

18. Ballet des Anglois (CCLXXI)

Inner parts by Michael Praetorius

The first system of the musical score consists of four staves. The top staff is in treble clef, the second and third are in alto clef, and the bottom is in bass clef. All staves are in the key of B-flat major and common time (C). The music begins with a common time signature 'C' and a key signature of one flat. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

The second system of the musical score continues the composition with four staves. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is consistent with the first system, maintaining the key of B-flat major and common time.

The third system of the musical score is marked with the number '10' at the beginning. It continues the piece with four staves. The notation includes a repeat sign with first and second endings. The key signature and time signature remain consistent with the previous systems.

The fourth system of the musical score is marked with the number '14' at the beginning. It concludes the piece with four staves. The notation includes a repeat sign with first and second endings. The key signature and time signature remain consistent with the previous systems.

26. Courante (CXXXVI)

5

9

13

8. Pavane de Spaigne (XXX)

1

6

12

2

19

25

Musical score for measures 25-30. The score is written for four staves: Treble 1, Treble 2, Treble 3, and Bass. The music features a mix of eighth and sixteenth notes, with some rests and accidentals (sharps and naturals).

31

3

Musical score for measures 31-36. Measure 31 starts with a box containing the number '3'. A flat (b) is placed above the first note of the Treble 1 staff in measure 31. The score continues with various rhythmic patterns and accidentals.

37

Musical score for measures 37-42. The score continues with complex rhythmic figures and melodic lines across the four staves.

43

1. 2.

Musical score for measures 43-48. The score concludes with a double bar line and two first/second endings. The first ending (1.) leads to a final cadence, while the second ending (2.) provides an alternative resolution.

9. Spagnoletta (XXVIII)

The first system of the musical score consists of four staves. The top staff is in treble clef with a 2/4 time signature. The second and third staves are in alto clef with an 'E' below the staff. The bottom staff is in bass clef. The music begins with a double bar line and a repeat sign. The first measure contains a whole note chord. The subsequent measures contain eighth and quarter notes, with some notes beamed together.

The second system of the musical score consists of four staves. It begins with a double bar line and a repeat sign. The music continues with eighth and quarter notes, featuring some chromatic movement and accidentals.

The third system of the musical score consists of four staves. It begins with a double bar line and a repeat sign. The music continues with eighth and quarter notes, featuring some chromatic movement and accidentals.

The fourth system of the musical score consists of four staves. It begins with a double bar line and a repeat sign. The music continues with eighth and quarter notes, featuring some chromatic movement and accidentals. The system concludes with two first endings, labeled '1.' and '2.', each followed by a repeat sign and a fermata.

1. El grillo

DISCANTUS

ALTUS

TENOR

BASSUS

El gril - - lo, el gril - lo é buon can - to - re, Che

El gril - - lo, el gril - lo é buon can - to - re, Che

El gril - - lo, el gril - lo é buon can - to - re, Che

El gril - - lo, el gril - lo é buon can - to - re, Che

6

tie - ne lun - go ver - - - - so. Da - le

tie - ne lun - go ver - - - - so. Da - le

tie - ne lun - go ver - - - - so. Da - le

tie - ne lun - go ver - - - - so. Da - le

12

be - ve gril - lo can - ta, da - le da - le be - ve be - ve gril - lo gril - lo can - ta

be - ve gril - lo can - ta, da - le da - le be - ve be - ve gril - lo gril - lo can - ta

be - ve gril - lo can - ta, da - le da - le be - ve be - ve gril - lo gril - lo can - ta

be - ve gril - lo can - ta, da - le da - le be - ve be - ve gril - lo gril - lo can - ta

