

No 21. Die Himmel rühmen des Ewigen Ehre

Majestätisch

L. v. Beethoven

First system of musical notation for 'Die Himmel rühmen des Ewigen Ehre'. The score is in 3/4 time, key of B-flat major (two flats). It features a piano introduction with a grand staff (treble and bass clefs). The music is marked with dynamics: *f* (forte) in the first measure, *sf* (sforzando) in the second, *p* (piano) in the third, *f* (forte) in the fourth, and *sf* (sforzando) in the fifth. The melody is in the right hand, and the bass line is in the left hand.

Second system of musical notation for 'Die Himmel rühmen des Ewigen Ehre'. This system includes vocal entries for the soprano, alto, and tenor parts. The piano accompaniment continues with a *p* (piano) dynamic. The vocal lines enter with the lyrics 'cre - - scen - do' and are marked with a *f* (forte) dynamic. The piano accompaniment also features a *f* (forte) dynamic.

Third system of musical notation for 'Die Himmel rühmen des Ewigen Ehre'. The piano accompaniment continues with a *pp* (pianissimo) dynamic. The vocal lines continue with the lyrics 'cre - - scen - do' and are marked with a *mf* (mezzo-forte) dynamic. The piano accompaniment also features a *pp* (pianissimo) dynamic.

Fourth system of musical notation for 'Die Himmel rühmen des Ewigen Ehre'. The piano accompaniment continues with a *cresc.* (crescendo) dynamic. The vocal lines continue with the lyrics 'cre - - scen - do' and are marked with a *cresc.* (crescendo) dynamic. The piano accompaniment also features a *cresc.* (crescendo) dynamic.



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Nº 25. Engel -Terzett

aus dem Oratorium: „Elias“

Mässig

Mendelssohn - Bartholdy.

Piano introduction for 'Engel -Terzett'. The score is in 2/4 time, key of B-flat major (two flats). It features three staves: Treble, Middle, and Bass. The music is marked with a piano (*p*) dynamic. The melody is primarily in the Treble staff, with accompaniment in the Middle and Bass staves.

Tenor Solo section. The score is in 2/4 time, key of B-flat major. It features three staves: Treble, Middle, and Bass. The Tenor part is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment is also marked with *mf*. The section is marked with a repeat sign and a first ending 'A'.

Piano section. The score is in 2/4 time, key of B-flat major. It features three staves: Treble, Middle, and Bass. The music is marked with a piano (*p*) dynamic. The section is marked with a repeat sign and a first ending 'B' with the instruction 'leicht nicht schler' (lightly, do not slur).

Piano section. The score is in 2/4 time, key of B-flat major. It features three staves: Treble, Middle, and Bass. The music is marked with a piano (*p*) dynamic. The section is marked with a repeat sign and a first ending 'A'.



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Nº 27. Selig sind die Toten

aus dem Orat.: „Die letzten Dinge“

Feierlich langsam

L. Spohr

Violin I

Violin II

Cello/Double Bass

Allegretto

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

L. Spohr

Solo

mf

mf

The musical score is for a solo section in 3/4 time, featuring three staves. The key signature has two flats (B-flat and E-flat). The first staff begins with a piano (*p*) dynamic and includes a fermata over the final measure. The second and third staves begin with a mezzo-forte (*mf*) dynamic. The notation includes various note values, rests, and phrasing slurs.

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line at the top and two piano accompaniment staves below. The key signature is B-flat major (two flats) and the time signature is 2/4. The vocal line consists of a single melody line. The piano accompaniment consists of two staves, with the left hand playing a simple harmonic pattern and the right hand playing a more complex pattern. The score is divided into two measures by a double bar line. The first measure contains the vocal melody and the piano accompaniment. The second measure contains the vocal melody and the piano accompaniment. The vocal melody is written in a soprano clef, and the piano accompaniment is written in bass clefs. The notes are written in a standard musical notation style.



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