

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
MUSIQUE LATINE DE STYLE CONCERTANT

**Marc-Antoine Charpentier (1643-1704)**

**Transfige dulcissime Jesu, H. 251**

Elévation à cinq voix et basse continue



Trans - fi - ge, trans - fi -

Trans - fi - ge, trans - fi - - - ge dul - cis - si - me Je -

b b

8

D.1  
ge dul - cis - si - me Je - - - - su, trans - fi - ge, \_\_\_\_\_ me dul -

D.2  
- - - su, trans - fi - ge, trans - fi - - - ge me - dul - las, \_\_\_\_\_ me dul -

H.C.  
Trans - fi - ge, trans - fi - ge me - dul-las et \_\_\_\_\_

T.  
Dul - cis - si - me Je - - - - su,

B.  
Trans -

Bc

5  
4

#6

4 # 10  
9 8

4 #

16

*D.1*  
la et vis - ce - ra a - ni-mæ me - æ, Trans - fi - ge, trans - fi -

*D.2*  
las et vis - ce - ra a - ni-mæ me - æ, trans - fi - ge, Trans -

*H.C.*  
vis - ce-ra, Trans - fi - ge, trans - fi - ge, dul - cis - si-me Je -

*T.*  
Trans - - - fi - ge, trans-fi - - - - ge me-dul - las, dul -

*B.*  
fi - ge, trans - fi - - ge, trans - fi - ge dul - cis - si-me Je -

*Bc*

5 6 7 6 7 6 5 6  
4 4

23

*D.1*  
 ge dul - cis - si-me Je su, Trans - - - fi -

*D.2*  
 fi - ge, trans - fi - - - ge dul - cis - si-me, dul - cis - si - me, dul -

*H.C.*  
 su, Trans - - - fi - ge, trans-fi - ge dul - cis - si-me Je -

*T.*  
 cis - si - me Je - - - - - su, Trans -

*B.*  
 su, me - dul - las et vis - ce-ra, Trans - fi - ge, trans - fi -

*Bc*

9 8 7 6  
 #3 4

Detailed description: This is a page of a musical score for six voices. The staves are labeled D.1, D.2, H.C., T., B., and Bc. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin. The D.1 and T. parts have a melodic line with a slur over the first four measures. The Bc part has figured bass notation below the staff.

29

*D.1*

- ge, trans-fi - - - ge dul - cis - si-me Je - - su, me-dul -

*D.2*

cis - si-me Je - - su, dul - cis - si-me Je - - su, me - dul - las et

*H.C.*

su, trans - fi - ge dul - cis - si-me Je - su - - - me - dul - las et

*T.*

fi - - ge, trans - fi - ge dul - cis - si-me Je - - su, me - dul - las et

*B.*

ge, trans - fi - ge dul - cis - si-me Je - - su, me - dul - las et

*Bc*

36

*D.1*

las et vis - ce - ra a - ni-mæ me - æ, su - a - vis - si-mo, su - a -

*D.2*

vis - ce-ra a - ni-æ me - æ, su-a - vis - si-mo, su-a -

*H.C.*

vis - ce-ra a - ni-mæ me - æ, su-a - vis - si-mo ac sa - lu - ber - - ri -

*T.*

vis - ce-ra a - ni-mæ me - æ, su - a - vis - si-mo ac sa - lu -

*B.*

vis - ce-ra a - ni-mæ me - æ, ac sa - lu - ber - - ri -

*Bc*

42

*D.1*

vis - si-mo ac sa - lu - ber - ri - mo a - mo - ris tu - i vul - ne - re, Trans -

