

2. Gloria

The musical score is arranged in a system with the following parts from top to bottom:

- Corno I in F.**: Treble clef, 6/8 time. Starts with a melodic line in the first measure, followed by a sixteenth-note pattern in the second measure, and a long note in the third measure.
- Corno II in F.**: Treble clef, 6/8 time. Remains silent in the first two measures, then enters with a melodic line in the third measure.
- Oboe I.**: Treble clef, 6/8 time. Remains silent in the first two measures, then enters with a melodic line in the third measure.
- Oboe II.**: Treble clef, 6/8 time. Remains silent in the first two measures, then enters with a melodic line in the third measure.
- Violine I.**: Treble clef, 6/8 time. Starts with a rhythmic pattern in the first measure, followed by a melodic line in the second measure, and a sixteenth-note pattern in the third measure.
- Violine II.**: Treble clef, 6/8 time. Starts with a rhythmic pattern in the first measure, followed by a melodic line in the second measure, and a sixteenth-note pattern in the third measure.
- Viola.**: Alto clef, 6/8 time. Remains silent in the first two measures, then enters with a melodic line in the third measure.
- Soprano.**: Treble clef, 6/8 time. Remains silent throughout the first four measures.
- Alto.**: Treble clef, 6/8 time. Remains silent throughout the first four measures.
- Tenore.**: Treble clef, 6/8 time. Remains silent throughout the first four measures.
- Basso.**: Bass clef, 6/8 time. Remains silent throughout the first four measures.
- Continuo.**: Bass clef, 6/8 time. Starts with a rhythmic pattern in the first measure, followed by a melodic line in the second measure, and a sixteenth-note pattern in the third measure.

This musical score is for BWV 233 - S. 12. It is a grand staff consisting of 11 staves. The top two staves are treble clefs, the next four are alto clefs, and the bottom three are bass clefs. The music is written in a single system with a common time signature. The score begins with a treble clef and a key signature of one flat (B-flat). The first staff has a '5' above it, indicating a fingering. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bottom-most staff has a bass clef and a key signature of one flat, and it contains a continuous line of eighth notes.

10

The image shows a page of musical notation for BWV 233, S. 13, starting at measure 10. The score is arranged in five systems, each containing two staves. The first system consists of two treble clefs and two bass clefs. The second system consists of two treble clefs and two bass clefs. The third system consists of two treble clefs and two bass clefs. The fourth system consists of two treble clefs and two bass clefs. The fifth system consists of two treble clefs and two bass clefs. The music is in 3/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

15

Glo - - - - -
- ri - a in ex - cel -

20

-ri - a in ex--cel - - - - - sis De - - o,
- - - - - sis De - - o, glo - ri - a, glo- - -

25

- - - - - ri - a in ex - cel - - - - - sis
 - ri - a in ex - cel - - - - - sis
 glo - - - ri - a in ex - cel - - - - - sis De - o, glo -
 - - - ri - a in ex - cel - - - - - sis De - o, in ex - cel - sis De - o, glo -

30

De - - o, glo - - - - - ri - a in_ ex - cel - - sis De - - o,
 De - - o, glo - - - - - ri - a in_ ex - cel - - sis De - o,
 - ri - a, glo - - - - - ri - a in_ ex - cel - - sis De - o,
 - - ri - a, glo - ri - a, glo - - - - - ri - a, glo - - - - - ri - a in ex -

35

glo - - - ri - a in ex - cel - sis, glo - - -

glo - - - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex -

glo - - - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis De - o, Glo - ri - a in ex -

cel - - - - - sis, in ex - cel - sis De - o, Glo - ri - a in ex -

40

cel - sis De - o, glo - ri - a in ex - cel - sis De - o. Et in
cel - sis De - o, glo - ri - a in ex - cel - sis, in ex - cel - sis De - o.
cel - - sis De - o, glo - ri - a in ex - cel - - - sis, in ex - cel - - - - sis De - o

45

Et in ter - ra pax homi - - ni - bus bo - - - nae vo - - - lun ta - tis, vo - - - lun -

ter - ra pax homi - - ni - bus _ bonaevo - - - lun - ta - tis, in ter - ra, _ in _ ter - ra pax ho - mi _ ni - bus

Et in ter - ra pax ho - mi ni - bus _ bonaevolun - ta - - tis, bo - naevo - lun ta - - - -

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun -

61

- tis, et in ter - - ra pax, pax,

- tis, et in ter - - ra pax, pax,

- tis, et in ter - - ra pax, pax,

ta-tis, et in ter - - - ra pax

66

The score consists of a piano accompaniment and three vocal parts. The piano part features a dense texture with multiple voices, including a prominent sixteenth-note pattern in the right hand and a more active bass line. The vocal parts are arranged in three staves, each with Latin lyrics. The lyrics are: "pax, glo - - - - - ri - a in__ ex - cel - sis De - - o" (top), "pax, glo - - - - - ri - a in__ ex - cel - sis De - -" (middle), and "pax, glo - - - - - ri - a in__ ex - cel - sis De - o" (bottom). The bottom vocal part also includes the lyrics "glo - - ri - a, glo--ri - a in__ ex - cel - sis De - o," in the final measure.

