

17. Chorus - Et resurrexit.

Tromba I.

Tromba II.

Tromba III.

Timpani.

Flauto traverso I.

Flauto traverso II.

Oboe I.

Oboe II.

Violino I.

Violino II.

Viola.

Soprano I.

Soprano II.

Alto.

Tenore.

Basso.

Continuo.

Et re-sur-re-xit, re-sur-re-xit,

5

et re-sur-

10

This musical score page contains ten staves of music. The first six staves are in common time and common key signature (no sharps or flats). The last four staves are in common time and one sharp key signature. The vocal parts enter at measure 10, starting with a single note followed by a fermata. The lyrics are as follows:

et re-sur -  
et re-sur - re - xit, re-sur -  
et re-sur - re - xit, re-sur -  
et re-sur - re - xit, re-sur -  
re - xit, re-sur - re-xit, re-sur - re-xit, et re-sur -

15

The musical score consists of ten staves. The top five staves are in common time (indicated by 'C') and the bottom five are in 8/8 time (indicated by '8'). The key signature changes from common time to G major (two sharps) at measure 15. The vocal parts include soprano, alto, tenor, bass, and basso continuo. The basso continuo part includes a bassoon line and a harpsichord line. The vocal parts sing the text 're - - xit, re-sur' and 're - - xit ter - ti-a di - e, re - sur - re - xit ter - ti-a di - e, et re-sur re - - xit ter - ti-a di - e, re - sur re - - xit ter - ti-a di - e, et re-sur re - - xit ter - ti-a'. Measure 15 starts with a forte dynamic. Measures 16-17 show a transition with eighth-note patterns. Measures 18-19 feature sixteenth-note patterns. Measures 20-21 show eighth-note patterns again. Measures 22-23 feature sixteenth-note patterns. Measures 24-25 show eighth-note patterns. Measures 26-27 feature sixteenth-note patterns. Measures 28-29 show eighth-note patterns. Measures 30-31 feature sixteenth-note patterns.

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

20

di-e, et re-sur-re-xit, re-sur-re-xit, et re-sur-re-xit, re-sur-re-xit, re-sur-

di-e, et re-sur-re-xit, re-sur-re-xit, et re-sur-re-xit, re-sur-re-xit, et re-sur-

25

re -

re -

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

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

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

30

- xit se-cun - dum scri-ptu - ras;

- xit ter - ti-a di-e se-cun - dum scri-ptu - ras;

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

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

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

35

40

Bass staff measure 16:

Bass staff measure 17:

45

BWV 232 - S. 198

50

The musical score consists of ten staves. The top five staves are in common time, treble clef, and G major. The bottom five staves are in common time, bass clef, and G major. The vocal parts (Soprano, Alto, Tenor, Bass) sing in four-part harmony. The basso continuo part is indicated by a bass clef and a bassoon-like instrument icon. The vocal parts sing the Latin text "et ascendit in coelum, sed det ad dexteram Dei Patriis, ad dextram et ascendit in coelum, sed det ad dexteram Dei Patriis, ad dextram et ascendi in coelum, sed det ad dexteram Dei Patriis, ad extram et ascendit in coe- lum, se-det ad dex-tram De-i Patriis, ad dex-tram et a-scendit in coe-lum, se-det ad dex-tram De-i Patriis, ad dex-tram et a-scendit in coe-lum, se-det ad dex-tram De-i Patriis, ad dex-tram et a-scendit in coe-lum, se-det ad dex-tram De-i Patriis, ad dex-tram". Measure 50 begins with a forte dynamic. The vocal parts enter with eighth-note patterns, followed by the continuo part. The vocal parts sing the first line of the text, "et ascendit in coelum, sed det ad dexteram Dei Patriis, ad dextram". The continuo part provides harmonic support with sustained notes and eighth-note patterns. The vocal parts repeat the line "et ascendit in coelum, sed det ad dexteram Dei Patriis, ad dextram". The continuo part continues to provide harmonic support. The vocal parts sing the third line of the text, "et ascendi in coelum, sed det ad dexteram Dei Patriis, ad extram". The continuo part provides harmonic support. The vocal parts sing the fourth line of the text, "et ascendit in coe-lum, se-det ad dex-tram De-i Patriis, ad dex-tram". The continuo part provides harmonic support. The vocal parts sing the fifth line of the text, "et ascendit in coe-lum, se-det ad dex-tram De-i Patriis, ad dex-tram". The continuo part provides harmonic support. The vocal parts sing the sixth line of the text, "et a-scendit in coe-lum, se-det ad dex-tram De-i Patriis, ad dex-tram". The continuo part provides harmonic support. The vocal parts sing the seventh line of the text, "et ascendit in coe-lum, se-det ad dex-tram De-i Patriis, ad dex-tram". The continuo part provides harmonic support. The vocal parts sing the eighth line of the text, "et a-scendit in coe-lum, se-det ad dex-tram De-i Patriis, ad dex-tram". The continuo part provides harmonic support. The vocal parts sing the ninth line of the text, "et a-scendit in coe-lum, se-det ad dex-tram De-i Patriis, ad dex-tram". The continuo part provides harmonic support. The vocal parts sing the tenth line of the text, "et a-scendit in coe-lum, se-det ad dex-tram De-i Patriis, ad dex-tram". The continuo part provides harmonic support.