17

El gril - - lo, el gril - lo è buon can - to - re, Ma non Van de

El gril - - lo, el gril - lo è buon can - to - re, Ma non Van de

El gril - - lo, el gril - lo è buon can - to - re, Ma non Van de

El gril - - lo, el gril - lo è buon can - to - re, Ma non Van de

23 Fine

fa co - me gli al - tri u - cel - li, Co - me li han can - ta - to un po - co, fat - to in al - tro lo - co: Sem - pre el gril - lo sta pur sal - do,

fa co - me gli al - tri u - cel - li, Co - me li han can - ta - to un po - co, fat - to in al - tro lo - co: Sem - pre el gril - lo sta pur sal - do,

fa co - me gli al - tri u - cel - li, Co - me li han can - ta - to un po - co, fat - to in al - tro lo - co: Sem - pre el gril - lo sta pur sal - do,

fa co - me gli al - tri u - cel - li, Co - me li han can - ta - to un po - co, fat - to in al - tro lo - co: Sem - pre el gril - lo sta pur sal - do,

29

Quan - do l'a mag - gior el cal - do, Al - hor can -

Quan - do l'a mag - gior el cal - do, Al - hor can -

Quan - do l'a mag - gior el cal - do, Al - hor can -

Quan - do l'a mag - gior el cal - do, Al - hor can -

34 D.C. al Fine

ta sol per a - - mo re, a - - mo - re, a - - mo - re.

ta sol per a - - mo re, a - - mo - re, a - - mo - re.

ta sol per a - - mo re, a - - mo - re, a - - mo - re.

ta sol per a - - mo re, a - - mo - re, a - - mo - re.

AVE MARIA

Josquin des Prés

SUPERIUS
A - ve Ma - ri - a, Gra -

ALTUS
A - ve Ma - ri - a,

TENOR
A - ve Ma - ri - a,

BASSUS
A - ve Ma -

5
ti - a ple - - - - na,
Gra - - - ti - a ple - - - - na,
Gra - - - ti - a ple - - -
ri - - a, Gra - -

8
Do - mi - nus te - - - - cum.
Do - mi - nus te - cum,
na, Do - - mi - nus te -
ti - a ple - na, Do

12

Vir go se re na, se
 Vir go se re
 cum, Vir go se re
 mi - nus te - - cum, Vir

15

re na. A - ve cu - jus con - cep - - ti - o,
 na. A - ve cu - jus con - cep - ti - o, con -
 na. A - ve cu -
 go se - re - - na. A - ve cu -

19

So - lem - ni ple - na gau - di -
 cep - ti - o, So - lem - ni ple - na gau -
 jus con - cep - - ti - o, So - lem - ni ple - na gau - di -
 jus con - cep - ti - o, So - lem - ni ple - na gau - di -

23

o, Coe - le - sti - a ter - re - stri - a, No - va re -
 di - o, Coe - le - sti a, ter - re - stri - a, No -
 a, Coe - le - sti - a, ter - re - stri - a, No - va re - plet
 o, Coe - le - sti - a, ter - re - stri - a, No - va re -

26



plet lae - - ti - - ti - a. A -
 va re - - plet lae - - ti - ti - - a.
 lae - - ti - - ti - - a.
 plet - - lae - ti - - ti - - a.

29



ve cu - jus na - ti - vi - tas, na - ti - - vi - tas
 A - ve cu - jus na - ti - - vi - tas
 No - stra fu -
 No - stra

32



Ut lu - ci - fer lux o - ri - ens,
 Ut lu - ci - fer lux
 it so - lem - ni - tas, so - lem - - ni - tas, Ut lu - ci -
 fu - it so - lem - - - ni - tas,

36



Ve - rum so - lem prae - ve -
 o - ri - ens, Ve - rum so - lem prae - ve - ni -
 fer lux o - ri - ens, Ve - rum so - lem prae - ve -
 Ut lu - ci - fer lux o - ri - ens, Ve - rum so -

39

ni - ens. A - ve pi - a hu - mi - li - tas,
 ens. A - ve pi - a hu - mi - li - tas,
 ni - ens. Si - ne vi - ro foe - cun -
 lem prae - ve - ni - ens. Si - ne vi - ro foe - cun -

43

Cu - jus an - nun - ci - a - ti - o,
 Cu - jus an - nun - ci - a - ti - o,
 di - tas, No -
 di - tas, No -

46

stra fu - it sal - va - ti - o. A - ve
 A - ve ve -
 A - ve ve -
 stra fu - it sal - va - ti - o. A - ve
 stra fu - it sal - va - ti - o. A - ve ve -

