

LUDUS TACENDI - SILENTIUM (I)

♩ = 160

C Csus4 C9sus4

CHOR

Violine

Waldzither

A-Gitarre

E-Orgel

E-Bass

The musical score is written in 4/4 time with a tempo of 160 beats per minute. It features six staves: CHOR, Violine, Waldzither, A-Gitarre, E-Orgel, and E-Bass. The CHOR and Violine parts consist of quarter notes. The Waldzither part features a complex rhythmic pattern with chords and slurs. The A-Gitarre part has a melodic line with slurs. The E-Orgel part is split into two staves, both playing quarter notes. The E-Bass part has a simple bass line with a half note and a quarter note.

3 C Csus4 C9sus4 C

Chor

3

VI.

3

WZ

3

Git.

3

Org.

3

B.

Si - - - - -
Si - - - - -

Detailed description of the musical score: The score is arranged in six systems. The first system is for the Chorus (Chor), which consists of a single treble clef staff with a 3-measure triplet of eighth notes. The second system is for the Violin (VI.), also with a treble clef and a 3-measure triplet of eighth notes. The third system is for the Woodwind (WZ), with a treble clef and a 3-measure triplet of eighth notes, each note being a chord. The fourth system is for the Guitar (Git.), with a treble clef and a 3-measure triplet of eighth notes, each note being a chord. The fifth system is for the Organ (Org.), consisting of two staves (treble and bass clefs) with a 3-measure triplet of eighth notes. The sixth system is for the Bass (B.), with a bass clef and a 3-measure triplet of eighth notes. A double bar line with repeat dots is placed after the third measure of each system. A thick vertical bar line is placed after the first measure of the fourth system. Above the first system, the chords C, Csus4, C9sus4, and C are indicated. Below the Organ part, the lyrics 'Si - - - - -' are written on two lines.

6 Csus4 C9sus4 C Csus4 C9sus4

Chor

6

len - ti - um :
len - ti - um :

bei. Wh.

VI.

WZ

Git.

Org.

B.

9 C Csus4 C9sus4 C

Chor

Om - ni - um, quae sunt sa - lu - ti, no - bis
Do - num est ae - ter - ni - ta - tis de - is

9

VI.

9

WZ

9

Git.

9

Org.

9

B.

12 Csus4 C9sus4 C Csus4 C9sus4

Chor
nil iu - cun - di - us.
et ho - mi - ni - bus.

12

VI.

WZ

Git.

Org.

12

B.

15 C Csus4 C9sus4 FMaj7

Chor

Si - lent

15

VI.

15

WZ

15

Git.

15

Org.

15

B.

The image shows a musical score for a choir and various instruments. The score is divided into six systems, each with a staff labeled on the left: Chor, VI., WZ, Git., Org., and B. Above the first staff, the chords C, Csus4, C9sus4, and FMaj7 are indicated. The Chor part has lyrics 'Si - lent' under the second measure of the FMaj7 section. The VI. part has a '15' above the first measure. The WZ part has a '15' above the first measure and shows complex chordal textures. The Git. part has a '15' above the first measure and shows a melodic line. The Org. part has a '15' above the first measure and shows sustained chords. The B. part has a '15' above the first measure and shows a bass line. A vertical bar line is present at the end of the C9sus4 section.

18 FMaj7 CMaj7 CMaj7

Chor
sil - vae, si - lent mon - tes ,

18 VI.

18 WZ

18 Git.

18 Org.

18 B.

21 FMaj7 FMaj7 CMaj7

Chor

si - lent pra - ta flo - ri - da,

VI.

WZ

Git.

Org.

B.

24 CMaj7 FMaj7 FMaj7

Chor

ta - cent nu - bes, ta - cet

VI.

WZ

Git.

Org.

B.

27 CMaj7 CMaj7 D7+9/A

Chor
cae - lum, ta - ci -

VI.

WZ

Git.

Org.

B.

Detailed description of the musical score: The score is for a choir and instruments. It consists of six staves. The first staff is for the choir, with lyrics 'cae - lum,' and 'ta - ci -'. The second staff is for the Violin I (VI.). The third staff is for the Woodwinds (WZ). The fourth staff is for the Guitar (Git.). The fifth staff is for the Organ (Org.), with a grand staff (treble and bass clefs). The sixth staff is for the Bass (B.). The score is divided into three measures. The first measure is marked with a 27 and CMaj7. The second measure is marked with a 27 and CMaj7. The third measure is marked with a 27 and D7+9/A. The choir part has lyrics 'cae - lum,' and 'ta - ci -'. The VI. part has a melodic line. The WZ and Git. parts have complex chordal textures. The Org. part has sustained chords. The B. part has a simple bass line.

30 D7+9/A G G7

Chor
tur - na si - de - ra.

VI.

WZ

Git.

Org.

B.

33 C Csus4 C9sus4 C

Chor

Si - - - - - len - ti - o
Si - - - - - len - ti - o

p

33

VI.

33

WZ

33

Git.

33

Org.

33

B.

36 Csus4 C9sus4 C Csus4 C9sus4

Chor

om - ni - a sunt mi - ti -
fun - da - men - ta po - nit

36

VI.

36

WZ

36

Git.

36

Org.

36

B.

39 C Csus4 C9sus4 C

Chor

ga - ta, cunc - ta fi - unt com - mo - do.
pa - ci, dul - ci fa - vet o - ti - o.

39

VI.

39

WZ

39

Git.

39

Org.

39

B.

42 Csus4 C9sus4 C Csus4 C9sus4

Chor

42

VI.

42

WZ

42

Git.

42

Org.

42

B.