*D.2*

vis - si-mo ac sa - lu - ber - ri - mo a - mo - ris tu - i vul - ne - re,

*H.C.*

mo, ac sa - lu - ber - ri - mo a - mo - ris tu - i vul - ne - re, dul -

*T.*

ber - ri - mo a - mo - ris tu - i, a - mo - ris tu - i vul - ne - re,

*B.*

mo, ac sa - lu - ber - ri - mo a - mo - ris tu - i vul - ne - re,

*Bc*



48

*D.1*  
fi - ge, trans - fi - ge      dul - cis - si - me      Je - su,

*D.2*  
Trans - - fi - ge, trans - fi - - - ge      me-dul - las      et

*H.C.*  
cis - si - me      Je - su,      dul - cis - si - me,      dul - cis - si - me

*T.*  
trans - fi - ge,      Trans - fi - ge, trans -

*B.*  
Trans - fi - ge, trans - fi - ge,      Trans -

*Bc*

#      4      3      7 6      4 2      6

55

*D.1*

me dul - las et vis - ce - ra a - ni - mæ me - æ, dul - cis - si - me

*D.2*

vis - ce - ra, dul - cis - si - me Je - - - - - su, me -

*H.C.*

Je - - - su, Trans - - - fi - ge, trans - fi - ge me - dul - las et

*T.*

fi - - - ge me - dul - - - las, Trans - fi - ge, trans -

*B.*

- - fi - ge, trans-fi - ge dul - cis - si - me - - Je - su, me -

*Bc*

9 8 4  $\flat 3$  4  $\sharp 3$  9 8 7 4  $\flat$

61

*D.1*

Je - su, me - dil - las et vis - ce-ra a - ni - mæ me - - æ.

*D.2*

dul - las, me - dul - las et vis - ce-ra a - ni-mæ me - - - - æ.

*H.C.*

vis - ce-ra, et vis - ce - ra a - ni - mæ me - - - - æ.

*T.*

fi - - - ge me - dul - las et vis - ce-ra \_\_\_\_\_ a - ni - mæ\_\_ me - - æ.

*B.*

dul - - - las et vis - ce - ra a - ni - mæ\_\_ me - - æ.

*Bc*

67

*D.1*

Ve-ra, ve - ra se - re - na - que et a-pos-to - li - ca sanc-tis - si - ma cha - ri - ta -

*D.2*

Ve-ra, ve - ra se - re - na - que et a-pos-tol - li - ca sanc-tis - si - ma cha - ri - ta -

*H.C.*

*T.*

*B.*

*Bc*

b

b

<b>7</b>	<b>6</b>	<b>5</b>
<b>5</b>	<b>4</b>	<b>3</b>

74

D.1  
te,

D.2  
te,

H.C.  
Ve-ra, ve - ra se - re - na - que et a-pos-to - li - ca sanc-tis - si - ma cha - ri - ta -

T.  
Ve-ra, ve - ra se - ra - na - que et a-pos-to - li - ca sanc-tis - si - ma cha - ri - ta -

B.

Bc

6 5  
4

## Lentement

81

*D.1* ut lan - gu - at et li - que - fi - at a - ni - ma me - a so - lo sem - per a - mo - re et de - si -

*D.2* ut lan - gu - at et li - que - fi - at a - ni - ma me - a so - lo sem - per a - mo - re et de - si -

*H.C.* te,

*T.* te,

*B.*

*Bc* b

# 6 5

87

*D.1*  
de - ri - o, et de - si - de - ri - o tu - i,

*D.2*  
de - ri - o, et de - si - de - ri - o tu - i,

*H.C.*  
et de - fi - ci -

*T.*  
Te con - cu - pis - cat et de - fi - - - ci -

*B.*  
Te con - cu - pus - cat et de -

*Bc*  
6 5 #

92

D.1

D.2

H.C.

T.

B.