50

ra vir - gi - ni - tas, Im - ma - cu - la - ta ca - sti -
 ra vir - gi - ni - tas, Im - ma - cu - la - ta ca - sti -
 ve - ra vir - gi - ni - tas, Im - ma - cu - la - ta ca -
 ra vir - gi - ni - tas, Im - ma - cu - la - ta ca - sti -

tas, Cu - jus pu - ri - fi - ca - ti - o No - stra fu -
 tas, Cu - jus pu - ri - fi - ca - ti - o No - stra fu -
 ri - tas, Cu - jus pu - ri - fi - ca - ti - o No - stra
 tas, Cu - jus pu - ri - fi - ca - ti - o No - stra fu -

it pur - ga - ti - o, A - ve prae - cla - ra om -
 it pur - ga - ti - o, A - ve prae - cla - ra
 fu - it pur - ga - ti - o, A -
 it pur - ga - ti - o, A -

ni - bus An - ge - li -
 om - ni - bus An - ge - li -
 ve prae - cla - ra om - ni - bus
 ve prae - cla - ra om - ni - bus

cis vir - tu - ti - bus,
 cis vir - tu - ti - bus,
 An - ge - li - cis vir - tu - ti -
 An - ge - li - cis vir - tu - ti -

66

Cu - jus fu - it as - sump - ti - o

Cu - - jus fu - - it as - - sump

bus, Cu - jus fu - it as - sump - ti -

bus, Cu - jus fu - it as - - sump - ti -

69

No - stra glo - ri - - fi - ca - ti - - o.

ti - o No - straglo - ri - fi - - ca - ti - o, glo - - ri -

o No - stra glo - ri - - - fi -

o No - stra glo - - -

72

O Ma - ter De - - - i,

fi - ca - - - ti - o. O Ma - ter De - - - i,

ca - ti - - - o. O Ma - ter De - - - i,

ri - fi - ca - - - ti - o. O Ma - ter De - - - i,

76

Me - men - to me - - - i, A - - - men.

Me - men - to me - - - i, A - - - men.

Me - men - to me - - - i, A - - - men.

Me - men - to me - - - i, A - - - men.

AVE MARIA

Josquin des Prés

A - ve Ma - ri - a, Gra -

5 ti - a ple - - - - na, Do -

9 mi - nus te - - - - - cum.

12 Vir - go se - re - na, se - re - na.

16 A - ve cu - jus con - cep - ti - o,

21 So - lem - ni ple - na gau - di - o, Coe - le - sti - a ter - re - stri -

25 a, No - va re - plet lae - - - ti - - - ti - a. A -

29 ve cu - jus na - ti - vi - tas, na - ti - - - vi - tas

32 Ut lu - ci - fer lux o - ri - ens,

37

Ve - rum so - lem prae-ve - - - - - ni -

40

ens. A - ve pi - a hu-mi - li - tas, Cu - jus an -

44

nun-ci-a - ti - o, A - ve ve - ra vir-gi - ni -

51

tas, Im - ma - cu - la - ta ca - sti - tas, Cu - jus pu -

54

ri - fi - ca - ti - o No - stra fu - it pur - ga - ti - o,

58

A - ve prae - cla - - - ra om - - - ni - bus

62

An - ge - li - cis vir - tu - - - ti - bus,

66

Cu - jus fu - it as - sump - ti - o No - stra glo -

70

ri - fi - ca - ti - o. O Ma - ter De - i,

76

Me - men - to me - - - i, A - - - men.

