

In principio

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$\text{♩} = 40$

Soprani

Alti

Tenori

Bassi

Organo

Violoncello

mf \leftarrow *f* \leftarrow *mf*

6

Four empty musical staves, each consisting of five horizontal lines, arranged vertically. They are currently blank, with no notes or markings.

Musical score for piano and violin. The piano part is written on two staves (treble and bass clefs) and includes a triplet of eighth notes in the right hand. The violin part is written on two staves (treble and bass clefs) and includes a triplet of eighth notes in the right hand. The score features dynamic markings: *mf* (mezzo-forte), *f* (forte), and *du* (diminuendo). The piano part has a *mf* marking at the beginning and end of the section. The violin part has a *f* marking at the beginning and end of the section. The score is connected by a brace on the left side.

11

In prin - ci - pi - o Ver - bum, et

mf

et - - - -

mf

rit.

ten.

a tempo

mf sempre

rit.

a tempo

Ver - bum.

rat

e -

us

et
mf

De -

e -

rat

a -

Ver - bum.

rat

e -

us

et

De -

e -

rat

a -

Ver - bum.

rat

e -

us

et

De -

e -

rat

a -

Ver - bum.

rat

e -

us

et

De -

e -

rat

a -

Ver - bum.

rat

e -

us

et

De -

e -

rat

a -

Ver - bum.

rat

e -

us

et

De -

e -

rat

a -

Hoc *mf*
e - rat in prin - ci - pi - o a - pud De - um. Om - ni - a per ip - sum fac - ta

Hoc
e - rat in prin - ci - pi - o a - pud De - um. Om - ni - a per ip - sum fac - ta

Hoc
e - rat in prin - ci - pi - o a - pud De - um. Om - ni - a per ip - sum fac - ta

Hoc
e - rat in prin - ci - pi - o a - pud De - um. Om - ni - a per ip - sum fac - ta

Hoc
e - rat in prin - ci - pi - o a - pud De - um. Om - ni - a per ip - sum fac - ta

mf

Musical score for piano, measures 34-41. The score is written for two staves (treble and bass clef) and includes dynamic markings such as *mf*, *f*, and *pp*. The notation features various note values, rests, and phrasing slurs. Measure 34 begins with a treble clef and a half note G4. Measure 35 has a treble clef and a half note G4. Measure 36 has a treble clef and a half note G4. Measure 37 has a bass clef and a half note G2. Measure 38 has a treble clef and a half note G4. Measure 39 has a bass clef and a half note G2. Measure 40 has a treble clef and a half note G4. Measure 41 has a bass clef and a half note G2. The score includes dynamic markings such as *mf*, *f*, and *pp*. The notation features various note values, rests, and phrasing slurs.

Four empty musical staves, each with a treble clef and a common time signature (C). The staves are blank, with no notes or markings.

Musical notation for two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music consists of several measures with notes and rests. A large slur covers the first two measures of the upper staff. A *rit.* (ritardando) marking is placed above the first measure of the lower staff. The notes are: Treble: D4, E4, F#4, G4, A4, B4, C5; Bass: G2, F#2, E2, D2, C2, B1, A1.

Musical notation for two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music consists of several measures with notes and rests. A large slur covers the first two measures of the upper staff. The notes are: Treble: D4, E4, F#4, G4, A4, B4, C5; Bass: G2, F#2, E2, D2, C2, B1, A1. Dynamics markings include *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano).

solo
 No - li er - go con - ten - de - re, no - li li - gi - ta - re, e - xi - gen - do a me qua - lem de - um co - lo. Non - e - nim i - do - lum est, et di - gi - tum ex - ten - do, et di - co ti - bi:
mf quasi parlando mp

a tempo
 manual II
p

mf sempre
mf *f* *mf* *mp*

Ec - ce de - um, quem - co - lo; aut a - li - quod si - des - est, aut a - li - qua stel - la, aut sol - , aut lu - na: et - ex - ten - do di - gi - tum in cae - lum, et di - co: Ec - ce quod co - lo. *mf* *mp*

Non est quo di - gi - tus *mp*

ex - ten - da - tur, sed
 est quo mens extendatur.

