

# Nr. 1. Heilig ist der Herr

Dominica Trinitatis

à7. Cor. Cor. C. C. A. T. B.

aus: Ander Theil Geistlicher Gespräche über die Euangelia (1656)

Symphonia

Andreas Hammerschmidt  
(ca. 1611 - 1675)

Musical score for the Symphonia section, featuring three staves: Cornetin I (treble clef), Cornetin II (treble clef), and Continuus (bass clef). The score is in common time. The Continuus staff includes a basso continuo realization with a cello-like line and a harmonic bass line. Measure numbers 6 and 4 are indicated at the end of the staff.

Musical score for the instrumental section starting at measure 5. It features three staves: Cn. I (treble clef), Cn. II (treble clef), and Bc (bass clef). The Bc staff includes a basso continuo realization with a cello-like line and a harmonic bass line. Measure numbers 6, 5, and 4 are indicated at the end of the staff.

Musical score for the vocal section starting at measure 9. It features eight staves: Cornetin I (treble clef), Cornetin II (treble clef), Cantus I (treble clef), Cantus II (treble clef), Altus (soprano clef), Tenor (alto clef), Bassus (bass clef), and Continuus (bass clef). The vocal parts sing the hymn tune "Heilig, heilig, heilig". The Continuus staff provides harmonic support. Measure numbers 6 and 4 are indicated at the end of the staff.



23

Cn. I

Cn. II

C I

sind sei - ner Eh - ren voll,

C II

sind sei - ner Eh - ren voll,

A

sind sei - ner Eh - ren voll, hei - lig, hei - lig, hei - lig,

T

sind sei - ner Eh - ren voll, hei - lig, hei - lig, hei - lig,

B

sind sei - ner Eh - ren voll,

Bc

4      6

29

Cn. I

Cn. II

C I

C II

A

hei - lig ist der HErr, der Her-re Ze - - ba - oth,

T

hei - lig ist der HErr, der Her-re Ze - - ba - oth,

B

hei - lig, hei - lig, hei - lig,

Bc

6 5      4      6

35

Cn. I

Cn. II

C I

C II

B

Bc

hei - lig ist der Herr, der Her - re Ze - ba - oth,

6 5 # 4 # b

40

C I

C II

Bc

ist der Herr, hei - lig, hei - lig, hei - lig, hei - lig ist der Herr, der Her - re

