melodic line with many beamed sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and moving lines. The key signature remains D major.

169

Musical score for measures 169-173. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is two sharps (F# and C#). The music features complex chordal textures and melodic lines, including a prominent eighth-note pattern in the right hand of the grand staff and a sustained bass line in the bottom staff.

174

Musical score for measures 174-178. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is two sharps (F# and C#). The music features complex chordal textures and melodic lines, including a prominent eighth-note pattern in the right hand of the grand staff and a sustained bass line in the bottom staff.

179

Musical score for measures 179-184. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is two sharps (F# and C#). The music features complex chordal textures and melodic lines, including a prominent eighth-note pattern in the right hand of the grand staff and a sustained bass line in the bottom staff.

185

Musical score for measures 185-190. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is two sharps (F# and C#). The music features complex chordal textures and melodic lines, including a prominent eighth-note pattern in the right hand of the grand staff and a sustained bass line in the bottom staff.

191

Measures 191-195 of a musical score in D major (two sharps). The score is written for piano with three staves: Treble, Middle, and Bass. Measure 191 features a treble staff with eighth-note runs and a bass staff with a whole note. Measures 192-195 show increasing complexity with sixteenth-note runs and sustained chords in the treble, and more active bass lines.

196

Measures 196-200 of the musical score. Measures 196-197 continue the sixteenth-note patterns in the treble. Measures 198-200 show a shift in the bass line, with more sustained notes and some rests, while the treble continues with complex rhythmic figures.

201

Measures 201-205 of the musical score. Measures 201-202 feature a prominent treble staff with sustained chords and eighth-note accompaniment. Measures 203-205 show a more active bass line with eighth-note runs, while the treble continues with sustained textures.

207

Measures 207-211 of the musical score. Measures 207-208 show a treble staff with sustained notes and a more active bass line. Measures 209-211 feature a treble staff with sustained chords and a bass line with eighth-note runs, concluding the sequence.

214

Measures 214-218 of a musical score in D major (two sharps). The score is written for piano with three staves: Treble, Middle, and Bass. Measure 214 features a treble staff with eighth-note chords and a bass staff with a half-note bass line. Measure 215 has a treble staff with a half-note chord and a bass staff with a half-note bass line. Measure 216 shows a treble staff with a half-note chord and a bass staff with a half-note bass line. Measure 217 has a treble staff with a half-note chord and a bass staff with a half-note bass line. Measure 218 features a treble staff with a half-note chord and a bass staff with a half-note bass line.

219

Measures 219-223 of a musical score in D major (two sharps). The score is written for piano with three staves: Treble, Middle, and Bass. Measure 219 features a treble staff with eighth-note chords and a bass staff with a half-note bass line. Measure 220 has a treble staff with a half-note chord and a bass staff with a half-note bass line. Measure 221 shows a treble staff with a half-note chord and a bass staff with a half-note bass line. Measure 222 has a treble staff with a half-note chord and a bass staff with a half-note bass line. Measure 223 features a treble staff with a half-note chord and a bass staff with a half-note bass line.

224

Measures 224-228 of a musical score in D major (two sharps). The score is written for piano with three staves: Treble, Middle, and Bass. Measure 224 features a treble staff with eighth-note chords and a bass staff with a half-note bass line. Measure 225 has a treble staff with a half-note chord and a bass staff with a half-note bass line. Measure 226 shows a treble staff with a half-note chord and a bass staff with a half-note bass line. Measure 227 has a treble staff with a half-note chord and a bass staff with a half-note bass line. Measure 228 features a treble staff with a half-note chord and a bass staff with a half-note bass line.

229

Measures 229-233 of a musical score in D major (two sharps). The score is written for piano with three staves: Treble, Middle, and Bass. Measure 229 features a treble staff with eighth-note chords and a bass staff with a half-note bass line. Measure 230 has a treble staff with a half-note chord and a bass staff with a half-note bass line. Measure 231 shows a treble staff with a half-note chord and a bass staff with a half-note bass line. Measure 232 has a treble staff with a half-note chord and a bass staff with a half-note bass line. Measure 233 features a treble staff with a half-note chord and a bass staff with a half-note bass line.

234

Measures 234-238. The music is in D major (two sharps). The right hand has rests in measures 234-236 and enters in measure 237 with a series of eighth-note chords. The left hand plays a continuous eighth-note pattern in measures 234-236, then moves to a more complex pattern in measure 237, and finally plays a series of eighth-note chords in measure 238. The bass line consists of a simple eighth-note pattern in measures 234-236, then moves to a more complex pattern in measure 237, and finally plays a series of eighth-note chords in measure 238.

239

Measures 239-242. The right hand enters in measure 239 with a series of eighth-note chords, then moves to a more complex pattern in measure 240, and finally plays a series of eighth-note chords in measure 242. The left hand plays a continuous eighth-note pattern in measures 239-240, then moves to a more complex pattern in measure 241, and finally plays a series of eighth-note chords in measure 242. The bass line consists of a simple eighth-note pattern in measures 239-240, then moves to a more complex pattern in measure 241, and finally plays a series of eighth-note chords in measure 242.

243

Measures 243-246. The right hand enters in measure 243 with a series of eighth-note chords, then moves to a more complex pattern in measure 244, and finally plays a series of eighth-note chords in measure 246. The left hand plays a continuous eighth-note pattern in measures 243-244, then moves to a more complex pattern in measure 245, and finally plays a series of eighth-note chords in measure 246. The bass line consists of a simple eighth-note pattern in measures 243-244, then moves to a more complex pattern in measure 245, and finally plays a series of eighth-note chords in measure 246.

247

Measures 247-250. The right hand enters in measure 247 with a series of eighth-note chords, then moves to a more complex pattern in measure 248, and finally plays a series of eighth-note chords in measure 250. The left hand plays a continuous eighth-note pattern in measures 247-248, then moves to a more complex pattern in measure 249, and finally plays a series of eighth-note chords in measure 250. The bass line consists of a simple eighth-note pattern in measures 247-248, then moves to a more complex pattern in measure 249, and finally plays a series of eighth-note chords in measure 250.

Fine