

*M*ISSA  
DE *A*LLELUIA

Torino, Biblioteca nazionale universitaria, Ms. Ris. mus. I. 27

Épitome musical numérique

© 2008, PROGRAMME RICERCAR, tous droits réservés

CENTRE D'ÉTUDES SUPÉRIEURES DE LA RENAISSANCE

# Missa de Alleluya (4 vv)

Torino, Biblioteca nazionale, Ms. Ris. mus. I.27

ff. 36<sup>v</sup>-44

RISM I-Tn I.27 n° 23

Édition : Francesco Rocco Rossi

Éditeur responsable : Agostino Magro

## Apparatus

sp = *superius*  
ct = *contratenor*  
t = *tenor*  
b = *bassus*  
# = dièse  
b = bémol

L = longue  
B = brève  
S = semi-brève  
M = minime  
SM = semi-minime  
F = *fusa*

col. = *color*  
lig. = ligature (ex. B B lig. = ligature de deux brèves)  
mes. = mesure  
-p = pointé (ex. B-p = brève pointée)  
-po = point d'orgue (ex. B-po = brève avec point d'orgue)  
-sil = silence (*pausa*) (ex. B-sil = silence de brève)

$ut_3 = c$

L'exposant à droite du numéro de mesure indique la position d'un signe (note ou silence) à l'intérieur de la mesure.

Ex. :  $r^2$  fait référence au deuxième signe (note ou silence) de la mesure 1 ;  $r^2-2^3$  fait référence à un passage musical qui va du deuxième signe (note ou silence) de la mesure 1 au troisième signe (note ou silence) de la mesure 2.

## Concordances

pas de concordances (témoin unique)

# Musique

## Gloria

*superius*: 27-28 S S-po dans la source, restitué par B B-po; 108 S-po dans la source, restitué par B-po

*altus*: 44 S dans la source, restitué par B

*tenor*: 108 S-po dans la source, restitué par B-po

*bassus*: 28 S-po dans la source, restitué par B-po

## Credo

*altus*: 34<sup>3-4</sup> SM SM dans la source, restitué par M M; 48 S-po dans la source, restitué par B-po; 118<sup>4</sup> S-po dans la source, restitué par B-po

*tenor*: 48-49<sup>1</sup> S-po B-po dans la source, restitué par B-po S-po

*bassus*: 49<sup>1</sup> B-po dans la source, restitué par S-po; 68<sup>3</sup> Sfa<sub>2</sub> dans la source, restitué par Sut<sub>2</sub>; 118<sup>5</sup> B-po dans la source, restitué par S-po

## Sanctus

*altus*: 8<sup>2</sup> manque valeur de S, restitué par Ssol<sub>2</sub>; 10<sup>2-3</sup> SM SM dans la source, restitué par M M; 50<sup>1</sup> S dans la source, restitué par B; 51<sup>2-3</sup> Sre<sub>3</sub> Mfa<sub>3</sub> ajoutés par l'éditeur

## Agnus Dei

*superius*: 54<sup>4-7</sup> passage fautif peut être au *sp*, manque valeur de S, restitué par SMut<sub>4</sub> SMsi<sub>3</sub> SMLa<sub>3</sub> SMsol<sub>3</sub>

*altus*: 6<sup>2-3</sup> manque valeur de S, restitué par Mfa<sub>3</sub> Mut<sub>3</sub>; 17<sup>1</sup> manque valeur de S, restitué par Sre<sub>3</sub>; 22<sup>6</sup> Sut<sub>3</sub> dans la source, restitué par Sre<sub>3</sub>; 42<sup>2</sup> S dans la source, restitué par S-p; 44<sup>1</sup> M dans la source, restitué par S

# Texte

## Kyrie

*altus*: 19 on lit « *Criste* » au lieu de « *Christe* »

## Gloria

*superius*: 33-36 dans la source on lit « *Deus Pater omnipotens tens* » ; 40 « *Filli* » dans la source au lieu de « *Fili* »

## Remarques générales

Cette messe est probablement basée sur un ou plusieurs *Alleluja*. Les différentes énonciations mélodiques à la voix de *tenor*, bien qu'assez variées, semblent faire référence à des sources musicales communes. En général, les principes d'écriture de cette messe sont assez modestes. Le *Credo* était destiné à un traitement en *alternatim* avec le plain-chant. Il commence par le « *Et in unum Dominum* », et les portions manquantes du texte liturgique sont signalées dans une glose aux marges du texte musical. Les sections destinées au plain-chant sont les suivantes :