Vi - de ip - sum non com - pre - hen - den - tem, et
 ta - men qua - ren - tem, se - quen - tem, in - hi - an - tem,
 sus - pi - ran - tem, de - si - de - ran - tem. vi - de il - lum,

mf *mp*

ex - ten - da - tur, sed
 est quo mens extendatur.

Vi - de ip - sum non com - pre - hen - den - tem, et
 ta - men qua - ren - tem, se - quen - tem, in - hi - an - tem,
 sus - pi - ran - tem, de - si - de - ran - tem. vi - de il - lum,

mf *mp*

ex - ten - da - tur, sed
 est quo mens extendatur.

Vi - de ip - sum non com - pre - hen - den - tem, et
 ta - men qua - ren - tem, se - quen - tem, in - hi - an - tem,
 sus - pi - ran - tem, de - si - de - ran - tem. vi - de il - lum,

mf *mp*

62

quid in - ten - dat vi - de ad de - um su - um, u - trum di - gitum, an ve - ro a - nimum. Quid a - it?

mf *mp* *mf*

V

mp *mp*

mp sempre

mp détaché

solo
 Ik mien net dat ik itsels - gre - pen haw, maar ien ding wol ik, fer - jit - ten - de wat ef - ter is - , en lon - ger - jend op wat foar is - ,
mf cantando *marcato* *mp* *cantando*

manuaal II
mp
con sordino mp sempre

Jo,
f *più mosso*

Jo,
f *più mosso*

Jo,
f *più mosso*

jei ik op it doelof, ta depreisfan Gods - rop - ping yn Christus le - zus.

manuaal I *mf* *più mosso*

sul d
sul g
mf *senza sordino* *f* *più mosso*

mp *sempre*
con sordino

88

V

V

V

V

! Sa hat dyn - tin - te - freed' en rést, gijn ûn - heil sil dy

! Sa hat dyn tin - te - freed' en rést, gijn ûn - heil sil dy

! Sa hat dyn tin - te - freed' en rést, gijn ûn - heil sil dy

! Sa hat dyn tin - te - freed' en rést, gijn ûn - heil sil dy

! Sa hat dyn tin - te - freed' en rést, gijn ûn - heil sil dy

tremolo

mp sul ponticello

dea - re - . . .

dea - re.

dea - re - . . .

dea - re - . . .

dea - re - . . .

manuaal II *mp*
tempo primo

mf modo ordinario

f

mp tempo primo

Detailed description: This is a page of a musical score, page 95, numbered 17 in the top right corner. It features a vocal line and a piano accompaniment. The vocal line consists of five staves of music with the lyrics 'dea - re - . . . dea - re.' written below. The piano accompaniment is divided into two systems. The first system includes a grand staff (treble and bass clefs) with a large bracket underneath. The second system also includes a grand staff. Performance instructions are placed throughout: 'manuaal II mp tempo primo' is written above the piano part in the second system. At the end of the score, there are dynamic markings: '*mf* modo ordinario' and '*f*' on the left, and '*mp* tempo primo' on the right. The music is written in a 7/4 time signature.

V

V

V

V

V

V

Tunc a - pe - ru - it il - lis sen - - - sum, ut in - tel - le - - ge - rent Scrip - tu - ras.

mf

Tunc a - pe - ru - it il - lis sen - - - sum, ut in - tel - le - - ge - rent Scrip - tu - ras.

mf

Tunc a - pe - ru - it il - lis sen - - - sum, ut in - tel - le - - ge - rent Scrip - tu - ras.

mf

Tunc a - pe - ru - it il - lis sen - - - sum, ut in - tel - le - - ge - rent Scrip - tu - ras.

mf

manual I *mf*

pp

sul a *mf*

Et di - xit e - is: 'Sic scrip - tum est, Chris - tum pa - ti et re-sur - ge-re a mor - tu - is

Et di - xit e - is: 'Sic scrip - tum est, Chris - tum pa - ti et re-sur - ge-re a mor - tu - is

Et di - xit e - is: 'Sic scrip - tum est, Chris - tum pa - ti et re-sur - ge-re a mor - tu - is