55

De - - i Pa - tris, a - scen - - dit, a-scen-dit in  
 De - - i Pa - tris, a - scen-dit, a - scen-dit in  
 De - - i Pa - tris, a - scen-dit in  
 De - - i Pa - tris, a - scen-dit in  
 De - - i Pa - tris, a - scen-dit in  
 De - - i Pa - tris, a - scen-dit in  
 De - - i Pa - tris, a - scen-dit in  
 De - - i Pa - tris, a - scen-dit in  
 De - - i Pa - tris, a - scen-dit in  
 De - - i Pa - tris, a - scen-dit in

60

The musical score consists of ten staves. The top three staves are treble clef, the next two are alto clef, the next two are bass clef, and the bottom two are bass clef. The key signature is A major (no sharps or flats). The time signature is common time. Measure 60 begins with a rest followed by a basso continuo part. The vocal parts enter with eighth-note patterns. The lyrics are as follows:

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

65

BWV 232 - S. 202

70

et i - te -

75

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

80

- - - re vi - vos et mor - - tu os, ju di ca - - re vi - vos et mor tu -

85

cu - jus re-gni\_\_\_\_ non e - rit fi - nis,

cu - jus re-gni\_\_\_\_ non e - rit fi - nis,

cu - jus re - gni non e - rit fi - nis,

cu - jus re - gni non e - rit fi - nis,

os, vi - vos et mor - tu - os; cu - jus re - gni non e - rit fi - nis,



95

cu - jus re-gni\_\_\_\_ non e - rit fi-nis,\_\_\_\_ cu - jus

cu - jus re - - - gni, cu-jus re - gni\_\_\_\_ non e - rit fi-nis,\_\_\_\_ cu - jus

- - - - gni non e - rit fi - - - nis, non e - rit fi - - - nis, cu - - - jus

re - - - - gni non e - rit fi - - - nis, non e - rit fi - - - nis, cu - - - jus

- gni\_\_\_\_ non e - rit fi - nis,\_\_\_\_ non e - rit fi - nis, cu - - - jus re - - - gni non e - rit fi - - - nis, cu - - - jus

100

The musical score consists of ten staves. The top two staves are treble clef, the third is bass clef, and the bottom seven are soprano clef. The key signature is A major (two sharps). The tempo is marked 100. The vocal parts sing in homophony, with lyrics appearing below the staff. The basso continuo part is indicated by a bass clef staff with a large bassoon icon and a cello icon, with a bass drum symbol. The score includes dynamic markings like *tr* (trill) and *3* (triolet).

re-gni\_\_ non e-rit fi - nis, cu - jus re - - - -

re - gni non e-rit fi - nis, cu - jus re - - - - gni non e-rit

re - gni non e-rit fi - nis, cu - jus re - - - -

re - gni non e-rit fi - nis, cu - jus re - - - - gni, cu - jus re - gni non e-rit

re - gni non e-rit fi - nis, cu - jus re - - - -



110

re-gni non e- rit fi-nis.

fi-nis, fi-nis.

fi-nis, fi-nis.

fi-nis, fi-nis.

re-gni non e- rit fi-nis.

116

3

A page from a musical score, numbered 121 at the top left. The score consists of ten staves. The first three staves are in G clef (treble), the next five are in F clef (bass), and the last two are in C clef (alto). The key signature changes between staves. The first staff begins with a quarter note followed by a rest. The second staff starts with a sixteenth-note pattern. The third staff has a sixteenth-note pattern. The fourth staff has a sixteenth-note pattern. The fifth staff has a sixteenth-note pattern. The sixth staff has a sixteenth-note pattern. The seventh staff has a sixteenth-note pattern. The eighth staff has a sixteenth-note pattern. The ninth staff has a sixteenth-note pattern. The tenth staff has a sixteenth-note pattern. The score includes dynamic markings such as 'tr' (trill) and 'p' (piano).

126

tr.

p.

p.

p.

p.

p.

p.

p.

p.

p.

Bassoon 1