« *Credo in unum Deum, Patrem omnipotentem [...] et invisibilium* »

« *Et ex Patre natum ante omnia secula* »

« *Genitum non factum, [...] facta sunt* »

« *Crucifixus [...] sepultus est* »

« *Et ascendit [...] dexteram Patris* »

« *Et in Spiritum Sanctum [...] procedit* »

« *Et una sanctam [...] Ecclesiam* »

« *Et expecto [...] mortuorum* »

Il est possible que l'*alternatim* ait été aussi prévu pour le *Sanctus* et l'*Agnus Dei*. Dans le premier, il manque en effet le *Benedictus* et l'*Osanna* ; pour le deuxième, la source atteste seulement deux *Agnus Dei* avec le texte incomplet.

En ce qui concerne la disposition du texte liturgique, on remarque des problèmes dans le *Gloria* et dans le *Credo* (voir l'apparat). Il est possible que le *Credo* attesté dans le manuscrit n'ait pas été copié dans son intégralité comme montre l'omission du *Crucifixus*. La tripartition du *Credo* révèle en effet une distribution inhabituelle (pour cette période) du texte : *Patrem/Et in Spiritum/Et vitam venturi*. Ceci pourrait suggérer une anomalie dans la transmission du texte musical.

## Attributions

---

## Bibliographie

FACSIMILE DANS :

Turin, *Biblioteca Nazionale Universitaria, MS Ris. Mus. I.27 (olim qm III.59)*, introduction F. A. D'Accone, Garland, 1986 (*Renaissance Music in Facsimile*, 18)

# Kyrie

S[uperius] Ky - ri - e e - le -

Altus Ky - ri - e

[Tenor] Ky - ri - e e - le -

[Bassus] Ky - ri - e

4

- y - son, Ky - ri - e e -

- e e - le - y - son, Ky - ri - e

- y son, Ky - ri - e e -

e - le - y - son, Ky - ri - e e -

10

- le - y - son, Ky - ri - e e - - - -

- le - y - son, Ky - ri - e e - le - -

- le - y - son, Ky ri - - - - e

15

- le - - - - - y - son.

- le - - - - - y - - son.

- - - - - y - son.

e - - - le - - - - - y - - son.

19

Chri - - ste e - le - - - y - son,

Chri - ste e - le - - y - son,

Chri - - ste e - le - - y - son,

Chri - ste e - le - - - y - son,

23

Chri - ste e - - le - y - son, Chri - - - - -

Chri - ste e - le - y - son, Chri - - - - -

Chri - ste e - le - y - son, Chri - - - - -

Chri - ste e - le - y - son, Chri - - - - -



42

-son, Ky - ri - e

-y - son, Ky - ri - e e - le - y -

-son, Ky - ri - e e - le -

-son, Ky - ri - e

47

e - le - y - son, Ky - ri - e

- son, Ky - ri - e e - le -

- y - son, Ky - ri - e e - le -

e - le - y - son, Ky - ri - e e -

52

e - le - y - son. #

- y - son.

- y - son.

-le - y - son.



## Gloria

S[uperius] Et in ter - ra pax ho - mi - ni - bus

A[ltus] Et in ter - ra pax ho - mi - ni - bus

T[enor] Et in ter - ra pax ho - mi - ni - bus

B[assus] Et in ter - ra pax ho - mi - ni - bus

5

S[uperius] bo - ne vo - lun - ta - tis. Lau - da - mus te. Be - ne - di -

A[ltus] bo - ne vo - lun - ta - tis. Lau - da - mus te. Be - ne - di -

T[enor] bo - ne vo - lun - ta - tis. Lau - da - mus te. Be - ne - di -

B[assus] bo - ne vo - lun - ta - tis. Lau - da - mus te. Be - ne -

11

-ci - mus te. A - do - ra - mus te. Glo - ri - - fi -

-ci - mus te. A - do - ra - mus te. [Glo - ri - fi -

-ci - mus te. A - do - ra - mus te. Glo - - ri - - fi -

-di - ci - mus te. A - do - ra - mus te. Glo - ri - - fi -

17

-ca - mus te. Gra - ti - as a - gi - mus ti - bi

-ca - mus te.] Gra - - ti - as a - gi - mus ti - bi

-ca - mus te. Gra - ti - as a - gi - mus ti - bi

-ca - mus te. Gra - ti - as a - gi - mus ti - bi

23

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 tu - - am.