6 5 6 5 4 #

46

Cn. I

Cn. II

C I

C II

A

T

B

Bc

Ze - - ba - oth, al - le Land sind sei - ner Eh - ren voll, al - le Land,

Ze - - ba - oth, al - le Land sind sei - ner Eh - ren voll, al - le Land,

al - le Land sind sei - ner Eh - ren voll, al - le Land,

al - le Land sind sei - ner Eh - ren voll, al - le Land,

al - le Land sind sei - ner Eh - ren voll, al - le Land,

al - le Land sind sei - ner Eh - ren voll, al - le Land,

50

Cn. I

Cn. II

C I

al - le Land sind sei - ner Eh - ren voll, hei - lig, hei - lig, hei -

C II

al - le Land sind sei - ner Eh - ren voll, hei - lig, hei - lig, hei -

A

al - le Land sind sei - ner Eh - ren voll, hei - lig, hei - lig, hei -

T

al - le Land sind sei - ner Eh - ren voll, hei - lig, hei - lig, hei -

B

al - le Land sind sei - ner Eh - ren voll, hei - lig, hei - lig, hei -

Bc

4      6

55

Cn. I

Cn. II

C I

lig, hei - lig ist der HErr, hei - lig ist der HErr, hei - lig ist der

C II

lig, hei - lig ist der HErr, hei - lig ist der HErr, hei - lig ist der

A

8      lig, hei - lig ist der HErr, hei - lig ist der HErr, hei - lig ist der

T

8      lig, hei - lig ist der HErr, hei - lig ist der HErr, hei - lig ist der

B

lig, hei - lig ist der HErr, hei - lig ist der HErr, hei - lig ist der

Bc

#      #      #      #      #      #      #

61

Cn. I

Cn. II

C I  
HErr, hei - lig, hei - lig ist der HErr, der Her - re

C II  
HErr, hei - lig, hei - lig ist der HErr, der Her - re

A  
HErr, hei - lig, hei - lig ist der HErr, der Her - re

T  
HErr, hei - lig, hei - lig ist der HErr, der Her - re

B  
HErr, hei - lig, hei - lig ist der HErr, der Her - re

Bc

# 6 5 # 4 # #

66

Cn. I

Cn. II

C I  
Ze - - ba - oth, al - le Land sind sei - ner Eh - ren voll, al - le Land,

C II  
Ze - - ba - oth, al - le Land sind sei - ner Eh - ren voll, al - le Land,

A  
Ze - - ba - oth, al - le Land sind sei - ner Eh - ren voll, al - le Land,

T  
Ze - - ba - oth, al - le Land sind sei - ner Eh - ren voll, al - le Land,

B  
Ze - - ba - oth, al - le Land sind sei - ner Eh - ren voll, al - le Land,

Bc

# 4 # # b b

70

Cn. I

Cn. II

C I

al - le Land sind sei - ner Eh - ren voll,

C II

al - le Land sind sei - ner Eh - ren voll,

A

al - le Land sind sei - ner Eh - ren voll,

T

al - le Land sind sei - ner Eh - ren voll,

B

al - le Land sind sei - ner Eh - ren voll uns - seg - ne Va - - - ter

Bc

73

Cn. I

Cn. II

C I

C II

A

T

B

Bc

5      6      ♯

4      ♯

und    der    Sohn,

75

Cn. I

Cn. II

C I

C II

A

T

B

Bc

Va - - ter und der Sohn,

Va - - ter und der Sohn,

uns seg - ne Va - - - ter und der

#      ♫

78

Cn. I

Cn. II

C I

C II

A

T

B

Bc

hei - lig

hei - lig

uns seg - ne Gott, der hei - li - ge Geist,

uns seg - ne Gott, der hei - li - ge Geist,

Sohn, uns seg - ne Gott, der hei - li - ge Geist,

    Bc

81

Cn. I

Cn. II

C I  
ist der Her - re Ze - ba - oth, hei - lig

C II  
ist der Her - re Ze - ba - oth, hei - lig

A

T  
uns seg - ne Gott, der hei - li - ge Geist,

B  
uns seg - ne Gott, der hei - li - ge Geist,

Bc  
6 5 4 (!)♯

♯ 6 ♯

84

Cn. I

Cn. II

C I  
ist der Her - re Ze - ba - oth,

C II  
ist der Her - re Ze - ba - oth,

A

T

B  
uns seg - ne Va - ter und der

Bc  
6 4 3

86

Cn. I

Cn. II

C I

hei - lig ist der Her - re Ze - ba - oth,

C II

hei - lig ist der Her - re Ze - ba - oth,

A

T

uns seg - ne Va - - - ter,

B

Sohn,

Bc

uns seg - ne Va - - - ter,

6 5 4 (!) # ♫

89

Cn. I

Cn. II

C I

uns seg - ne Va - - - ter und der Sohn, uns seg - ne

C II

uns seg - ne Va - - - ter und der Sohn, uns seg - ne

A

uns seg - ne Va - - - ter und der Sohn,

T

uns seg - ne Va - - - ter und der Sohn,

B

uns seg - ne Va - - - ter und der Sohn,

Bc

uns seg - ne Va - - - ter und der Sohn,

# ♫

91

Cn. I

Cn. II

C I  
Gott, uns seg - ne Gott, uns seg - ne

C II  
Gott, uns seg - ne Gott, uns seg - ne

A

T

B

Bc

# 5

93

Cn. I

Cn. II

C I  
Gott, der hei - li - ge Geist, dem al - le Welt die Eh - re thut,

C II  
Gott, der hei - li - ge Geist, dem al - le Welt die Eh - re thut,

A

T

B

Bc

# 6 #

96

Cn. I

Cn. II

C I  
den al - le Welt die Eh - re thut, für ihm sich fürch - tet, für ihm sich

C II  
den al - le Welt die Eh - re thut, für ihm sich fürch - tet, für ihm sich

A  
den al - le Welt die Eh - re thut, für ihm sich fürch - tet, für ihm sich

T  
den al - le Welt die Eh - re thut, für ihm sich fürch - tet, für ihm sich

B  
den al - le Welt die Eh - re thut, für ihm sich fürch - tet, für ihm sich

Bc  
den al - le Welt die Eh - re thut, für ihm sich fürch - tet, für ihm sich

98

Cn. I

Cn. II

C I  
fürch - tet, fürch-tet al - ler-meist.