AVE MARIA

Josquin des Prés

A - ve Ma - ri - a, Gra -

6 ti - a ple - - - - na, Do

10 - mi - nus te - cum, Vir - go se - re - - -

14 - - - - na. A - ve cu - jus con - cep - ti -

18 O, con - cep - - - ti - o, So - lem - ni

22 ple - na gau - - - di - o, Coe - le - sti a, ter - re - stri - a, No -

26 va re - plet lae - - - ti - ti - a. A - ve cu - jus

30 na - ti - - - vi - tas Ut lu - ci - fer lux

36 o - ri - ens, Ve - rum so - lem prae - ve - - - ni -

39
ens. A - ve pi - a hu - mi - - li - tas,

43
Cu - jus an - nun - ci - a - ti - o, A - ve ve -

50
ra vir - gi - ni - tas, Im - ma - cu - la - ta ca - sti - tas, Cu - jus pu -

54
ri - fi - ca - ti - o No - stra fu - it pur - ga - ti - o,

58
A - ve prae - cla - ra om - ni - bus

62
An - ge - li - cis vir - tu - ti - bus,

66
Cu - - jus fu - - it as - sump - -

69
- ti - o No - stra glo - ri - fi - ca - ti - o, glo - - ri -

72
- - fi - ca - - ti - o. O Ma - ter De - i,

76
Me - men - to me - - i, A - - men.

AVE MARIA

Josquin des Prés



A - ve Ma - ri - a, Gra -

6
ti - a ple - - - na, Do

10
- mi - nus te - - cum, Vir - go se - re - - -

14
- - - - na. A - ve cu - jus con - cep - ti -

18
O, con - cep - - - ti - o, So - lem - ni

22
ple - - na gau - - - di - o, Coe - le - sti a, ter - re - stri - a, No -

26
va re - plet lae - - - ti - ti - a. A - ve cu - jus

30
na - ti - - - vi - tas Ut lu - ci - fer lux

36
o - ri - ens, Ve - rum so - lem prae - ve - - - ni -

39

ens. A - ve pi - a hu - mi - - li - tas,

43

Cu - jus an - nun - ci - a - ti - o, A - ve ve -

50

ra vir - gi - ni - tas, Im - ma - cu - la - ta ca - sti - tas, Cu - jus pu -

54

ri - fi - ca - ti - o No - stra fu - it pur - ga - ti - o,

58

A - ve prae - cla - ra om - ni - bus

62

An - ge - li - cis vir - tu - ti - bus,

66

Cu - - jus fu - - it as - sump - - -

69

- ti - o No - stra glo - ri - fi - ca - ti - o, glo - - ri -

72

- - fi - ca - - - ti - o. O Ma - ter De - i,

76

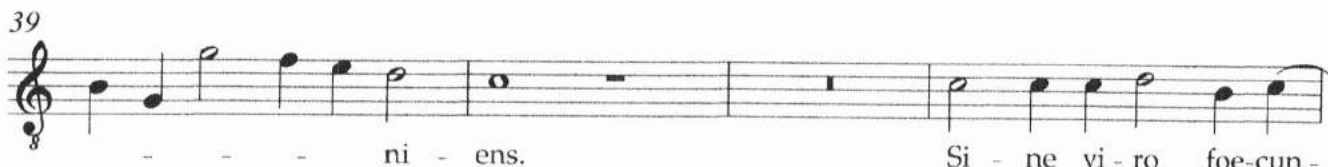
Me - men - to me - - i, A - - - men.