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

29

Do - mi - ne De - us, Rex ce - le - stis, De - us Pa -  
 Do - mi - ne De - us, Rex ce - le - stis, De - us Pa -  
 Do - mi - ne De - us, Rex ce - le - stis, De - us Pa -  
 Do - mi - ne De - us, Rex ce - le - stis, De - us

34

- ter om - ni - po - tens. Do - mi - ne  
 - ter om - ni - po - tens. Do - - - - - mi - ne  
 - ter om - ni - po - tens. Do - mi - ne Fi - li u - ni -  
 Pa - ter om - ni - po - tens. Do - mi - ne Fi - li u - ni - ge -

40

Fi - li u - ni - ge - ni - te Jhe - su Chri - ste. Do - mi -  
 Fi - li u - ni - ge - ni - te Jhe - su Chri - ste. Do - mi -  
 ge - ni - te Jhe - - su Chri - - ste. Do - mi -  
 - ni - te Jhe - - su Chri - - ste. Do - mi -

46

- ne De - us, A - - gnus De i, Fi - li - us Pa -

- ne De - us, A - gnus De - i, Fi - li - us Pa - tris.

- ne De - us A - gnus De - i, Fi - li - us Pa -

- ne De - us, A - - - gnus De - i, Fi - li - us Pa -

52

- tris. Qui tol - lis pec - ca - ta mun - di,

Qui tol - - - lis pec - ca - ta mun - di,

- tris. Qui tol - - - lis pec - ca - ta mun - di,

- tris. Qui tol - - - lis pec - ca - ta mun - di,

58

mi - se - re - re no - - - bis.

mi - - se - re - re no - - - bis.

mi - se - re - re no - - - bis.

mi - - se - re - re no - - - bis.

63

Qui tol - lis pec - ca - ta mun - di, su -

Qui tol - lis pec - ca - ta mun - di, su -

Qui tol - lis pec - ca - ta mun - di, su -

Qui tol - lis pec - ca - ta mun - di, su -

67

- sci - pe de - pre - ca - ti - o - nem no - - - - - stram.

-sci - pe de - pre - ca - ti - o - nem no - stram. Qui se - des ad dex -

-sci - pe de - pre - ca - ti - o - nem no - - - - - stram.

-sci - pe de - pre - ca - ti - o - nem no - - - - - stram.

73

Qui se - des ad dex - te - ram Pa - tris, mi - se - re -

- te - ram Pa - tris, mi - - se - re - re no - - - bis.

Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re

Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re

79

-re no - bis. Quo - ni - am tu  
 Quo - ni - am tu so - lus san - ctus. Tu  
 no - - bis. Quo - - ni - - am tu  
 no - bis. Quo - ni - am tu

85

so - lus san - ctus. Tu so - lus Do - mi - nus. Tu so -  
 so - lus Do - mi - nus. Tu so - - - lus  
 so - lus san - ctus. Tu so - lus Do - mi - nus. Tu so - - - lus  
 so - lus san - ctus. Tu so - lus Do - mi - nus. Tu so -

91

- lus Al - tis - si - mus, Jhe - su Chri - ste. Cum San - -  
 Al - tis - si - mus, Jhe - su Chri - ste. Cum San - - cto  
 Al - tis - si - mus, Jhe - su Chri - ste. Cum San - -  
 - lus Al - tis - si - mus, Jhe - su Chri - ste. Cum San - - -

97

-cto Spi - ri - tu in glo - ri - a De - i  
Spi - - - - ri - tu in glo - ri - a De - i  
-cto Spi - ri - tu in glo - ri - a De - - - i  
-cto Spi - ri - tu in glo - - - ri - - - a De - i

103

Pa - - - tris. A - - - - - men.  
Pa - - - tris. A - - - - - men.  
Pa - - - tris. A - - - - - men.  
Pa - - - tris. A - - - - - men.

## Credo

Credo in unum Deum Patrem omnipotentem, factorem caeli et terrae, visibilium omnium,  
et invisibilium.