C II  
fürch - tet, fürch-tet al - ler-meist.

A  
fürch - tet, fürch-tet al - ler-meist.

T  
fürch - tet, fürch-tet al - ler-meist.

B  
fürch - tet, fürch-tet al - ler-meist. Nun sprecht von

Bc  
fürch - tet, fürch-tet al - ler-meist. Nun sprecht von Her - tzen A-men, A - men, A-men,

101

Cn. I

Cn. II

C I

Nun sprechst du  
Her - tzen, A-men, A - men, A-men, A-men,

C II

Nun sprechst du  
Her - tzen, A-men, A - men, A-men, A-men,

A

T

B

Bc

A - men, A - men, A - men, A - men,

5 6 4 #

103

Cn. I

Cn. II

C I

A - men,

C II

A - men,

A - men, A - men, A - men, sprecht von

A

A - men, sprecht von Her - tzen A - men, A - - - men, A - men, A - men, A - men,

T

A - men, sprecht von Her - tzen A - men, A - - - men, A - men, A - men, A - men,

B

A - men,

Bc

A - men, A - men, A - men,

106

Cn. I

Cn. II

C I

Her-tzen A-men, A - men,

A-men, A-men, A-men,

A-men, A-men, A-men,

C II

Her-tzen A-men, A - men,

A-men, A-men, A-men,

A-men, A-men, A-men,

A

A-men, A-men, A-men,

A-men, A-men, A-men,

T

A-men, A-men, A-men,

A-men, A-men,

B

A-men, A-men, A-men,

A-men, A-men, A-men,

Bc

6 4 #

# #

109

Cn. I

Cn. II

C I

A - men, A - men,

[sic]

A-men, A-men, A - men.

C II

A - men, A - men,

A-men, A-men, A - men.

A

A - men, A - men,

A - men.

T

A - men, A - men,

A-men, A-men, A - men.

B

A - men, A - men,

A - men.

Bc

6 #

4 #

# CHORUS

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Symphonia

Andreas Hammerschmidt  
(ca. 1611 - 1675)

Continuus

6      #      4 #      6      6 5 4 #      #

C I

HEi - lig, hei - lig, hei - lig ist der HErr, hei - lig, hei -

C II

HEi - lig, hei - lig, hei - lig ist der HErr, hei - lig, hei -

A

T

B

Bc

#      6      #      #      6

16

C I

lig, hei - lig ist der HErr, der Her-re Ze - - ba - oth, al - le Land

C II

lig, hei - lig ist der HErr, der Her-re Ze - - ba - oth, al - le Land

A

T

B

Bc

#      6      5      #      4      #      #      b

21

C I      C II      A      T      B      Bc

sind sei - ner Eh - ren voll, al - le Land, al - le Land sind sei - ner Eh - ren voll,  
sind sei - ner Eh - ren voll, al - le Land, al - le Land sind sei - ner Eh - ren voll,  
sind sei - ner Eh - ren voll, al - le Land, al - le Land sind sei - ner Eh - ren voll,  
sind sei - ner Eh - ren voll, al - le Land, al - le Land sind sei - ner Eh - ren voll,  
sind sei - ner Eh - ren voll, al - le Land, al - le Land sind sei - ner Eh - ren voll,

4 ♫

26

A      T      Bc

hei - lig, hei - lig, hei - lig, hei - lig ist der HErr, der Her - re Ze - - ba -  
hei - lig, hei - lig, hei - lig, hei - lig ist der HErr, der Her - re Ze - - ba -  
hei - lig, hei - lig, hei - lig, hei - lig ist der HErr, der Her - re Ze - - ba -

# 6 # 6 5 # 4 #

32

A      T      B      Bc

oth,  
oth,  
hei - lig, hei - lig, hei - lig, hei - lig ist der HErr, der Her - re Ze - - ba -

