

Credo

a 3 vozes arranjado para dois violinos e baixo

M.M. 2143

1

José Monteiro Pereira

Violino 1

Violino 2

Tiple

Tenor

Basso

Órgão

Basso

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

Pa-trem om-ni-po - ten - tem om-ni-po - ten - tem fa - cto - rem_ coe - li

Pa-trem om-ni po - ten - tem om-ni po - ten tem fa - cto - rem cæ - li

Pa-trem Pa - trem fac - to - rem coe - - - - li

et ter - ra vi - si - bi - li - um om-ni-um et in - vi - si - bi - li -

et ter - ra vi - si - bi - li - um om-ni-um et in - vi - si - bi - li -

et ter - ra vi - si - bi - li - um om-ni-um et in - vi - si - bi - li -

Transcrição de Estudo AVIMUS

12

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

p

p

p

p

um et in u - num Do - mi - num Je - sum

um et in u - num Do mi - num Je - sum

um

um

p

p

p

p

16

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

Chris-tum fi - li - um De - i u - ni - ge - ni - tum

Chris-tum fi - li - um De - i u - ni - ge ni - tum

et ex Pa-tre

21

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

na-tum na - tum an-te om - - - - - nia sae - cu -

27

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

De - um de_ De - o lu - men_ de_ lu - mi-ne De - um_

De_ um de_ De_ o lu - men_ de_ lu - mi-ne De - um_

la

32

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

ve - rum De - um_ ve - rum de De-o ve - - - rum

ve - rum De - um ve - rum de De-o ve - - - rum

37

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

f

f

ge - ni - tum non fac - tum con - subs - tan - ti - a - lem Pa - tri

ge - ni - tum non fac - tum con - subs - tan - ti - a - lem Pa - tri per quem

ge - ni tum_ non_ fac - tum con - subs - tan - ti - a - lem pa - tri

f

f

f

41

Vno. 1

Vno. 2

Sop. *sol*
per quem om - - nia fac - - ta sunt qui

Ten.
om - - ni - a fac - - - - ta sunt

Bas.
per - - quem om - ni - a fac - - ta sunt

Órg.

Bs.



45

Vno. 1 *p*

Vno. 2 *p*

Sop. *p*
prop - ter qui prop-ter nos ho-mi-nes et prop-ter nos - tram sa lu - tem des - cen -

Ten. *p*
et pro-pter nos - tram sa - lu - tem des - cen -

Bas. *p*
et pro - pter nos - tram sa - lu - tem des - cen -

Órg. *p*

Bs. *p*

52

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

-dit des - cen - dit de coe - los

-dit des - cen - dit de coe - lis

dit des - cen - dit de coe - lis

58 **Largo**

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

Et in - car - na - - tus est de

Et in - car - na - - tus est de

Et in - car - na - - tus est de

Largo

61

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

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 -

65

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

Ma - ri - a vir - gi - ne et ho - mo fac - tus fac - tus

Ma - ri - a vir - gi - ne et ho - mo fac - tus fac - ctus

ri - - a vir - gi - ne et ho - mo fac - tus

pizz.

8

71

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

arco

est fa - - ctus est

est fa - ctus est

est fac - tus est



76 Largo

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

Largo

Cru - ci - fi - xus e - ti - am pro no - bis pro no - bis sub pon - ti - o Pi - la -

Cru - ci - fi - xus e - ti - am pro no - bis pro no - bis sub pon - ti - o Pi - la -

Cru - ci - fi - xus et - i - am pro no - bis pro no - bis sub pon - tio Pi - la -