S[uperius] Et in u - num Do - mi - num

A[ltus] Et in u - num Do - mi - num Jhe -

T[enor] Et in u - num Do - mi - num

B[assus] Et in u - num Do - mi - num

Jhe - - - - - sum Chri - stum,

- - - - - sum Chri - stum, Fi - - - - - li - um De - i u -

Jhe - - - - - sum Chri - stum, Fi - - - - - li - um

Jhe - - - - - sum Chri - stum, Fi - li - um De -

Fi - - - - - li - um De - i u - ni - ge - ni - tum.

- - - - - ni - ge - ni - tum.

De - i u - - - - - ni - ge - ni - - - - - tum.

- i u - - - - - ni - ge - ni - - - - - tum.



16

De - um de De - o, lu - men de lu -  
De - um de De - o, lu - - - - -  
De - um de De - o, lu - - - - men de lu -  
De - um de De - o, lu - - - - men de lu -

20

- - mi - ne, De - um ve - - rum de De -  
- - men de lu - mi - ne, De - um ve - rum de  
- - mi - - - - ne, De - um ve - - rum de  
- - mi - - - - ne, De - um ve - - rum de De -

25

-o ve - ro.  
De - o ve - ro.  
De - o ve - ro.  
-o ve - - ro.

Genitum, non factum, consubstantialem Patri : per quem omnia facta sunt.

27

Qui pro - pter nos ho - mi - nes, et pro - pter

Qui pro - pter nos ho - mi - nes, et pro - pter

Qui pro - pter nos ho - mi - nes, et pro - pter

Qui pro - pter nos ho - mi - nes, et pro - pter

31

no - stram sa - lu - tem de - scen - dit de ce - lis.

no - stram sa - lu - tem de - scen - dit de ce - lis.

no - stram sa - lu - tem de - scen - dit de ce - lis.

no - stram sa - lu - tem de - scen - dit de ce - lis.

36

Et in - car - na - - - tus est

Et in - car - na - - - tus est de

Et in - car - na - - - tus est de

Et in - car - na - - - tus est de

40

de Spi - ri - tu San - - - - - cto ex Ma - ri - a  
 Spi - ri - tu San - - - - - cto ex Ma - ri - a  
 Spi - ri - tu San - - - - - cto ex Ma - ri - a  
 Spi - ri - tu San - - - - - cto ex Ma - ri - a

45

-ri - a Vir - - - - - gi - - - - - ne: Et ho -  
 Vir - - - - - gi - - - - - ne: Et ho -  
 - a Vir - - - - - gi - - - - - ne: Et ho -  
 - a Vir - - - - - gi - - - - - ne: Et ho -

50

-mo fa - - - - - ctus est.  
 -mo fa - - - - - ctus est.  
 -mo fa - - - - - ctus est.  
 -mo fa - - - - - ctus est.

Crucifixus etiam pro nobis : sub Pontio Pilato passus, et sepultus est.

54

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

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

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

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

59

- cun - dum Scri - - - ptu - ras.

- cun - dum Scri - ptu - - - ras.

- cun - dum Scri - - - ptu - ras.

- cun - dum Scri - - - ptu - ras.

Et ascendit in caelum : sedet ad dexteram Patris.

63

Et i - te - rum ven - tu - rus est cum glo - ri -

Et i - te - rum ven - tu - rus est cum

Et i - te - rum ven - tu - rus est cum glo - ri -

Et i - te - rum ven - tu - rus est cum glo - ri -

67

- a, iu - di - ca - - re vi - - vos

glo - ri - a, iu - di - ca - re vi - - vos et

- a, iu - di - ca - - re vi - vos et mor -

- a, iu - di - ca - - re vi - vos et

72

et mor - tu - - os : cu - ius re - gni non

mor - - tu - os : cu - jus re - - gni

- - tu - os : cu - ius re - - gni non

mor - - tu - os : cu - ius re - - gni non

77

e - rit fi - - nis.

non e - rit fi - nis.

e - rit fi - - nis.

e - rit fi - - nis.

Et in Spiritum Sanctum, Dominum, et vivificantem: qui ex Patre Filioque procedit.