# 6 # 6 5 # 4 #

38

C I      hei - lig, hei - lig

C II      hei - lig, hei - lig

B      oth,

Bc      6    5      6    5

44

C I      ist der Herr, der Her-re Ze - - ba - oth, al - le Land sind sei - ner

C II      ist der Herr, der Her-re Ze - - ba - oth, al - le Land sind sei - ner

A      8 al - le Land sind sei - ner

T      8 al - le Land sind sei - ner

B      4 al - le Land sind sei - ner

Bc      4 al - le Land sind sei - ner

49

C I      Eh - ren voll, al - le Land, | al - le Land sind sei - ner | Eh - ren | voll,

C II      Eh - ren voll, al - le Land, | al - le Land sind sei - ner | Eh - ren | voll,

A      Eh - ren voll, al - le Land, | al - le Land sind sei - ner | Eh - ren | voll,

T      Eh - ren voll, al - le Land, | al - le Land sind sei - ner | Eh - ren | voll,

B      Eh - ren voll, al - le Land, | al - le Land sind sei - ner | Eh - ren | voll,

Bc      Eh - ren voll, al - le Land, | al - le Land sind sei - ner | Eh - ren | voll,

4   #

53

C I      hei - lig, hei - lig, hei - lig, | hei - lig ist der HErr, | hei - lig ist der HErr,

C II      hei - lig, hei - lig, hei - lig, | hei - lig ist der HErr, | hei - lig ist der HErr,

A      hei - lig, hei - lig, hei - lig, | hei - lig ist der HErr, | hei - lig ist der HErr,

T      hei - lig, hei - lig, hei - lig, | hei - lig ist der HErr, | hei - lig ist der HErr,

B      hei - lig, hei - lig, hei - lig, | hei - lig ist der HErr, | hei - lig ist der HErr,

Bc      hei - lig, hei - lig, hei - lig, | hei - lig ist der HErr, | hei - lig ist der HErr,

#   6   #   #   #   #

60

C I      hei - lig ist der HErr,      hei - lig, hei - lig ist der HErr, der Her - re

C II      hei - lig ist der HErr,      hei - lig, hei - lig ist der HErr, der Her - re

A      hei - lig ist der HErr,      hei - lig, hei - lig ist der HErr, der Her - re

T      hei - lig ist der HErr,      hei - lig, hei - lig ist der HErr, der Her - re

B      hei - lig ist der HErr,      hei - lig, hei - lig ist der HErr, der Her - re

Bc

66

C I      Ze - - ba - oth,      al - le Land sind sei - ner      Eh - ren voll,

C II      Ze - - ba - oth,      al - le Land sind sei - ner      Eh - ren voll,

A      Ze - - ba - oth,      al - le Land sind sei - ner      Eh - ren voll,

T      Ze - - ba - oth,      al - le Land sind sei - ner      Eh - ren voll,

B      Ze - - ba - oth,      al - le Land sind sei - ner      Eh - ren voll,

Bc

69

C I      al - le Land, al - le Land sind sei - ner Eh - ren voll,

C II      al - le Land, al - le Land sind sei - ner Eh - ren voll,

A      al - le Land, al - le Land sind sei - ner Eh - ren voll,

T      al - le Land, al - le Land sind sei - ner Eh - ren voll,

B      al - le Land, al - le Land sind sei - ner Eh - ren voll uns - seg - ne

Bc

4    ♯

1    ♫

72

A      uns seg - ne Va - - ter

T      uns seg - ne Va - - ter

B      Va - - ter und der Sohn,

Bc

5    6    ♫

4    ♯

76

A      und der Sohn,

T      und der Sohn,

B      uns seg - ne Va - - ter und der Sohn,

Bc

♯

♫





96

C I      den al - le Wlt die Eh - re thut,      für ihm sich fürch - tet,      für ihm sich

C II      den al - le Wlt die Eh - re thut,      für ihm sich fürch - tet,      für ihm sich

A      den al - le Wlt die Eh - re thut,      für ihm sich fürch - tet,      für ihm sich

T      den al - le Wlt die Eh - re thut,      für ihm sich fürch - tet,      für ihm sich

B      den al - le Wlt die Eh - re thut,      für ihm sich fürch - tet,      für ihm sich

Bc      den al - le Wlt die Eh - re thut,      für ihm sich fürch - tet,      für ihm sich

98

C I      fürch - tet, fürch - tet      al - ler - meist.

C II      fürch - tet, fürch - tet      al - ler - meist.

A      fürch - tet, fürch - tet      al - ler - meist.

T      fürch - tet, fürch - tet      al - ler - meist.