Largo

84

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

-to pas - sus et se - pul - tus se - pul - tus est

-to pas - sus et se - pul - tus se - pul - tus est

to pa... ssus et se - pul - tus se - pul - tus est

p

p

p

92

Allegretto

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

Et re - sur - re - xit re - sur - re-xit re-sur - re - xit ter-ti - a

Et re - sur - re - xit re_ sur re-xit re-sur - re xit ter-ti - a

Et re - sur - re - - xit et re - sur - re - - xit ter-ti - a

Allegretto

98

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

di - e et re-sur - re - xit se - cun - dum scri - ptu - - ras soli

di - e et re-sur - re - xit se - cun - dum scri - ptu - - ras et as -

di - e et re-sur - re - xit se - cun - dum scri - ptu - - ras

p

p

p

p

p

p

104

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

duo

et as - cen - dit in coe - lum se - det ad_ dex - - te - ram Pa - tris

-cen-dit in coe - - lum se_ det ad_ dex - - te - ram Pa - tris

se - det se - - det ad_ dex - te - ram Pa - tris et

f

f

111

Vno. 1 *p*

Vno. 2 *p*

Sop.

Ten.

Bas. i - te - rum it - te - rum ven - tu - rus ven - tu - rus est cum

Órg. *p*

Bs. *p*

116

Vno. 1 *f*

Vno. 2 *f*

Sop. ju - di - ca - re ju - di -

Ten. ju - di - ca - re ju - di - ca -

Bas. glo - ri - a ju - di - ca - re ju - di -

Órg. *f*

Bs. *f*

121

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

ca - re vi - vos et mor - tu - os cu - jus re - gni non non
 re vi - vos et mor - tu - os cu - jus re - gni non non
 -ca - re vi - vos et mor - tu - os cu - jus re - gni



127

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

e - rit cu - jus re - gni non non e - rit fi - nis
 e - rit cu - jus re - gni non non e - rit - fi - nis
 non non e - rit cu - jus re - gni non non e - rit fi - nis

135

Vno. 1 *p*

Vno. 2 *p*

Sop.

Ten. et in spi - ri-tum San - ctum do-mi-num et vi-vi-fi - can - -

Bas.

Órg. *p*

Bs. *p*

142

Vno. 1 *f*

Vno. 2 *f*

Sop. tem qui ex Pa - tre fi - li - o que pro -

Ten. tem qui ex Pa - tre fi - li - o que pro -

Bas. qui ex Pa - tre fi - li - o que pro - ce

Órg. *f*

Bs. *f*

147

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

ce - - - - - dit qui cum Pa-tre Pa - tre et fi - li - o

ce - - - - - dit qui cum Pa-tre Pa - tre et fi - li - o

- - - - - dit qui cum Pa - tre et fi - li - o

153

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

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

si - - mul a-do - ra - tur et con-glo - ri - fi - ca -

si - - - - mul a - do - ra - tur et con-glo - ri - fi - ca -

p *f*

p *f*

p *f*

p *f*

p *f*

160

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

glo - ri - fi - ca - - - - - tur qui lo - cu - tus est per pro -

- - - - - tur qui lo - cu - tus est per pro -

- - - - - tur qui lo - cu - tus est per pro -

166

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

phe - - tas et_ u - nam San-cta ca-tho-li-cam et a - pos - to - li - cam

phe - - tas

phe - - tas

p

p

p

p

173

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

Ec - cle - si - am in_ re - mi - si - o - nem pec - ca - to - rum

in_ re - mi - si - o - nem pec - ca - to - rum

con - fi - te - or u - num bap - tis - ma et ex -

180

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

et ex - pe - cto et ex - pec - to res - su - re - cti -

et ex - pe - cto et ex - pec - to res - su - re - cti -

pe - - cto et ex pec - - to res - sur - re - cti -

185 Largo

Vno. 1 *p*

Vno. 2 *p*

Sop. o - nem mor - tu - o - - - *p* rum

Ten. - o - nem mor - tu - o - - - *p* rum

Bas. - o - nem mor - tu - o - - - rum mor - tu - o - rum

Órg. *p*

Bs. *p* Largo

p

Transcrição de estudo
 Projeto AVEVIM

203

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

tu - ri sae - cu - li A - men A - men A - men A -

tu - ri sae - cu - li A - men A - men A - men A -

A - men A - men A -

209

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

men A - men A - men A - men A - men A -

men A men A - men A - men A - men A -

men A - men A - - - men A - men A - men A -

215

Vno. 1

Vno. 2

Sop.
men

Ten.
men

Bas.
men

Órg.