Bc

at in a - tri - a tu - a, et de - fi - ci - at in a - tri - a tu - a,

at, Te con - cu - pis - cat et de - fi - ci - at in a - tri - a tu - a,

fi - ci - at, Te con - cu - pis - cat et de - fi - ci - at in a - tri - a tu - a,

at in a - tri - a

5 6  
b



98

*D.1*

cu - pi-at dis - sol - vi et es - se te-cum, cu - pi - at dis - sol-vi, cu-pi-at dis-

*D.2*

sol - vi et es - se te - cum, cu-pi-at dis - sol - vi et es - se te - cum,

*H.C.*

et es - se te-cum, cu - pi-at dis - sol - vi et es - se te - - - -

*T.*

cu - pi-at dis - sol - vi et es - se te-cum, cu-pi-at dis-

*B.*

cu - pi-at dis - sol - vi, cu - pi-at dis - sol - vi et es - se te - cum,

*Bc*

104

*D.1*  
sol - vi et es - se te - - - - - cum, et es - se

*D.2*  
cu - pi-at dis - sol - vi et es - se te - - - - - cum, et es - se

*H.C.*  
cum, et es - se te - - - - - cum, cu - pi-at dis - sol - vi,

*T.*  
sol - vi et es - se te - cum cu - pi-at dis - sol - vi et es - se

*B.*  
et es - se te - - - - - cum, cu - pi-at dis -

*Bc*

109

D.1  
te - - - - cum, cu - pi-at dis - sol - vi et es - se te - - - cum.

D.2  
te - cum, cu - pi-at dis - sol - vi et es - se te - - - cum.

H.C.  
cu - pi-at dis - sol - vi et es - se, et es - se te - - - cum.

T.  
te - - - - cum, et es - se te - cum, et es - se te - - - cum.

B.  
sol - vi et es - se te - cum, et es - se te - - - cum.

Bc

6    5    6    7    5    6    5

5    #3    4    #5    4

*Faites icy une grande pause*

115

$\text{C}^{\sharp\sharp}_2$

D.1

D.2

H.C.

T.

B.

Bc

Da ut a - ni - ma me - a te sem - - - - - per e - su - ri - at,

122

D.1

D.2

H.C.

T.

B.

Bc

pa - nem an - ge - lo - rum ha - ben - tem om - nem dul - ce - di - nem, et sa -

6 5 6

Detailed description of the musical score: The page contains six staves. Staves D.1, D.2, and H.C. are empty, each with a treble clef and a key signature of one flat. Staff T. (Tenor) has a treble clef with an 8va sign below it and contains the vocal line with lyrics. Staff B. (Bass) is empty with a bass clef and one flat. Staff Bc (Bassoon) has a bass clef and contains a bass line with fingerings 6, 5, 6 under the first three measures.

130

*D.1*

*D.2*

*H.C.*

*T.*

po-rem, et om-ne, et om-ne de-lec-ta - men - tum su - a - vi - ta - tis, et om-ne, et

*B.*

*Bc*

7 6 7

138

D.1

Musical staff for D.1, featuring a treble clef, a key signature of one flat (B-flat), and a series of rests across eight measures.

D.2

Musical staff for D.2, featuring a treble clef, a key signature of one flat (B-flat), and a series of rests across eight measures.

H.C.

Musical staff for H.C., featuring a treble clef, a key signature of one flat (B-flat), and a series of rests across eight measures.

T.

Musical staff for T. (Soprano), featuring a treble clef, a key signature of one flat (B-flat), and a vocal line with lyrics. A slur covers the final three notes of the phrase.

om - ne de - lec - ta - men - tum su - a - vi - ta - - - - - tis.

B.

Musical staff for B. (Bass), featuring a bass clef, a key signature of one flat (B-flat), and a series of rests across eight measures.

Bc

Musical staff for Bc (Bassoon), featuring a bass clef, a key signature of one flat (B-flat), and a series of notes across eight measures.