pax, glo - - - - - ri - a in__ ex - cel - sis De - - o

pax, glo - - - - - ri - a in__ ex - cel - sis De - -

pax, glo - - - - - ri - a in__ ex - cel - sis De - o

glo - - ri - a, glo--ri - a in__ ex - cel - sis De - o,

71

et in ter - ra pax, in ter - - ra pax, in ter - - ra pax

et in ter - ra pax, in ter - - ra pax ho mi - - ni-bus, in ter - - ra pax

et in ter - ra pax, in ter - ra pax ho mi - - ni-bus, in ter - ra

et in ter - - ra pax, in ter - - ra pax ho mi - - ni-bus, in ter - ra

76

ho - mi-ni-bus bo - nae vo - lun-ta - - - - -

ho - mi - ni-bus bo-nae vo - lun-ta - - - - -

pax ho - mi - ni-bus bo-nae vo - lun-ta - - - - -

81

tis. Lau da - - - - - mus te, - lau -

tis. Lau da - - - - - mus te, - lau -

tis. Lau da - - - - -

tis. Lau da - - - - -

86

da - - - - - mus te, be - ne - di - ci - mus te, - - - - -
 da - - - - - - mus te, be - ne - di - ci - mus te, lau - da - - - - - mus
 - - - - - mus te, - lau da - mus te, be - ne - di - ci - mus te, lau - da - - - - mus, lau da - - - - mus
 - - - - - mus te, - lau da -
 - - - - - mus te, be - ne - di - ci - mus te, lau

91

- be-ne-di-ci-mus te, lau-da - mus te, be - ne - di - ci - mus te.
 te, be-ne - di-ci-mus te, be - ne - di - ci - mus - te.
 te, be-ne - di-ci-muste, lau - da - muste, be - ne - di-ci - mus te.
 da - - - - - muste, be-ne - di-ci-muste, be - ne - di-ci - mus te.

96

The musical score is presented in a grand staff format, consisting of two systems of four staves each. The first system includes two treble clefs and two bass clefs. The second system includes two treble clefs and two bass clefs. The music is in a minor key, indicated by the key signature. The score begins at measure 96. The first two staves of the first system are mostly empty, with some notes in the second measure. The third and fourth staves of the first system contain the main melodic and harmonic material, featuring complex rhythmic patterns and sixteenth-note runs. The first two staves of the second system are also mostly empty, with some notes in the second measure. The third and fourth staves of the second system continue the main melodic and harmonic material, featuring complex rhythmic patterns and sixteenth-note runs.

101

The musical score consists of 13 staves. The top two staves are for the vocal parts, which are mostly silent in this section. The next six staves (3-8) form a complex piano accompaniment with intricate rhythmic patterns, including sixteenth and thirty-second notes. The bottom three staves (9-11) contain the vocal lines with the following lyrics:

Ad-o -
Ad-o - ra - mus te, glo - - ri - fi -
Ad-o - ra - mus
Ad-o - ra - mus te, glo-ri - fi - ca - - mus

The bottom two staves (12-13) continue the piano accompaniment.

106

ra - mus te, glo - ri - fi - ca - mus te, ad - o - ra - - mus te, glo -
 - ca - mus te, ad - o - ra - - mus te, ad - o - ra - - mus te, glo -
 te, glo - ri - fi - ca - - muste, glo - ri - fi - ca - mus te, ad - o - ra - - mus te, glo -
 te, ad - o - ramus, glo - ri - fi - ca - - - - - muste, ad - o - ra - mus te, glo

111

The musical score consists of several staves. The top two staves are for the piano accompaniment, with the right hand playing a complex rhythmic pattern of eighth and sixteenth notes, and the left hand providing a steady bass line. Below these are the vocal parts, including a soprano line with lyrics, a mezzo-soprano line, an alto line, and a bass line. The lyrics are: "ri - fi-ca - - - mus te, ad-o-ra - - mus te, glo - ri - fi--ca - -". The score is written in a key with one flat and a common time signature.

116

mus te.

mus te.

mus te, glo - ri - fi - ca - mus te.

ri - fi - ca - mus te, glo - ri - fi - ca - mus te.