TENOR

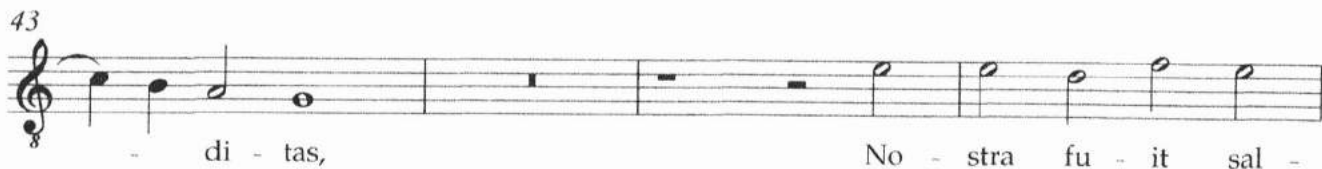
AVE MARIA

Josquin des Prés

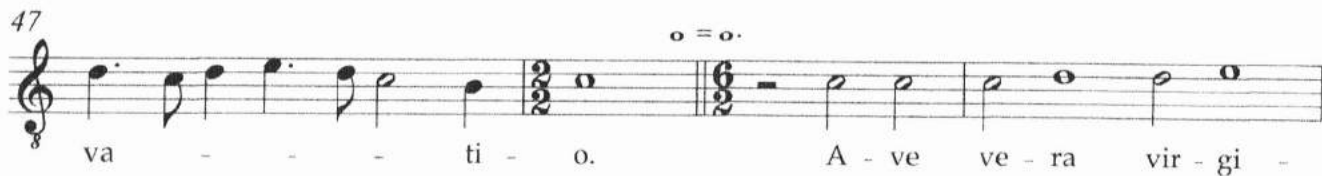
A - ve Ma - ri - a, Gra -
7 ti - a ple - - - na, Do -
11 - mi-nus te - - - cum, Vir - go se - re - -
15 - - - na. A - ve cu -
19 jus con-cep - ti - o, So - lem - ni ple - na gau - di -
23 a, Coe - le - sti - a, ter - re - stri - a, No - va re - plet
26 lae - - ti - - ti - a. No - stra fu -
32 it so - lem - ni - tas, so - lem - ni - tas, Ut lu - ci -
36 fer lux o - ri - ens, Ve - rum so - lem prae - ve - -

39

 Musical notation for measures 39-42. The melody is in G major, 4/4 time. It consists of quarter notes and half notes. There are rests in measures 40 and 41.

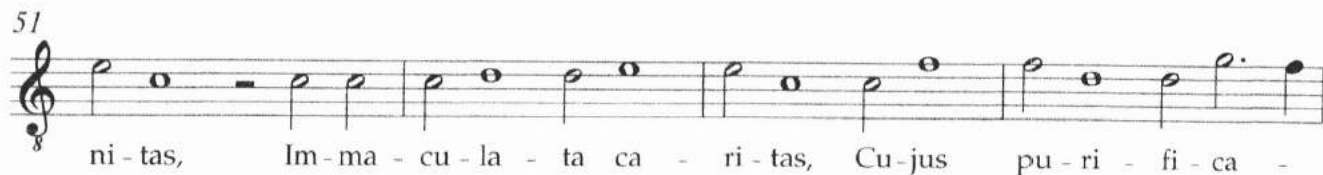
 - - - ni - ens. Si - ne vi - ro foe - cun -

43

 Musical notation for measures 43-46. The melody continues with quarter and half notes. There are rests in measures 44 and 45.

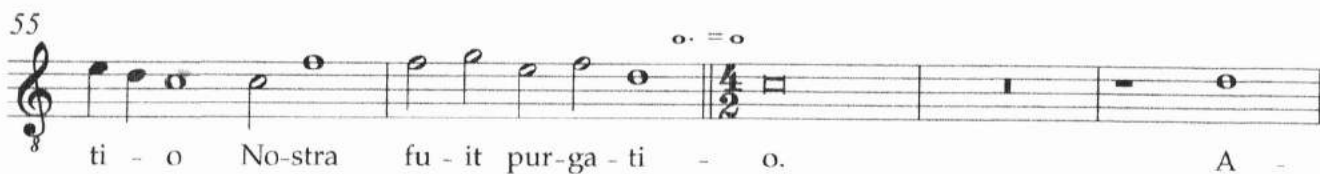
 - di - tas, No - stra fu - it sal -

47

 Musical notation for measures 47-50. Measure 47 has a fermata over the final note. Measure 48 has a key signature change to D major. Measure 49 has a time signature change to 3/4. Measure 50 has a fermata over the final note.

 va - - - ti - o. A - ve ve - ra vir - gi -

51

 Musical notation for measures 51-54. The melody continues with quarter and half notes.

 ni - tas, Im - ma - cu - la - ta ca - ri - tas, Cu - jus pu - ri - fi - ca -

55

 Musical notation for measures 55-58. Measure 55 has a fermata over the final note. Measure 56 has a key signature change to D major and a time signature change to 4/4. Measure 57 has a fermata over the final note. Measure 58 has a fermata over the final note.