7

$\flat 6$

146

*D.1*

*D.2*

*H.C.*

*T.*

*B.*

*Bc*

Da ut a - ni - ma me - a te sem - - - - - per si - ti - at,

7 6



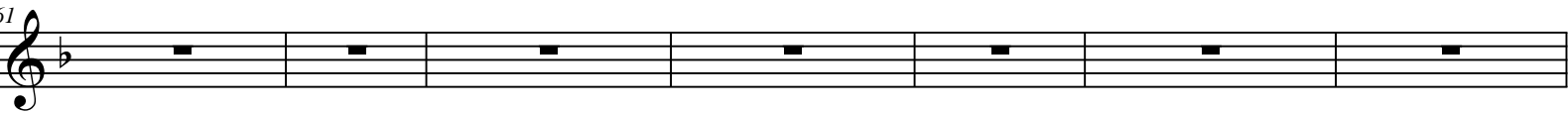
153

D.1  
 D.2  
 H.C.  
 T.  
 B.  
 Bc

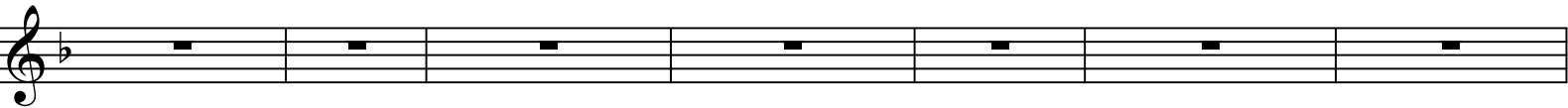
fon-tem vi - tæ, sa - pi - en - ti - æ, et sci - en - ti - æ, fon-tem æ -

161

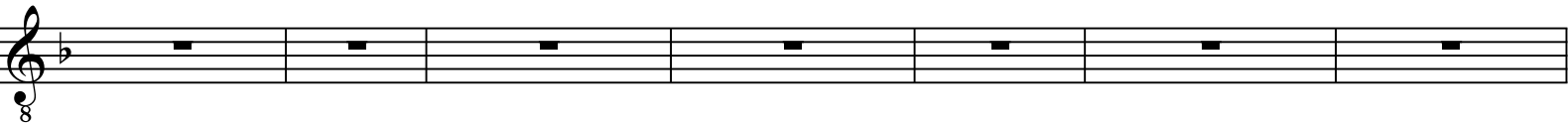
D.1



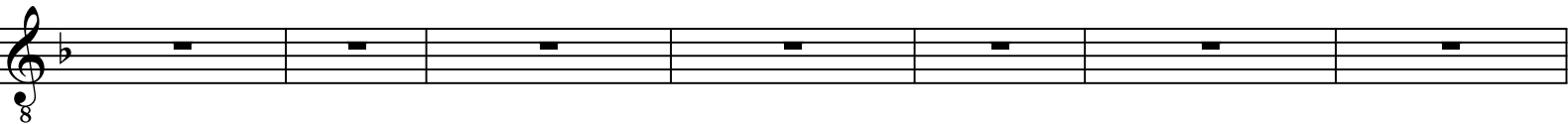
D.2



H.C.



T.



B.



ter - ni lu - mi - nis tor - ren - - - - - tem, tor - ren - - - - -

Bc



168

D.1

D.2

H.C.

T.

B.

Bc

- tem vo - lup - ta - tis, u - ner - ta - tem do - mus De - i, u - ber - ta - tem, u - ber - ta - tem do - mus

7 7

176

*D.1*

*D.2*

*H.C.*

*T.*

*B.*

*Bc*

De - i, u - ber - ta - tem do-mus De - i.

Detailed description: This is a musical score for a SATB choir and basso continuo. The score is in G minor (one flat) and consists of eight measures. The vocal parts (D.1, D.2, H.C., T.) are in treble clef with a key signature of one flat. They contain rests throughout the entire piece. The bass part (B.) is in bass clef and contains the vocal line with lyrics: "De - i, u - ber - ta - tem do-mus De - i." The basso continuo part (Bc) is in bass clef and provides a harmonic accompaniment. The number 176 is written above the first measure of the vocal staves.

184

$\text{C}^{\#3}$

D.1

D.2

H.C.

T.

B.