Bs.

Transcrição de estudo
Projeto AVEMUS

Sanctus

219

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

San - ctus san - ctus san - ctus Do - mi - nus De - - us

San - ctus san - ctus san - ctus Do - mi - nus De - - us

Sanc - tus sanc - tus sanc - tus Do - mi - nus De - - us

223

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

Sa - ba-oth ple - ni sunt coe - li sunt coe - li et

Sa - ba-oth ple - ni sunt coe - li sunt coe - li et

Sa - ba-oth Ple - ni sunt coe - li sunt coe - li et

227

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

ter - ra glo - - - ri - a glo - - - ri - a glo -

ter - ra glo - - - ri - a glo - - - ri - a glo -

ter - ra glo - ri - a glo - ri - a glo - ri - a



232

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

- ri - a tu - - - - a

- ri - a tu - - - - a

tu - - - - a

236

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

242

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

248 **Largo**

Vno. 1 *p*

Vno. 2 *p*

Sop. *duo*
Be - ne - di-ctus qui ve - nit qui ve-nit be - ne - di-ctus qui ve - nit qui ve-nit qui

Ten. *duo*
Be - ne - di-ctus qui ve-nit be - ne - di-ctus qui ve-nit

Órg. *p*

Bs. *Largo p*



256

Vno. 1

Vno. 2

Sop. *duo*
ve - nit in no - - - - - mi-ne Do - - - -

Ten. *duo*
qui ve - nit in no - - - - - mi-ne Do - - - -

Órg.

Bs.

260

Vno. 1

Vno. 2

Sop.

Ten.

Org.

Bs.

mi - ne Do - - - mi - ni

mi - ne Do - - - mi - ni

Hosanna
o mesmo
do Sanctus



264 **Andante**

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Org.

Bs.

A - gnus De - i qui tol - lis pec - ca - ta mun - di mi - se - re -

Ag - nus De - i qui tol - lis pec - ca - ta mun - di mi - se -

Ag - nus De - i qui tol - lis pec - ca - ta mun - di mi - se - re -

Andante

268

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

- re no - bis Ag-nus De - i qui tol-lis pec - ca - ta mun -

- re - re no - bis Ag-nus De - i qui tol - lis pec - ca - ta mun -

no - - - bis Ag-nus De - i qui tol - lis pec - ca - ta mun -

272

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

di mi - se - re-re mi-se - re-re_ no - bis A - gnus De - i qui

di mi - se - re-re mi-se - re-re_ no - bis Ag - nus De - i qui

di mi-se-re - re mi-se-re - re no - bis Ag - nus De - i

276

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

tol - lis pec - ca - ta mun - di do - na no - bis do - na

tol - lis pec - ca - ta mun - di do - na no - - bis do - na

pec - ca - ta mun - di do - na no - bis

279

Vno. 1

Vno. 2

Sop.

Ten.

Bas.

Órg.

Bs.