Et di - xit e - is: 'Sic scrip - tum est, Chris - tum pa - ti et re-sur - ge-re a mor - tu - is

tremolo

mf *f* *mf*

Musical score for a piano piece, measures 117-124. The score consists of two systems of staves. The first system (measures 117-120) shows four empty staves. The second system (measures 121-124) shows a grand staff with treble and bass clefs. Measure 121 features a piano (p) dynamic. Measure 122 features a mezzo-forte (mf) dynamic. Measure 123 features a piano (p) dynamic. Measure 124 features a forte (f) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

125

Ja, freeg - je jim - mer nei de Hea - re - , Syn

f più mosso

Ja, freeg - je jim - mer nei de Hea - re, Syn

f più mosso

Ja, freeg - je jim - mer nei de Hea - re, Syn

f più mosso

Ja, freeg - je jim - mer nei de Hea - re - , Syn

f più mosso

f più mosso

mf ————— *mf*

f ————— *f* sempre

ma - jes - teit - , syn sterktm' en ea - re - , siikj' - om syn oant - lit jim - mer -

ma - jes - teit - , syn sterktm' en ea - re - , siikj' - om syn oant - lit jim - mer -

ma - jes - teit - , syn sterktm' en ea - re - , siikj' - om syn oant - lit jim - mer -

ma - jes - teit, syn sterktm' en ea - re, siikj' - om syn oant - lit jim - mer -

140

oan en skôg - je al - syn - wûn - ders oan - , Syn te - kens yn 'e

oan en skôg - je al - syn - wûn - ders oan - , Syn te - kens yn 'e

oan en skôg - je al - syn - wûn - ders oan - , Syn te - kens yn 'e

oan en skôg - je al - syn - wûn - ders oan - , Syn te - kens yn 'e

oan en skôg - je al - syn - wûn - ders oan - , Syn te - kens yn 'e

mf sul ponticello *f* modo ordinario

147

eard' - re - dei, en 't oar - diel dat syn mû - le - sei.
 eard' - re - dei, en 't oar - diel dat syn mû - le - sei.
 eard' - re - dei, 't oar - diel dat syn mû - le - sei.
 eard' - re - dei, en 't oar - diel dat syn mû - le - . . .
f tempo primo
f
p
f sul ponticello tempo primo

as - *mf*

as - *mf*

Et *mf* Do-mi-nus-qui - dem le - sus, postquam lo - cu - tus est e - is, as -

Et *mf* Do-mi-nus-qui - dem le - sus, postquam lo - cu - tus est e - is, as -

mf

mf *glissando*
ff *glissando*

mf modo ordinario

t - tus est in cae - lum et se - - - dit a dex - tris De - i. *ff*

t - tus est in cae - lum et se - - - dit a dex - tris De - i. *ff*

t - tus est in cae - lum et se - dit a dex - tris De - - - i. *ff*

t - tus est in cae - lum et se - dit a dex - tris De - - - i. *ff*

t - tus est in cae - lum et se - dit a dex - tris De - - - i. *ff*

f

mf *mp* *f* *ff*

165

Jo - - - haww' o - Hear in ta - flecht - west fan slacht' oant slach - te,
p più mosso

Jo - - - haww' o - Hear in ta - flecht - west fan slacht' oant slach - te,
p più mosso

Jo - - - haww' o - Hear in ta - flecht - west fan slacht' oant slach - te,
p più mosso

Jo - - - haww' o - Hear in ta - flecht - west fan slacht' oant slach - te,
p più mosso

p manual II più mosso

p

p più mosso

V

Ear't - de - ber - gen - ber - ne - wie - ne Ear't Jo - d'ier - de foart - brocht - hie - ne - .

V

Ear't - de - ber - gen - ber - ne - wie - ne Ear't Jo - d'ier - de foart - brocht - hie - ne - .

V

Ear't - de - ber - gen - ber - ne - wie - ne Ear't Jo - d'ier - de foart - brocht - hie - ne - .

V

Ear't - de - ber - gen - ber - ne - wie - ne Ear't Jo - d'ier - de foart - brocht - hie - ne - .