 ti - o No - stra fu - it pur - ga - ti - o. A -

60

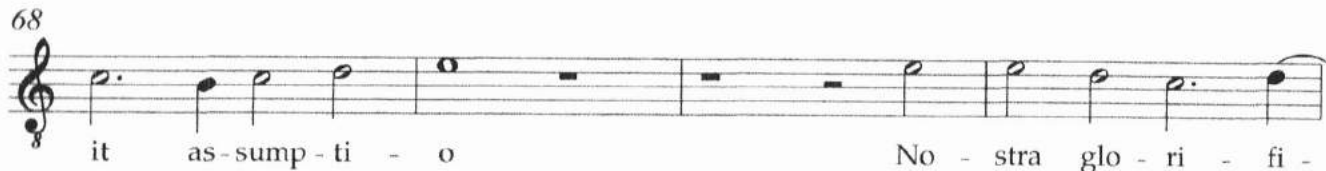
 Musical notation for measures 60-63. The melody continues with quarter and half notes.

 ve prae - cla - - - ra om - ni - bus An -

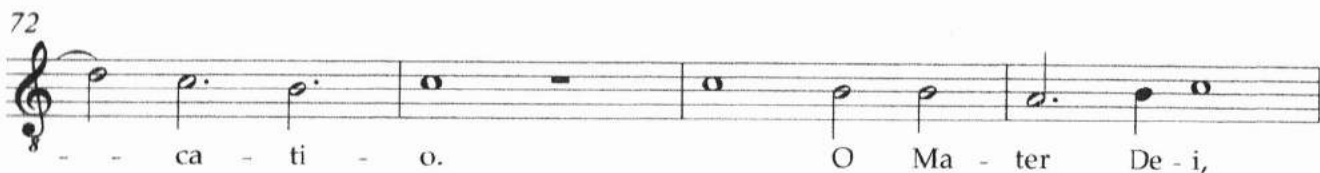
64

 Musical notation for measures 64-67. The melody continues with quarter and half notes.

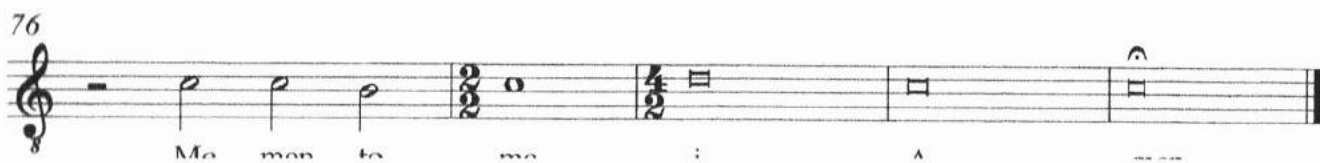
 ge - li - cis vir - tu - ti - bus, Cu - jus fu -

68

 Musical notation for measures 68-71. The melody continues with quarter and half notes.

 it as - sump - ti - o No - stra glo - ri - fi -

72

 Musical notation for measures 72-75. The melody continues with quarter and half notes.

 - - ca - ti - o. O Ma - ter De - i,

76

 Musical notation for measures 76-79. Measure 76 has a key signature change to D major and a time signature change to 4/4. Measure 77 has a key signature change to D major and a time signature change to 3/4. Measure 78 has a key signature change to D major and a time signature change to 4/4. Measure 79 has a fermata over the final note.