no - bis pa - - - - - cem

no - bis pa - - - - - cem pa - - - - - cem

do - na no - bis pa - cem pa - - - - - cem

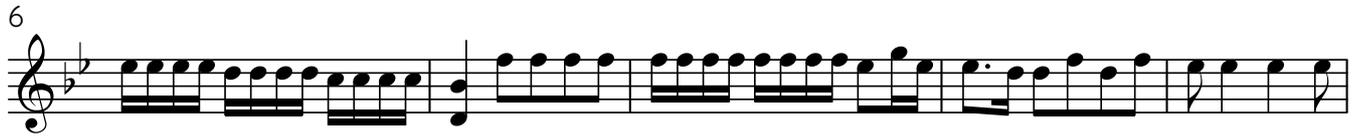
Credo

a 3 vozes arranjado para dois violinos e baixo

M.M. 2143

Violino 1

José Monteiro Pereira



53

58 **Largo**

63

70

76 **Largo**

85

92 **Allegretto**

97

101

106

111

115

f

119

122

128

134

p

140

f

145

148

153

p *f*

159

164

p

169



174



180



186



191

Allegretto



199



207



213



219

224

229

234

241

248 **Largo**

p

256

261 **Andante**

266

269

273

276



279



281



Transcrição de estudo
Projeto AEMUS

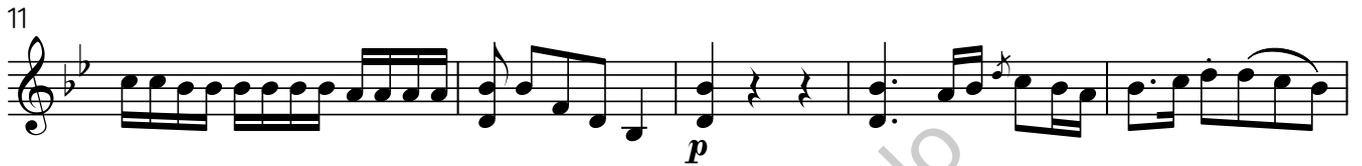
Credo

a 3 vozes arranjado para dois violinos e baixo

M.M. 2143

Violino 2

José Monteiro Pereira



51

57 **Largo**

62

68

74 **Largo**

82 *p*

90 **Allegretto**

95

100 *p*

105 *f*

110 *p*

114

f

118

122

128

134

p

141

f

145

148

152

p *f*

158

162

167



173



179



184



188

Largo



191

Allegretto



198



206



213



219



224



230



235



242



248 **Largo**



255



260



264 **Andante**



267



270



273



276



279



Transcrição de estudo
Projeto AEMUS

Credo

a 3 vozes arranjado para dois violinos e baixo

M.M. 2143

Órgão

José Monteiro Pereira

Measures 1-7 of the organ part. The music is in 3/4 time with a key signature of two flats. The right hand features chords and moving lines, while the left hand provides a steady bass accompaniment.

Measures 8-14 of the organ part. Measure 8 is marked with a piano (*p*) dynamic. The right hand continues with chordal textures and melodic fragments, and the left hand maintains the bass line.

Measures 15-20 of the organ part. The right hand shows more complex chordal patterns and some sixteenth-note runs. The left hand continues with a consistent bass accompaniment.

Measures 21-27 of the organ part. The right hand features a melodic line with some grace notes and rests. The left hand continues with the bass accompaniment.

Measures 28-33 of the organ part. The right hand has a more active melodic line with some grace notes. The left hand continues with the bass accompaniment.

Measures 34-40 of the organ part. Measure 34 is marked with a forte (*f*) dynamic. The right hand features chords and some melodic fragments. The left hand continues with the bass accompaniment.

41

p

p

Musical score for measures 41-46. The piece is in a minor key with a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. Dynamics include piano (*p*) markings.

47

Musical score for measures 47-51. The right hand continues with block chords and moving lines, while the left hand maintains a rhythmic accompaniment.

52

Musical score for measures 52-57. The texture remains consistent with the previous system, featuring a melodic right hand and a supporting left hand.

58 **Largo**

Musical score for measures 58-62. The tempo is marked **Largo**. The right hand has a more active melodic line with eighth notes, and the left hand has a more complex bass line with some sixteenth notes.

63

Musical score for measures 63-68. The right hand features a melodic line with some rests, and the left hand has a more active bass line with eighth notes.

69

Musical score for measures 69-74. The right hand has a melodic line with some rests, and the left hand has a more active bass line with eighth notes.

76 **Largo**

Musical score for measures 76-83. The piece is in 2/4 time and B-flat major. The right hand features a melodic line with some grace notes, while the left hand provides a steady accompaniment. A piano (*p*) dynamic marking is present in the right hand at measure 81.

84

Musical score for measures 84-91. The tempo remains Largo. The right hand continues with a melodic line, and the left hand has a more active accompaniment with some grace notes. A piano (*p*) dynamic marking is present in the right hand at measure 85.

92 **Allegretto**

Musical score for measures 92-97. The tempo changes to Allegretto, and the time signature changes to 3/4. The right hand features a more rhythmic accompaniment with chords, while the left hand has a steady bass line. A piano (*p*) dynamic marking is present in the right hand at measure 95.