B      fürch - tet, fürch - tet      al - ler - meist. Nun sprecht von

Bc      Her - tzen A - men, A - men, A - men,

6

101

C I      Nun sprecht von      Her - tzen, A - men, A - men,

C II      Nun sprecht von      Her - tzen, A - men, A - men,

A      A - men, A - men,

T      A - men, A - men,

B      A - men, A - men,

Bc      A - men, A - men,

5      6      4      #

103

C I      men,      A-men, A-men, A - men, sprecht von

C II      men,      A-men, A-men, A - men, sprecht von

A      men, sprecht von      Her - tzen A-men, A - men,      A-men, A-men, A - men,

T      men, sprecht von      Her - tzen A-men, A - men,      A-men, A-men, A - men,

B      men,      A-men, A-men, A - men,

Bc

6      4      ♯

106

C I      Her - tzen A - men, A - men,      A - men, A - men, A - men,

C II      Her - tzen A - men, A - men,      A - men, A - men, A - men,

A           A - men, A - men, A - men,

T           A - men, A - men, A - men,

B           A - men, A - men, A - men,

Bc

6      4      ♯

108

C I      A - men, A - men, A - men, | A - men, A - men, [sic] A - men, A - men, A - men.

C II     A - men, A - men, A - men, | A - men, A - men, A - men, A - men.

A        A - men, A - men, A - men, | A - men, A - men, A - men.

T        A - men, A - men, | A - men, A - men, A - men, A - men.

B        A - men, A - men, A - men, | A - men, A - men, A - men.

Bc      A - men, A - men, | A - men, A - men.

6

# CONTINUUS

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aus: Ander Theil Geistlicher Gespräche über die Euangelia (1656)

## Symphonie

# Andreas Hammerschmidt (ca. 1611 - 1675)

Continuus

This image shows ten staves of musical notation for the Continuus part. The music is in bass clef and common time. The score consists of ten staves, each starting at a different measure number (6, 5, 9, 15, 21, 24, 33, 43, 50, 56) and ending at the next measure. The music includes various note heads (solid black, open circles, solid dots) and rests. Measure numbers are indicated above the staff, and key signatures are shown below the staff. The score is divided into sections by vertical bar lines.

65

70

75

80

84

88

92

96

99

103

106

109

# 4 # b  
4 # b 5 6 b 4 #  
# b 6  
6 5 4 (!) # # 6 #  
b # b #  
5 6 #  
b b # # 6 5 4 #  
# # 6 5 4 #  
# # 6 5 4 #  
6 4 # #  
6 # 4 # C  
6 # 4 #

CORNETTI

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[little notes are reconstructed,  
partbook partially damaged]

Symphonia

Andreas Hammerschmidt  
(ca. 1611 - 1675)

The musical score consists of six staves of music for two cornets and organ. The top two staves are for Cornetin I and Cornetin II, both in common time (C) and treble clef (G). The bottom four staves are for organ, showing bass (F), tenor (A), alto (C), and soprano (E) voices. The music is divided into measures by vertical bar lines. Measure numbers are indicated above the staves: 5, 12, 21, 26, 38, and 50. Various rests and note heads are present, along with some small rectangular boxes. The organ parts include several measures where only specific voices are active, indicated by vertical lines connecting them. The score is written on five-line staff paper.

Musical score for piano, page 10, measures 59-60. The score consists of two staves. The top staff starts with a forte dynamic (f) and includes a fermata over the first note. The bottom staff begins with a half note. Measure 59 concludes with a repeat sign and a measure number 4. Measure 60 begins with a half note on the bottom staff.

Musical score page 68, measures 1-2. The score consists of two staves. The top staff is in common time (indicated by '3') and the bottom staff is in 3/4 time (indicated by '3'). Both staves begin with a treble clef. The top staff has a key signature of one sharp (F#). The bottom staff has a key signature of one flat (B-flat). The music is primarily composed of eighth-note patterns. Measure 1 starts with a dotted half note followed by an eighth note. Measures 2 through 6 show various eighth-note patterns, including pairs of eighth notes and sixteenth-note figures. Measures 7 through 10 continue the eighth-note patterns. Measures 11 through 14 show more complex patterns, including a measure where the first note is a dotted half note and the second is an eighth note. Measures 15 through 18 conclude the section with eighth-note patterns.