Bc

Da ut a - ni - ma me - a te sem - - - per

Da ut a - ni - ma me - a te sem - - - - - - - - - per

#

b

190

*D.1*

Da ut a - ni - ma me - a te sem - - - - - per quaë - rat,

*D.2*

am - bi - at, da, da ut a - ni - ma me - a te sem - per \_\_\_\_\_ quaë - rat,

*H.C.*

am - bi - at, da, da ut a - ni - ma me - a te sem - per quaë - rat,

*T.*

*B.*

*Bc*

b

6

197

*D.1*  
te in - ve - ni - at, ad te per - ve - ni - at, te lo - qua - tur, et om - ni - a o - pe -

*D.2*  
te in - ve - ni - at, ad te per - ve - ni - at, te lo - qua - tur, et om - ni - a o - pe -

*H.C.*  
ad te ten - dat, te me - di - te - tur, et om - ni - a o - pe -

*T.*

*B.*

*Bc*

b

9 8  
7 6

204

*D.1*

re - tur in lau - - - dem et glo - ri - am no - mi - nis tu - i, et

*D.2*

re - tur in lau - dem, in lau - dem et glo - ri - am no - mi - nis tu - i, et

*H.C.*

re - tur in lau - - - dem et glo - ri - am no - mi - nis tu - i, et

*T.*

*B.*

*Bc*

9 8  
7 6

7 6 5

5 6

7 4 3  
5



211

*D.1*

om - ni - a o - pe - re - tur in lau - - - dem et glo - ri - am no - mi - nis

*D.2*

om - ni - a o - pe - re - tur,

*H.C.*

om - ni - a o - pe - re - tur, in lau - dem, in lau - dem et glo - ri - am no - mi - nis

*T.*

*B.*

*Bc*

9 8 7 6 5

217

D.1  
tu - i, in lau - dem, in lau - dem et glo - ri-am no - mi-nis tu -

D.2  
in lau - - - - dem et glo - ri-am no - mi-nis tu -

H.C.  
tu - i, in lau - - - - dem et glo - ri-am no - mi-nis tu -

T.

B.

Bc

7 4 #  
5

9 8  
7 6  
♯

7 6 5  
#

♯

224

D.1  
i,

D.2  
i, et tu sis

H.C.  
i, et tu sis so - lus spes me - a sem - per, sem-per, sem - - - per,

T.  
et tu sis so - lus spes me - a, tu sis so - lus spes me - a sem - per, sem-per,

B.  
et tu sis so - lus spes me - a sem - per, sem-per,

Bc

b b 6 6 7 6 #

231

*D.1*

et tu sis so - lus spes me - a sem - per, to - ta fi -

*D.2*

so - lus spes me - a, tu sis so - lus spes me - a sem - per, sem - per, sem - per