122

The musical score consists of a piano accompaniment and four vocal parts. The piano part is written in G major and 4/4 time, featuring a complex texture with six staves. The vocal parts are arranged in four staves, each with its own line of Latin lyrics. The lyrics are: "Gra - ti-as, gra - ti-as a - gi-mus ti - bi, gra - ti-as, gra - ti-as a - gi-mus ti - bi, Gra - ti-as, gra - ti-as a - gi-mus ti - bi, Gra - ti-as, gra - ti-as a - gi-mus, gra - ti-as a - gi-mus ti - bi".

Gra - ti-as, gra - ti-as a - gi-mus ti - bi, gra - ti-as, gra - ti-as a - gi-mus ti - bi, Gra - ti-as, gra - ti-as a - gi-mus ti - bi, Gra - ti-as, gra - ti-as a - gi-mus, gra - ti-as a - gi-mus ti - bi

- - - -
 - - - -
 - ti-as a-gi-mus ti - bi pro-pter ma - - - -
 gra - - -
 gra - ti-as a - - gi-mus, gra-ti-as a-gi-mus ti - - bi pro-pter ma - gnam glo - -
 - ti-as a - - gi-mus ti - bi, gra-ti-as a-gi-mus ti - bi pro-pter ma - - - -

132

- - - - - gnam glo - ri - am tu - am, propter
 - gnam glo - ri - am tu - am, propter ma - - - - - gnam glo - - -
 - - - - - - ri - am tu - am, propter ma - - - - -
 - gnam glo - - - - - ri - am tu - am,

137

ma - - - - -gnamglo - - ri-am, ma - - - - -gnamglo - - riam, glo - - - - -
 - fi - - am tu - am, pro-pter ma - - - - -gnamglo - - ri - am tu-am, pro - - pter ma - -gnamglo - - -
 -gnamglo - - ri-am tu-am, propter ma - - - - -gnamglo - - - - -gnamglo - - - - -ri-am
 propter ma - - - - -gnamglo - - ri - am, ma - - - - -

142

The musical score consists of a vocal line and a piano accompaniment. The piano part is written on eight staves, with the first four staves grouped by a brace on the left. The vocal line is on a single staff with lyrics in Latin. The lyrics are: "ri - - am tu-am, propter ma--gnam glo- - - tu - - - am, pro- - pter magnam glo-ri-am tu - - am, propter ma--gnam glo-ri-am, propter - - - -gnam glo - - -". The piano accompaniment includes a complex rhythmic pattern in the upper staves and a more melodic line in the lower staves.

147

ma-gnam glo - - - - ri-am tu - am,

- ri-am tu - am, propter ma-gnam glo-ri - am tu-am,

ma-gnam glo - - - - ri-am tu - am, propter ma-gnam glo-ri - am tu-am,

- ri-am tu - am, propter ma-gnam glo - - - - ri-am, glo-ri - am tu-am,

152

The musical score consists of two systems. The first system (measures 152-156) features a piano accompaniment with a complex texture of six staves. The right hand (treble clef) plays a rhythmic pattern of eighth notes, while the left hand (bass clef) provides harmonic support with chords and moving lines. The second system (measures 157-161) introduces vocal parts. The vocal staves are arranged in two systems of two staves each. The lyrics are in Latin and are distributed across these vocal parts. The piano accompaniment continues to provide a steady accompaniment for the vocalists.

Lyrics for the vocal parts:

System 1 (Measures 157-161):
 Voice 1: gra - ti - as a - gi - mus, gra - - - ti - as a - - - gi - mus, a - gi - mus ti - bi, gra
 Voice 2: gra - ti - as a - gi - mus, gra - - - ti - as a - - - gi - mus, a - gi - mus ti - bi, gra
 Voice 3: gra - ti - as a - gi - mus, gra - - - ti - as a - - - gi - mus ti - bi, gra
 Voice 4: gra - ti - as a - gi - mus ti - bi, gra - ti - as a - - - gi - mus ti - bi,

157

gra - ti-as, gra - ti-as, gra - - - - ti as a - gi-mus, gra - - - - ti - as a - gi-mus ti - bi, ti - as a - - - - ti - as a - - - -

162

gra - - - - ti-as a - - gi-mus propter magnam glo-ri-am tu - am,
 - gi-mus ti - bi, gra- - - ti-as a-gi-mus ti - - bi propter ma - - nam glo-ri-am tu-am, pro-
 - gi-mus ti - - bi, gra - - - ti-as a-gi-mus ti - - bi propter ma - - gnam glo-ri-am tu - am
 - ti-as a - - gi-mus ti - bi propter ma - gnam glo-ri-am tu - am,

167

pro-pter ma - - gnam glo - - ri - - am - - tu - - am.
 - pter ma - - gnam glo - - ri - am tu - am, glo - - ri - am tu - - am.
 pro-pter ma - gnam glo - ri - am tu - am, pro - pter ma - - gnam glo - - ri - am tu - am
 pro-pter ma - - gnam glo - ri - am, glo - - ri - - am tu - am.