98

Musical score for measures 98-104. The tempo remains Allegretto. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. A piano (*p*) dynamic marking is present in the right hand at measure 100.

105

Musical score for measures 105-109. The tempo remains Allegretto. The right hand features a melodic line with some grace notes, and the left hand has a steady accompaniment. A piano (*p*) dynamic marking is present in the right hand at measure 106.

110

Musical score for measures 110-116. The tempo remains Allegretto. The right hand features a melodic line with some grace notes, and the left hand has a steady accompaniment. A piano (*p*) dynamic marking is present in the right hand at measure 111.

117

Musical score for measures 117-123. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. The music is marked with a forte *f* dynamic. The right hand features a melodic line with some grace notes, while the left hand plays a steady eighth-note accompaniment.

124

Musical score for measures 124-129. The right hand has a melodic line with a slur over measures 124-125 and a triplet of eighth notes in measure 126. The left hand continues with an eighth-note accompaniment.

130

Musical score for measures 130-135. The right hand has a melodic line with a slur over measures 130-131. The left hand continues with an eighth-note accompaniment. The piece is marked with a piano *p* dynamic.

136

Musical score for measures 136-142. The right hand has a melodic line with a slur over measures 136-137. The left hand continues with an eighth-note accompaniment. The piece is marked with a forte *f* dynamic.

143

Musical score for measures 143-149. The right hand has a melodic line with a slur over measures 143-144. The left hand continues with an eighth-note accompaniment.

150

Musical score for measures 150-156. The right hand has a melodic line with a slur over measures 150-151. The left hand continues with an eighth-note accompaniment. The piece is marked with a piano *p* dynamic.

157

Musical notation for measures 157-163. The piece is in a minor key with a key signature of two flats. The music features a strong dynamic of *f* (forte). The right hand plays chords and moving lines, while the left hand provides a steady bass line.

164

Musical notation for measures 164-169. The dynamic shifts to *p* (piano). The right hand has more complex chordal textures and some sixteenth-note patterns, while the left hand continues with a rhythmic accompaniment.

170

Musical notation for measures 170-175. The music continues with a *p* dynamic. The right hand features some sixteenth-note passages, and the left hand has a more active bass line.

176

Musical notation for measures 176-181. The music maintains the *p* dynamic. The right hand has a mix of chords and moving lines, while the left hand provides a steady accompaniment.

182

Musical notation for measures 182-187. The music continues with a *p* dynamic. The right hand features a long, sustained chord in the first measure, followed by more active passages. The left hand has a steady bass line.

188

Largo

Musical notation for measures 188-193. The tempo is marked *Largo*. The dynamic is *p* (piano). The music is characterized by wide intervals and a slow, spacious feel. The right hand has a few chords, and the left hand has a simple bass line.

191 Allegretto

Musical notation for measures 191-198. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music features a mix of chords and moving lines in both hands.

199

Musical notation for measures 199-207. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats, and the time signature is 2/4. A dynamic marking of *p* (piano) is present in both staves. The music continues with various chordal textures and melodic fragments.

208

Musical notation for measures 208-212. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats, and the time signature is 2/4. A slur is used over a chord in the treble staff in measure 209. The music concludes this section with sustained chords.

213

Musical notation for measures 213-218. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats, and the time signature is 2/4. The music ends with a final chord in the treble staff and a whole note in the bass staff.

Transcrição de estudo
Projeto AVEMUS

219

Musical score for measures 219-224. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line with eighth and quarter notes.

225

Musical score for measures 225-230. The right hand continues with chordal textures and some sixteenth-note runs. The left hand maintains a rhythmic accompaniment.

231

Musical score for measures 231-235. The right hand has a more active melodic line with eighth notes. The left hand continues with a consistent bass line.

236

Musical score for measures 236-244. The right hand features a mix of chords and moving lines. The left hand has a steady eighth-note accompaniment.

245

Largo

Musical score for measures 245-252. The tempo is marked 'Largo'. The right hand has a slower, more spacious feel with chords and some grace notes. The left hand has a simple bass line. Dynamics include a piano (*p*) marking.