80

Qui cum Pa - tre et Fi - li - o  
 Qui cum Pa - tre et Fi - li - o  
 Qui cum Pa - tre et Fi - li - o  
 Qui cum Pa - - tre et Fi - li - o

84

si - mul a - do - - ra - - tur,  
 si - mul a - do - ra - tur, et  
 si - mul a - do - - ra - - tur, et  
 si - mul a - do - ra - - - - tur, et

89

et con - glo - ri - fi - ca - tur : qui  
 con - glo - ri - fi - ca - tur : qui lo - cu - tus  
 con - glo - ri - fi - ca - - tur : qui lo - cu -  
 con - glo - ri - fi - ca - tur : qui lo - cu -

94

lo - - cu - tus est per Pro - phe - - tas.  
 est per Pro - phe - tas.  
 - tus est per Pro - phe - tas.  
 ( ) - - - tus est per Pro - phe - tas.

Et unam sanctam catholicam et apostolicam Ecclesiam.

98

Con - fi - te - or u - num ba - pti - sma  
 Con - fi - te - or u - num ba - pti - sma  
 Con - fi - te - or u - num ba - pti - sma  
 Con - fi - te - or u - num ba - pti - sma

102

in re - mis - si - o - nem pec - ca - to - rum.  
 in re - mis - si - o - nem pec - ca - to - rum.  
 in re - mis - si - o - nem pec - ca - to - rum.  
 in re - mis - si - o - nem pec - ca - to - rum.

Et expecto resurrectionem mortuorum.

107

Et vi - - - tam ven - -

Et vi - - - - tam ven - -

Et vi - - - - - tam ven - -

Et vi - - - - tam ven - -

111

ven - - - - tu - ri se - - - - cu -

-tu - ri se - - - - - cu -

-tu - ri se - - - - - cu -

-tu - - - ri se - - - - - cu -

116

-li. A - - - - men.

-li. A - - - - men.

-li. A - - - - men.

-li. A - - - - men.



## Sanctus

Musical score for Sanctus, measures 1-5. The score is written for four voices: S[uperius], A[ltus], T[enor], and B[assus]. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics "Sanctus" are written below the vocal staves. The Soprano part begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The Alto part begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The Tenor part begins with a whole note G3, followed by a half note A3, and then a quarter note B3. The Bass part begins with a whole note G2, followed by a half note A2, and then a quarter note B2. The word "Sanctus" is written below the vocal staves.

Musical score for Sanctus, measures 6-9. The score is written for four voices: S[uperius], A[ltus], T[enor], and B[assus]. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics "Sanctus" are written below the vocal staves. The Soprano part begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The Alto part begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The Tenor part begins with a whole note G3, followed by a half note A3, and then a quarter note B3. The Bass part begins with a whole note G2, followed by a half note A2, and then a quarter note B2. The word "Sanctus" is written below the vocal staves.

11

Musical score for measures 11-16. The score is written for four staves: Treble clef (top), Treble clef (second), Treble clef (third), and Bass clef (bottom). The key signature has one flat (B-flat). Measure 11 starts with a treble clef and a common time signature. Measure 12 has a sharp sign above the staff. Measure 13 has a fermata over the final note. Measure 14 has a sharp sign above the staff. Measure 15 has a sharp sign above the staff. Measure 16 has a fermata over the final note.

17

Musical score for measures 17-22. The score is written for four staves: Treble clef (top), Treble clef (second), Treble clef (third), and Bass clef (bottom). The key signature has one flat (B-flat). Measure 17 starts with a treble clef and a common time signature. Measure 18 has a sharp sign above the staff. Measure 19 has a sharp sign above the staff. Measure 20 has a sharp sign above the staff. Measure 21 has a sharp sign above the staff. Measure 22 has a sharp sign above the staff.

23

Musical score for measures 23-28. The score is written for four staves: Treble clef (top), Treble clef (second), Treble clef (third), and Bass clef (bottom). The key signature has one flat (B-flat). Measure 23 starts with a treble clef and a common time signature. Measure 24 has a flat sign above the staff. Measure 25 has a flat sign above the staff. Measure 26 has a flat sign above the staff. Measure 27 has a flat sign above the staff. Measure 28 has a flat sign above the staff.