*H.C.*

to - ta fi - du - ci - a me - a, de - lec - ta - - - - ti - o

*T.*

sem - per, di - vi - ti - æ me - æ, ju - cun - di - tas

*B.*

sem - - - - per, et tu sis so - lus spes

*Bc*

7  
#6  
47  
#6  
45  
#37  
#

237

*D.1*  
du - ci-a me - a, de - lec - ta - - - - ti-o me-a,

*D.2*  
de - lec - ta - - - - ti-o me - - - a,

*H.C.*  
me - a, de - lec - ta - - - - ti-o me - - - a, gau-di-um

*T.*  
me - - a, sem-per, sem - - - per, gau-di-um

*B.*  
me-a sem - per, sem - per, sem - - - - - per, gau-di-um

*Bc*

6  
4

9  
b3

8

## Lentement

243

*D.1* qui - es et tran - quil - li - tas me - - - a, dul - ce - do

*D.2* qui - es et tran - quil - li - tas me - - - a, su - a - vi - tas

*H.C.* me - um, et tran - quil - li - tas me - - - a, o - dor

*T.* me - um, pax \_\_\_\_\_ me - a, \_\_\_\_\_

*B.* me - um, qui - es et tran - quil - li - tas me - - - - - a,

*Bc*

7  
#36  
45  
#37  
#

249

*D.1*  
me - a, dul - ce - - - do me - - - a, dul -

*D.2*  
ma - a, dul - ce - - - do me - - - a, dul - ce - do\_\_

*H.C.*  
me - us, dul - ce - do me - - - a, \_\_\_\_\_

*T.*  
dul - ce - do me - - - a,

*B.*  
dul - - - ce - do me - - - a,

*Bc*

6

7  
#3

6  
4

5  
4

#

6  
4

255

*D.1* ce - do — me - - - a, dul - ce - do me - - -

*D.2* me - - - - a, dul - ce - do me - - - -

*H.C.* — dul - ce - - - - do me - - - -

*T.* dul - ce - do — me - - - - a, —

*B.* dul - ce - do — me - - - - -

*Bc*

4 # 7 #3 6 4 5 4 #



260

# Guay

D.1

Musical staff for D.1, Treble clef, C major key signature, common time. It contains five measures of whole rests.

a,

D.2

Musical staff for D.2, Treble clef, C major key signature, common time. It contains five measures of whole rests, followed by a six-measure melodic phrase starting with a quarter rest.

a,

et tu sis so - lus spes

H.C.

Musical staff for H.C., Treble clef, C major key signature, common time. It contains a continuous melodic line with eighth and quarter notes, including a trill and a fermata.

a, et tu sis so - lus spes me - a, tu sis so - lus spes me - - - - -

T.

Musical staff for T., Treble clef, C major key signature, common time. It contains five measures of whole rests.

B.

Musical staff for B., Bass clef, C major key signature, common time. It contains five measures of whole rests, followed by a six-measure melodic phrase starting with a quarter rest.

a,

et tu sis so - lus spes me - - - - -

Bc

Musical staff for Bc, Bass clef, C major key signature, common time. It contains a continuous bass line with whole and half notes.

4

6

6

266

*D.1*

et tu sis so - lus spes me - - - - -

*D.2*

me - a, tu sis so - lus spes me - - - a, ci - bus me - us, re - fu - gi -

*H.C.*

1  
8 a sem-per, sem - per, ci - bus me - - - us, re - fec - ti - o —

*T.*

8 et tu sis so - lus spes me - a, tu sis so - lus spes me - - - a sem - - -

*B.*

a sem-per, sem - - - - - per, et tu sis so - lus spes

*Bc*

b 7 6 5 6 4

4 3 4 3 4 4

272

*D.1*  
a, au - xi - li - um — me - - - um, the - sau - rus me - - - us,

*D.2*  
um me - - - um the - sau - rus me - us,

*H.C.*  
me - - - a, pos - ses - si - o me - a, the - sau - rus me - us,

*T.*  
per, sa - pi - en - ti - a me - a, the - sau - rus me - us,

*B.*  
me - - - a, por - ti - o me - a, the - sau - rus me - us,

*Bc*

4  
2

9  
b

8

5  
b

6  
b

6  
5

278

*D.1*

et im - mo - bi - - li - ter sem - per sit ra - di - ca -

*D.2*

in quo fi - xa et fir - ma et im - mo - bi - li - ter \_\_\_\_\_ sem - per sit ra - di -

*H.C.*

in quo fi - xa et fir - ma et im - mo - bi - li - ter sem - per sit ra - di -

*T.*

in quo fi - xa et fir - ma et im - mo - bi - li - ter sem - per sit ra - di -

*B.*

in quo fi - xa et fir - ma et im - mo - bi - li - ter sem - per sit ra - di -

*Bc*

4

b 5 6

285

*D.1*  
ta mens me - a, et cor - me - - - - um, et cor me - - - -

*D.2*  
ca - ta mens me - a, et cor - me - - - - - - -

*H.C.*  
ca - ta mens me - a, et cor me - - - - um, et cor me - - - -

*T.*  
ca - ta mens me - a, et cor me - um, cor me - - - -

*B.*  
ca - ta mens me - a, et cor me - - - - um, cor me - - - -

*Bc*

5

6  
#4

**Guay**

292

*D.1*  
um, to-ta fi - du - ci-a, et tu sis so - lus spes

*D.2*  
um, to-ta fi - du - ci-a me - a, gau - di-um

*H.C.*  
um, to-ta fi - du - ci-a me - a, de - lec - ta - - - ti-o,

*T.*  
um, et tu sis so - lus spes me-a sem - per, to - ta fi -

*B.*  
um, et tu sis so - lus spes me-a, tu sis so - lus spes me - a sem - - - per,