253

Musical score for measures 253-258. The right hand features a series of chords and some sixteenth-note patterns. The left hand has a steady eighth-note accompaniment.

259

Musical score for measures 259-263. The piece is in a minor key (three flats) and common time. The right hand features block chords and some melodic movement, while the left hand plays a steady eighth-note accompaniment.

264 **Andante**

Musical score for measures 264-267. The tempo is marked **Andante**. The right hand has a more active melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment.

268

Musical score for measures 268-272. The right hand features a melodic line with some chromaticism, and the left hand has a consistent eighth-note accompaniment.

273

Musical score for measures 273-276. The right hand has a more complex melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment.

277

Musical score for measures 277-279. The right hand features block chords and some melodic movement, and the left hand has a steady eighth-note accompaniment.

280

Musical score for measures 280-283. The right hand has a melodic line with some chromaticism, and the left hand continues with a rhythmic accompaniment.

Credo

a 3 vozes arranjado para dois violinos e baixo

M.M. 2143

José Monteiro Pereira

Basso



8



15



22



28



35



42



48



55

Largo



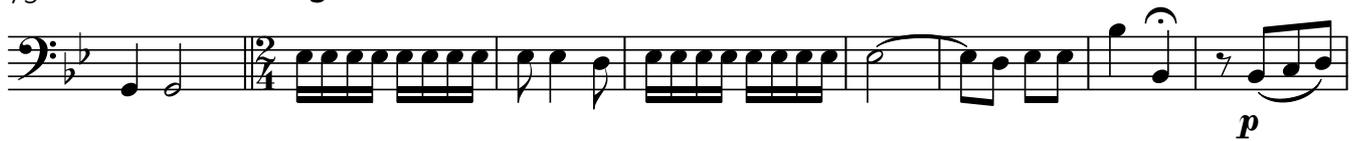
61



67



75

Largo

83



92

Allegretto

98



105



113



119



125



131



137



144



150



157



164



171



178

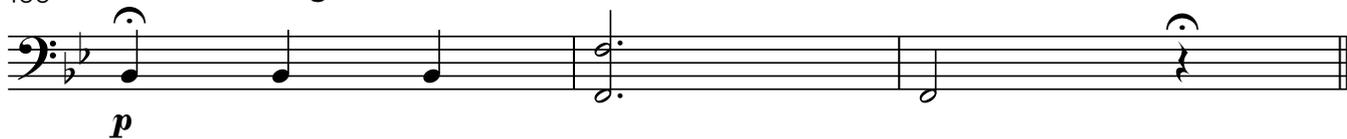


183



188

Largo



191 Allegretto

Musical staff 191: Bass clef, key signature of two flats (B-flat and E-flat), 2/4 time signature. The staff contains a series of eighth and sixteenth notes, starting with a quarter rest.

199

Musical staff 199: Bass clef, key signature of two flats, 2/4 time signature. The staff contains a series of eighth and sixteenth notes. A dynamic marking *p* is placed below the staff.

207

Musical staff 207: Bass clef, key signature of two flats, 2/4 time signature. The staff contains a series of eighth and sixteenth notes.

213

Musical staff 213: Bass clef, key signature of two flats, 2/4 time signature. The staff contains a series of eighth and sixteenth notes. The word "Sanctus" is written above the staff.

219

Musical staff 219: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a series of eighth and sixteenth notes.

225

Musical staff 225: Bass clef, key signature of two flats, 2/4 time signature. The staff contains a series of eighth and sixteenth notes.

231

Musical staff 231: Bass clef, key signature of two flats, 2/4 time signature. The staff contains a series of eighth and sixteenth notes.

236

Musical staff 236: Bass clef, key signature of two flats, 2/4 time signature. The staff contains a series of eighth and sixteenth notes.

245

Largo

Musical staff 245: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a series of quarter and eighth notes. A dynamic marking *p* is placed below the staff.

253

Musical staff 253: Bass clef, key signature of two flats, 2/4 time signature. The staff contains a series of eighth and sixteenth notes.