28

Pleni

Pleni

Pleni

Pleni

33

38

44

Musical score for measures 44-49. The score is written in 4/4 time and features four staves: two treble clefs and two bass clefs. The key signature has one flat. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

50

Musical score for measures 50-54. The score is written in 4/4 time and features four staves: two treble clefs and two bass clefs. The key signature has one flat. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. A double bar line is present at the end of measure 54.

## Agnus Dei

Musical score for the first system of "Agnus Dei". The score is written for four voices: S[uperius], A[ltus], T[enor], and B[assus]. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics "Agnus" are written below each vocal line. The S[uperius] part begins with a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. The A[ltus] part begins with a whole note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. The T[enor] part begins with a whole rest, followed by a half note G3, and a whole note F3. The B[assus] part begins with a whole note G2, followed by quarter notes F2, E2, D2, C2, B1, A1, G1.

Musical score for the second system of "Agnus Dei". The score continues for the four voices: S[uperius], A[ltus], T[enor], and B[assus]. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics "Agnus" are written below each vocal line. The S[uperius] part begins with a whole note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a whole note G4 with a sharp sign (#). The A[ltus] part begins with a whole note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3, and a whole note G3 with a flat sign (b). The T[enor] part begins with a whole rest, followed by a half note G3, and a whole note F3. The B[assus] part begins with a whole note G2, followed by quarter notes F2, E2, D2, C2, B1, A1, G1, and a whole note G1 with a flat sign (b).

26

11

Musical score for measures 11-15. The system consists of four staves: Treble 1, Treble 2 (marked with an 8), Treble 3 (marked with an 8), and Bass. The key signature is one flat (B-flat). Measure 11 starts with a whole rest in the first staff. The melody in the first staff continues with quarter and eighth notes. The bass line features a B-flat in the first measure and another B-flat in the third measure.

16

Musical score for measures 16-19. The system consists of four staves: Treble 1, Treble 2 (marked with an 8), Treble 3 (marked with an 8), and Bass. The key signature is one flat (B-flat). Measure 16 has a sharp sign (#) above the second staff. The melody in the first staff includes a sharp sign (#) above the fourth measure. The bass line continues with a steady rhythmic pattern.

20

Musical score for measures 20-23. The system consists of four staves: Treble 1, Treble 2 (marked with an 8), Treble 3 (marked with an 8), and Bass. The key signature is one flat (B-flat). Measure 20 has a sharp sign (#) above the second staff. The melody in the first staff includes a sharp sign (#) above the fourth measure. The bass line continues with a steady rhythmic pattern.

24

Agnus

Agnus

Agnus

28

Agnus

33

#

28

38

Musical score for measures 38-42. The score consists of four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). Measure 38 starts with a whole rest in the first treble staff and a half note G2 in the bass staff. Measure 39 features a half note G2 in the first treble staff and a half note G2 in the bass staff. Measure 40 has a half note G2 in the first treble staff and a half note G2 in the bass staff. Measure 41 shows a half note G2 in the first treble staff and a half note G2 in the bass staff. Measure 42 concludes with a half note G2 in the first treble staff and a half note G2 in the bass staff.

43

Musical score for measures 43-47. The score consists of four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). Measure 43 begins with a half note G2 in the first treble staff and a half note G2 in the bass staff. Measure 44 continues with a half note G2 in the first treble staff and a half note G2 in the bass staff. Measure 45 features a half note G2 in the first treble staff and a half note G2 in the bass staff. Measure 46 shows a half note G2 in the first treble staff and a half note G2 in the bass staff. Measure 47 ends with a half note G2 in the first treble staff and a half note G2 in the bass staff.

48

Musical score for measures 48-52. The score consists of four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). Measure 48 starts with a half note G2 in the first treble staff and a half note G2 in the bass staff. Measure 49 continues with a half note G2 in the first treble staff and a half note G2 in the bass staff. Measure 50 features a half note G2 in the first treble staff and a half note G2 in the bass staff. Measure 51 shows a half note G2 in the first treble staff and a half note G2 in the bass staff. Measure 52 concludes with a half note G2 in the first treble staff and a half note G2 in the bass staff.



53

A musical score consisting of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and quarter notes, ending with a whole note chord marked with a sharp sign. The second and third staves are also in treble clef with a key signature of one flat, containing whole notes and chords. The bottom staff is in bass clef with a key signature of one flat, containing whole notes and chords. The score is enclosed in a double bar line on the right.