*Bc*

5 #3      7 #      6 4      7 #3

299 **Lentement**

*D.1* me - a sem - per, sem - per, gau - di-um me - - - - um,

*D.2* me - um et tu sis so - lus spes me - a, gau - di-um me - um qui - es

*H.C.* et tu sis so - lus spes me - a, gau - di-um me - - - - um,

*T.* du - ci-a, \_\_\_\_\_ me - - - - a, gau - di-um me - um,

*B.* sem - - - - - per, gau - di-um me - - - - um, qui -

*Bc*

9 8 5 6 7 6 5 b6  
 ♯ ̣ ̣ ̣ ̣ ̣ ̣ ̣

305

*D.1* pax ——— tran - quil - li - tas ——— et dul - ce - - - do me - a.

*D.2* tran-quil - li - tas et dul - ce - do, dul - ce - - - do me - a.

*H.C.* pax, pax tran-quil - li - tas — et dul - ce - do me - - - - a.

*T.* pax ——— tran - quil - li - tas et dul - ce - do me - - - - a.

*B.* es tran-quil - li - tas et dul - ce - do, dul - ce - do me - - - - a.

*Bc*

5 6 7 6 7 6 5 6 5 7 4 5 4 #

b #3 # 4 4 #

Detailed description: This is a page of a musical score for six voices. The staves are labeled D.1, D.2, H.C., T., B., and Bc. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The lyrics are: "pax ——— tran - quil - li - tas ——— et dul - ce - - - do me - a." for D.1, T., and Bc; "tran-quil - li - tas et dul - ce - do, dul - ce - - - do me - a." for D.2 and B.; and "pax, pax tran-quil - li - tas — et dul - ce - do me - - - - a." for H.C. The figured bass notation at the bottom consists of numbers 5, 6, 7, 6, 7, 6, 5, 6, 5, 7, 4, 5, 4, and a sharp sign (#). Some numbers have accidentals: a flat under 5, a sharp under 3, and a sharp under 4.

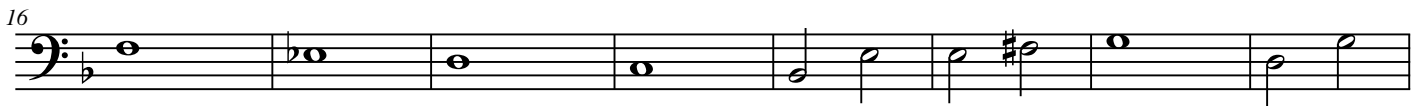


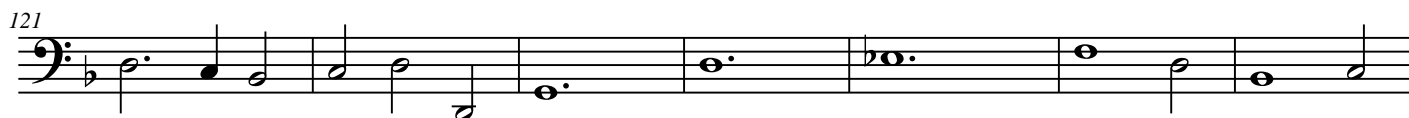
Marc-Antoine Charpentier (1643-1704)