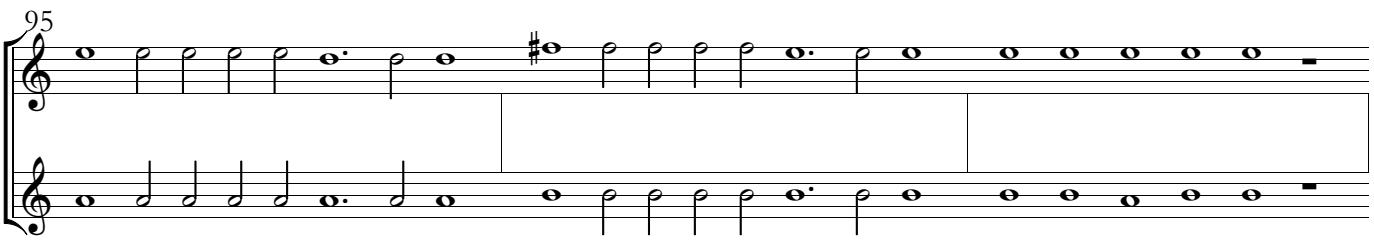
A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 71 begins with a dynamic of  $\text{f} \# \#$ . The right hand plays a eighth-note rest followed by a eighth-note rest, then a eighth-note rest followed by a eighth-note rest. The left hand plays a eighth-note rest followed by a eighth-note rest, then a eighth-note rest followed by a eighth-note rest. Measure 72 begins with a dynamic of  $\text{f}$ . The right hand plays a eighth-note rest followed by a eighth-note rest, then a eighth-note rest followed by a eighth-note rest. The left hand plays a eighth-note rest followed by a eighth-note rest, then a eighth-note rest followed by a eighth-note rest.

A musical score page featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves have five horizontal lines. The music consists of various note heads (solid black, open circles, half-filled circles) and rests. Measure 1 starts with a solid black note on the top staff's first line, followed by a rest, a solid black note on the second line, another rest, and three open circle notes on the third, fourth, and fifth lines. Measures 2-4 continue this pattern. Measure 5 begins with a half-filled circle note on the top staff's first line, followed by a rest, a solid black note on the second line, another rest, and three open circle notes on the third, fourth, and fifth lines. Measures 6-8 continue this pattern. Measure 9 starts with a solid black note on the top staff's first line, followed by a rest, a solid black note on the second line, another rest, and three half-filled circle notes on the third, fourth, and fifth lines. Measures 10-12 continue this pattern.

A musical score page featuring two staves. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. It has a measure with a single vertical bar followed by a measure containing a circled '5' above a thick black horizontal bar. The next measure consists of three open circles. The following measures show a repeating pattern of a vertical bar, a circled '5' over a thick bar, and three open circles. The bottom staff follows a similar pattern, starting with a treble clef, a key signature of one sharp, and a common time signature. It has a measure with a single vertical bar followed by a measure containing a circled '5' above a thick black horizontal bar. The next measure consists of three open circles. The following measures show a repeating pattern of a vertical bar, a circled '5' over a thick bar, and three open circles.

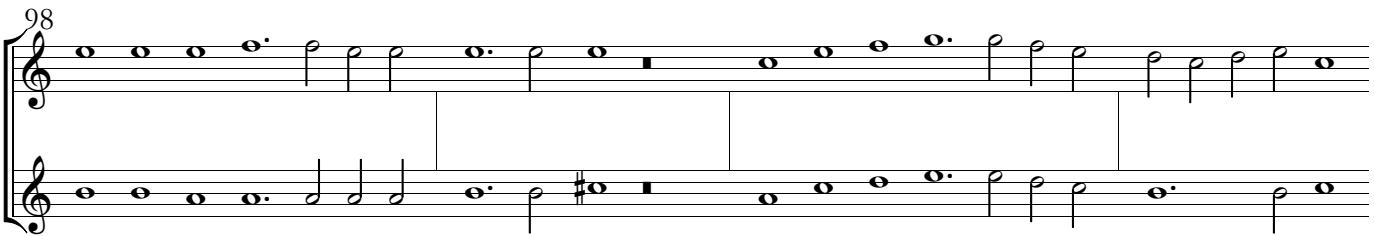
A musical score page featuring two staves. The top staff begins with a '2' above a thick bar, followed by three open circles and a double bar line. The bottom staff begins with a '2' above a thick bar, followed by three open circles and a double bar line.