8

The image shows a musical score for a voice and piano piece. It consists of several systems of staves. The top system is a vocal line in treble clef with the lyrics: "Jo bin - ne fan - i - vich - heit oant i - vich - heit." Below this are three systems of piano accompaniment in treble clef, each starting with a 'V' (Vivace) marking. The lyrics "Jo bin - ne fan - i - vich - heit oant i - vich - heit." are repeated across these systems. The piano part includes triplets of eighth notes and sixteenth notes, with dynamic markings like 'p' (piano). The bottom system shows the piano part in bass clef, featuring a triplet of eighth notes and a 'p' marking. The score is written in a style typical of 19th-century musical notation.

manuaal I *mf*
tempo primo

mp *mf*
tempo primo

Tunc re - ver - si sunt in le - ru - sa - lem a mon-te, qui vo - ca - tur
mf

Tunc re - ver - si sunt in le - ru - sa - lem a mon-te, qui vo - ca - tur
mf

Tunc re - ver - si sunt in le - ru - sa - lem a mon-te, qui vo - ca - tur
mf

Tunc re - ver - si sunt in le - ru - sa - lem a mon-te, qui vo - ca - tur
mf

Tunc re - ver - si sunt in le - ru - sa - lem a mon-te, qui vo - ca - tur
mf

Tunc re - ver - si sunt in le - ru - sa - lem a mon-te, qui vo - ca - tur
mf

Tunc re - ver - si sunt in le - ru - sa - lem a mon-te, qui vo - ca - tur
mf *mp* *f*

O - li - ve - ti, qui est iux - ta le - ru - sa - lem sab - ba - ti ha - bens i - ter. Et cum in - tro - is - sent,

O - li - ve - ti, qui est iux - ta le - ru - sa - lem sab - ba - ti ha - bens i - ter. Et cum in - tro - is - sent,

O - li - ve - ti, qui est iux - ta le - ru - sa - lem sab - ba - ti ha - bens i - ter. Et cum in - tro - is - sent,

O - li - ve - ti, qui est iux - ta le - ru - sa - lem sab - ba - ti ha - bens i - ter. Et cum in - tro - is - sent,

mp

230

solo

Och-, dat al - lermins - ken ton - gen, al - le ing - le - stim -, o Hear, ien yn har - mo - nij - e

mf cantando

rit. *a tempo*

f

mf sempre
con sordino

son - - - gen i - vich - ta Jins lof en ear. Meitsj'ús her - ten frij en rein, meitsj'ús - su - ver

mf sempre
con sordino

242

en - fol-slein, dat wy Jo -, ûnt-boun - fan d'ier - - de, leaf - de, lof - en lib-ben bie - - de.

The first system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line features a triplet of eighth notes at the beginning and a triplet of quarter notes later. The piano accompaniment provides a steady harmonic support.

The second system continues the vocal line and piano accompaniment from the first system. The vocal line maintains its melodic flow, and the piano accompaniment continues with consistent accompaniment.

The third system continues the vocal line and piano accompaniment. The vocal line features a long note with a fermata, and the piano accompaniment has a corresponding long note with a fermata. A large brace spans across the system, indicating a continuation of the musical phrase.

The fourth system continues the vocal line and piano accompaniment. The vocal line features a long note with a fermata, and the piano accompaniment has a corresponding long note with a fermata. A large brace spans across the system, indicating a continuation of the musical phrase.

ni - mi - ter in o - ra - ti - o - ne cum mu - li - e - ri - bus et Ma - ri - a ma - tre Ie - su et fra - tri - bus e - ius.

ni - mi - ter in o - ra - ti - o - ne cum mu - li - e - ri - bus et Ma - ri - a ma - tre Ie - su et fra - tri - bus e - ius.

ni - mi - ter in o - ra - ti - o - ne cum mu - li - e - ri - bus et Ma - ri - a ma - tre Ie - su et fra - tri - bus e - ius.

ni - mi - ter in o - ra - ti - o - ne cum mu - li - e - ri - bus et Ma - ri - a ma - tre Ie - su et fra - tri - bus e - ius.

ni - mi - ter in o - ra - ti - o - ne cum mu - li - e - ri - bus et Ma - ri - a ma - tre Ie - su et fra - tri - bus e - ius.