 Ma - ma - te - ma - i - A -

TENOR

AVE MARIA

Josquin des Prés

2

A - ve Ma - ri - a, Gra -

7

ti - a ple - - - na, Do -

11

- mi-nus te - - - cum, Vir - go se - re - -

15

- - na. A - ve cu -

19

jus con-cep - ti - o, So - lem - ni ple - na gau - di -

23

a, Coe - le - sti - a, ter - re - stri - a, No - va re - plet

26

2

lae - - ti - - ti - a. No - stra fu -

32

it so - lem - ni - tas, so-lem - ni - tas, Ut lu - ci -

36

fer lux o - ri - ens, Ve - rum so - lem prae-ve - -

39

ni - ens. Si - ne vi - ro foe - cun -

43

di - tas, No - stra fu - it sal -

47

va - - - ti - o. A - ve ve - ra vir - gi -

51

ni - tas, Im - ma - cu - la - ta ca - ri - tas, Cu - jus pu - ri - fi - ca -

55

ti - o No - stra fu - it pur - ga - ti - o. A -

60

ve prae - cla - - - ra om - ni - bus An -

64

ge - li - cis vir - tu - ti - bus, Cu - jus fu -

68

it as - sump - ti - o No - stra glo - ri - fi -

72

- - ca - ti - o. O Ma - ter De - i,

76

Ma - men - ta - - -

AVE MARIA

Josquin des Prés

3

A - ve Ma - ri - a, Gra -

8

ti - a ple - na, Do - mi - nus te -

13

cum, Vir - go se - re - - - na.

17

A - ve cu - jus con - cep - ti - o, So - lem - ni

22

ple - na gau - di - o, Coe - le - sti - a, ter - re - stri -

25

a, No - va re - plet - lae - ti - - - ti - a.

29

No - stra fu - it so - lem - - - ni -

34

tas, Ut lu - ci - fer lux o - ri -

38

ens, Ve - rum so - lem prae - ve - ni - ens.

42

Si - ne vi - ro foe - cun - - - di - tas, No -

46

stra fu - it sal - va - - - ti - o. A - ve ve -

50

ra vir - gi - ni - tas, Im - ma - cu - la - ta ca - sti -

53

tas, Cu - jus pu - ri - fi - ca - ti - o No - stra fu -

56

it pur - ga - ti - o. A - ve prae - cla - ra

61

om - - - ni - bus An - ge - li - cis vir -

65

tu - - - ti - bus, Cu - jus fu - it

68

as - - - sump - ti - o No - stra glo -

72

- ri - fi - ca - ti - o. O Ma - ter De - i,

76

Me - men - to me - - - i. A - - - men.

Fantasia No.2

Musical score for Fantasia No. 2, measures 1-5. The score is written for six staves, including two treble clefs and two bass clefs. The key signature is one flat (B-flat) and the time signature is 4/2. The music features a mix of whole, half, and quarter notes, with some melodic lines in the upper staves and harmonic support in the lower staves. A measure number '5' is placed above the fifth measure.

Musical score for Fantasia No. 2, measures 6-10. The score continues from the previous system. It features more complex rhythmic patterns, including eighth and sixteenth notes, and some rests. Measure numbers '6', '10', and '15' are indicated above the staves. The music maintains the B-flat key signature and 4/2 time signature.

Musical score for Fantasia No. 2, measures 11-15. The score continues with further development of the musical themes. It includes various rhythmic figures and melodic lines across the six staves. Measure numbers '15' and '20' are indicated above the staves. The key signature and time signature remain consistent with the previous sections.

20

This system contains measures 15 through 20. It features a grand staff with two treble clefs and two bass clefs. The music is in a key with one flat (B-flat) and a 4/4 time signature. The notation includes various rhythmic values such as eighth, sixteenth, and quarter notes, as well as rests and ties. Measure 20 is the final measure of this system.

6 2

This system contains measures 21 through 26. It features a grand staff with two treble clefs and two bass clefs. The music is in a key with one flat (B-flat) and a 4/4 time signature. The notation includes various rhythmic values such as eighth, sixteenth, and quarter notes, as well as rests and ties. Measure 26 is the final measure of this system.

25

This system contains measures 27 through 32. It features a grand staff with two treble clefs and two bass clefs. The music is in a key with one flat (B-flat) and a 4/4 time signature. The notation includes various rhythmic values such as eighth, sixteenth, and quarter notes, as well as rests and ties. Measure 32 is the final measure of this system.

30

Musical score for measures 30-34. The score is written for six staves: two treble clefs (top two), two alto clefs (middle two), and two bass clefs (bottom two). The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and rests. Measure 30 starts with a rest in the first staff, followed by a series of notes. Measure 31 has a rest in the first staff and notes in the others. Measure 32 has notes in all staves. Measure 33 has notes in all staves. Measure 34 has notes in all staves.