95



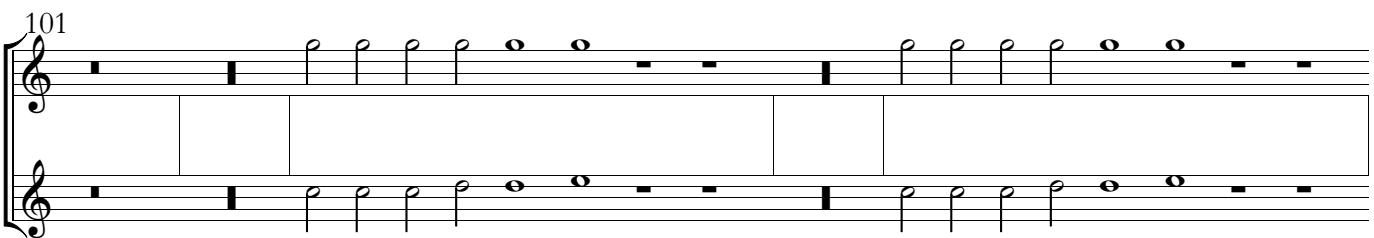
Musical score page 95. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a treble clef and a key signature of one sharp (F#). The music consists of eighth-note patterns. There are two vertical bar lines in the middle of the page, creating three measures. The first measure has six notes, the second has five, and the third has four.

98



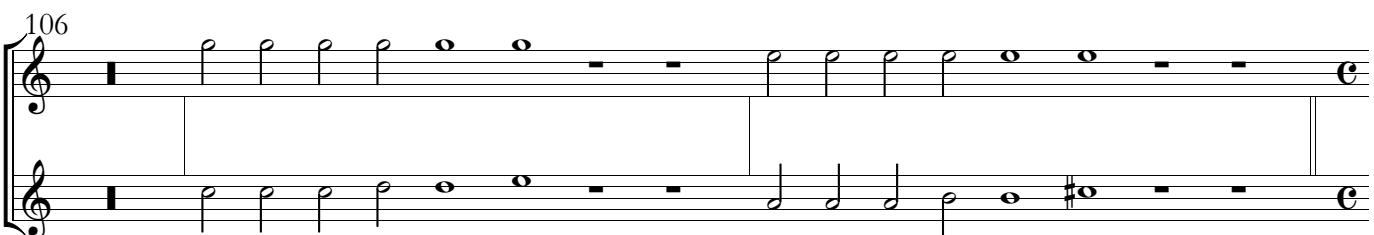
Musical score page 98. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a treble clef and a key signature of one sharp (F#). The music consists of eighth-note patterns. There are three vertical bar lines in the middle of the page, creating four measures. The first measure has six notes, the second has five, the third has four, and the fourth has five.

101



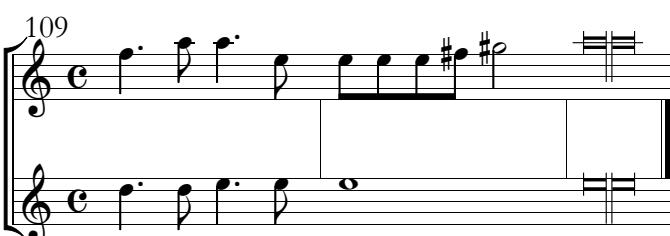
Musical score page 101. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a treble clef and a key signature of one sharp (F#). The music consists of eighth-note patterns. There are four vertical bar lines in the middle of the page, creating five measures. The first measure has six notes, the second has five, the third has four, the fourth has five, and the fifth has four.

106



Musical score page 106. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a treble clef and a key signature of one sharp (F#). The music consists of eighth-note patterns. There are three vertical bar lines in the middle of the page, creating four measures. The first measure has six notes, the second has five, the third has four, and the fourth has five. The letter 'c' is at the end of the page.

109



Musical score page 109. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a treble clef and a key signature of one sharp (F#). The music consists of eighth-note patterns. There are three vertical bar lines in the middle of the page, creating four measures. The first measure has six notes, the second has five, the third has four, and the fourth has five. The letter 'c' is at the end of the page.