# Transfige dulcissime Jesu, H. 251

Elévation à cinq voix et basse continue

*Basse  
continue*



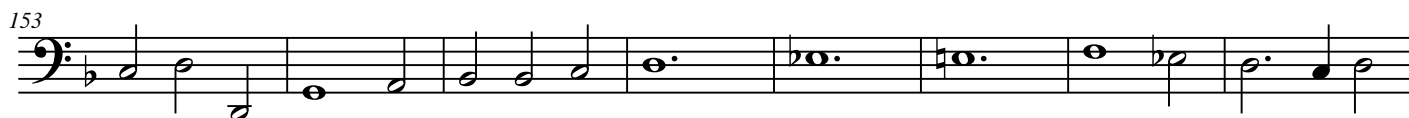


146



Musical staff 146: Bass clef, 3/4 time signature. The staff contains a sequence of notes starting with a dotted quarter, followed by eighth, quarter, and dotted half notes, ending with a quarter note.

153



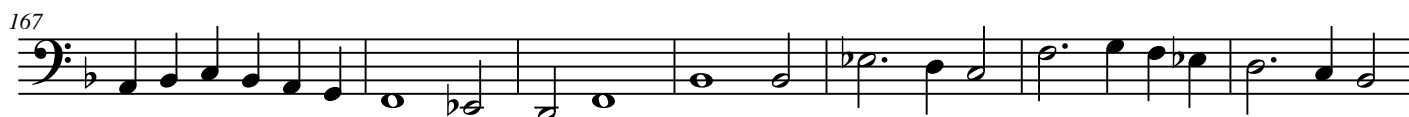
Musical staff 153: Bass clef. The staff contains a sequence of notes including dotted quarter, eighth, quarter, eighth, quarter, dotted quarter, and eighth notes.

161



Musical staff 161: Bass clef. The staff contains a sequence of notes including dotted quarter, eighth, quarter, eighth, quarter, dotted quarter, and eighth notes.

167



Musical staff 167: Bass clef. The staff contains a sequence of notes including dotted quarter, eighth, quarter, eighth, quarter, dotted quarter, and eighth notes.

174



Musical staff 174: Bass clef. The staff contains a sequence of notes including dotted quarter, eighth, quarter, eighth, quarter, dotted quarter, and eighth notes.

181



Musical staff 181: Bass clef. The staff contains a sequence of notes including dotted quarter, eighth, quarter, eighth, quarter, dotted quarter, and eighth notes.

184



Musical staff 184: Bass clef, 3/4 time signature. The staff contains a sequence of notes including dotted quarter, eighth, quarter, eighth, quarter, dotted quarter, and eighth notes.

191



Musical staff 191: Bass clef, 3/4 time signature. The staff contains a sequence of notes including dotted quarter, eighth, quarter, eighth, quarter, dotted quarter, and eighth notes.

197



Musical staff 197: Bass clef, 3/4 time signature. The staff contains a sequence of notes including dotted quarter, eighth, quarter, eighth, quarter, dotted quarter, and eighth notes.

204



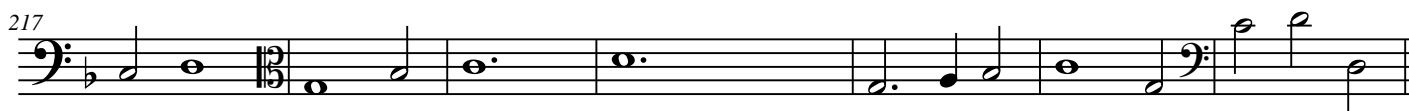
Musical staff 204: Bass clef, 3/4 time signature. The staff contains a sequence of notes including dotted quarter, eighth, quarter, eighth, quarter, dotted quarter, and eighth notes.

210



Musical staff 210: Bass clef, 3/4 time signature. The staff contains a sequence of notes including dotted quarter, eighth, quarter, eighth, quarter, dotted quarter, and eighth notes.

217



Musical staff 217: Bass clef, 3/4 time signature. The staff contains a sequence of notes including dotted quarter, eighth, quarter, eighth, quarter, dotted quarter, and eighth notes.