35

Musical score for measures 35-39. The score is written for six staves: two treble clefs (top two), two alto clefs (middle two), and two bass clefs (bottom two). The key signature has one flat (B-flat). Measure 35 has rests in the top two staves and notes in the bottom four. Measure 36 has rests in the top two staves and notes in the bottom four. Measure 37 has notes in all staves. Measure 38 has notes in all staves. Measure 39 has notes in all staves.

40

Musical score for measures 40-44. The score is written for six staves: two treble clefs (top two), two alto clefs (middle two), and two bass clefs (bottom two). The key signature has one flat (B-flat). Measure 40 has notes in all staves. Measure 41 has notes in all staves. Measure 42 has notes in all staves. Measure 43 has notes in all staves. Measure 44 has notes in all staves.

45

50

55

Fantasia No.2

Musical score for Treble I, Fantasia No. 2, measures 1-55. The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 4/2. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers are indicated above the staff: 2, 5, 6, 10, 15, 20, 25, 30, 35, 40, 45, 50, and 55. A 6/2 time signature change is indicated at measure 6 and measure 55. The piece concludes with a double bar line at measure 55.

Fantasia No.2

Musical score for Treble II, Fantasia No. 2. The score consists of 11 staves of music, each containing a line of musical notation. The notation includes notes, rests, and various musical symbols such as slurs, ties, and fingering numbers (1, 2, 5, 6). Measure numbers are indicated at the beginning of several staves: 2, 10, 15, 20, 25, 30, 35, 40, 45, 50, and 55. The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, as well as rests and ties. The score concludes with a double bar line at the end of the 11th staff.

Fantasia No.2

Musical score for Tenor I, Fantasia No. 2, measures 1-55. The score is written in bass clef with a key signature of one flat (Bb) and a time signature of 4/2. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 1, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, and 55 are indicated above the staff. Fingerings (1, 2, 6) and breath marks (6/2) are also present.

Fantasia No.2

5

6/2 1 10

15

20

6/2 25

1 30

35

40

45

50

6/2 55

Detailed description: This is a musical score for Tenor II, titled 'Fantasia No. 2'. The score is written in bass clef with a key signature of one flat (Bb) and a time signature of 4/2. The music is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, and 55 indicated above the staff. The score features a variety of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, as well as rests and ties. There are several dynamic markings, including a '6/2' marking which likely indicates a change in dynamics or a specific performance instruction. The piece concludes with a fermata over the final measure (55).

Fantasia No.2

Musical score for Bass I, Fantasia No. 2. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 4/2. The piece consists of 55 measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, and 55 marked. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. Fingerings (1, 2, 3, 4, 5) and articulation marks (accents, slurs) are indicated throughout the score. The piece concludes with a double bar line at measure 55.

Fantasia No.2

Musical score for Bass II, Fantasia No. 2, measures 1-55. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 4/2. The piece features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, and 55 are indicated. Fingerings are shown with numbers 1-5. A 6/2 time signature change is noted at measure 12 and measure 52. The score concludes with a double bar line at measure 55.

2. Vom Himmel hoch, da komm ich her

Melodie: Martin Luther (?), 1539
 (bei Valentin Schumann aufgezeichnet, Leipzig, 1539)

Vom Him - mel hoch, da komm ich her, ich bring euch gu - te

Vom Him - mel hoch, da komm ich her, ich bring euch gu - te

Vom Him - mel hoch, da komm ich her, ich bring euch gu - te

Vom Him - mel hoch, da komm ich her, ich bring euch gu - te

neu - e Mär, der gu - ten Mär bring ich so viel, da - von ich sing'n und sa - gen will.

neu - e Mär, der gu - ten Mär bring ich so viel, da - von ich sing'n und sa - gen will.

neu - e Mär, der gu - ten Mär bring ich so viel, da - von ich sing'n und sa - gen will.

neu - e Mär, der gu - ten Mär bring ich so viel, da - von ich sing'n und sa - gen will.

Satz: Aus dem Weihnachts-Oratorium