The image shows a musical score for a band. At the top, guitar chords are indicated: Csus4, C9sus4, C, Csus4, and C9sus4. The score is divided into six parts: Chor (Chorus), VI. (Violin), WZ (Woodwinds), Git. (Guitar), Org. (Organ), and B. (Bass). The Chor part consists of rhythmic patterns. The VI. part has a melodic line starting at measure 42. The WZ part features complex chordal textures. The Git. part has a melodic line with some bends. The Org. part has sustained chords. The B. part has a simple bass line. The score is written in standard musical notation with treble and bass clefs.

45 FMaj7 FMaj7 CMaj7

Chor

Qui - es est u - bi - que Or - ci ,

45

VI.

45

WZ

45

Git.

45

Org.

45

B.

48 CMaj7 F Maj7 F Maj7

Chor
 mu - tae nox et te - ne -

48 VI.

48 WZ

Git.

48 Org.

48 B.

Detailed description of the musical score: The score is for a multi-ensemble setting, starting at measure 48. It features six staves: Chor (Vocal), VI. (Violin I), WZ (Woodwinds), Git. (Guitar), Org. (Organ), and B. (Bass). The key signature changes from C major (CMaj7) to F major (F Maj7) at the end of the first measure and remains there for the second measure. The vocal line begins with a rest, then sings the words 'mu - tae nox et te - ne -'. The VI. and B. parts play a rhythmic accompaniment of eighth notes. The WZ and Git. parts play a complex chordal accompaniment, likely a strummed accompaniment for guitar or woodwinds. The Org. part plays sustained chords in both hands.

51 CMaj7 CMaj7 FMaj7

Chor

brae. Ne - que

51

VI.

51

WZ

51

Git.

51

Org.

51

B.

54 FMaj7 CMaj7 CMaj7

Chor
so - lis lux e - mit - tit

54 VI.

54 WZ

54 Git.

54 Org.

54 B.

57 D7+9/A D7+9/A G

Chor
so - na ful - gens ta - ci - te.

57 VI.

57 WZ

57 Git.

57 Org.

57 B.

60 G d d

Chor

l - ta la - bra com - pri -

60

VI.

60

WZ

60

Git.

60

Org.

60

B.

The image shows a musical score for a choir and instrumental ensemble. The score is divided into six systems, each with a different instrument or voice part. The first system is for the Choir (Chor), with a treble clef and a tempo marking of 60. The lyrics 'l - ta la - bra com - pri -' are written below the staff. The second system is for the Violin (VI.), also with a treble clef and a tempo marking of 60. The third system is for the Woodwinds (WZ), with a treble clef and a tempo marking of 60. The fourth system is for the Guitar (Git.), with a treble clef and a tempo marking of 60. The fifth system is for the Organ (Org.), with a treble and bass clef and a tempo marking of 60. The sixth system is for the Bass (B.), with a bass clef and a tempo marking of 60. The score is divided into three measures by vertical bar lines. Above the first measure, there are chord symbols: 'G' above the first measure, and 'd' above the second and third measures. The lyrics are placed under the first two measures of the choir part.

63 a a C7+9

Chor
ma - mus ! Ne - que

VI.

WZ

Git.

Org.

B.

66 C7+9

Chor

o - re ef - flu - ant

66

VI.

66

WZ

66

Git.

66

Org.

66

B.

d

d

69 D°7/F D°7/Gis a

Chor

ge - mi - tus nec vo - ces ul - - - - 3 -

VI.

WZ

Git.

Org.

69

B.

72 a F F

Chor

lae au - ras no - bis mo - ve -

72

VI.

72

WZ

72

Git.

72

Org.

72

B.

75 G G7 C

Chor
ant !
Si - - - -
Si - - - -

75

VI.

75

WZ

75

Git.

75

Org.

75

B.

78 Csus4 C9sus4 C Csus4 C9sus4

Chor

78

VI.

WZ

Git.

Org.

78

B.

p
len - ti - um :
len - ti - um

81 C Csus4 C9sus4 C

Chor

81

Om - ni - um, quae sunt sa - lu - ti, no - bis
do - num est ae - ter - ni - ta - tis de - is

VI.

81

WZ

81

Git.

81

Org.

81

B.

84 Csus4 C9sus4 C Csus4 C9sus4

Chor
84
nil iu - cunn - di - us.
et ho - mi - ni - bus.

VI.
84

WZ
84

Git.
84

Org.
84

B.
84

87 C Csus4 C9sus4 1-3 C

Chor

87 1-3

VI.

87 1-3

WZ

87 1-3

Git.

87 1-3

Org.

87 1-3

B.

90 Csus4 C9sus4 C Csus4 C9sus4

Chor

90

VI.

90

WZ

90

Git.

90

Org.

90

B.

The image shows a musical score for a six-piece band. The instruments are: Chor (Chorus), VI. (Violin), WZ (Woodwinds), Git. (Guitar), Org. (Organ), and B. (Bass). The score is divided into three measures. Above the first measure, guitar chords are indicated: Csus4, C9sus4, C, Csus4, and C9sus4. The Chor part consists of rhythmic eighth notes. The VI. part has a melodic line starting in the second measure. The WZ part features a complex rhythmic pattern with many notes. The Git. part has a melodic line with some bends. The Org. part has sustained chords in both hands. The B. part has a simple bass line.

93 C Csus4 C9sus4 4 C

Chor

93

VI.

93

WZ

93

Git.

93

Org.

93

B.

LUDUS TACENDI - SILENTIUM (I)

$\text{♩} = 160$

CHOR

C Csus4 C9sus4 C Csus4 C9sus4

Chor

5 C Csus4 C9sus4 C Csus4 C9sus4

Si - - - - - len - ti - um :
Si - - - - - len - ti - um :

Chor

9 C Csus4 C9sus4 C Csus4 C9sus4

Om - ni - um, quae sunt sa - lu - ti, no - bis nil iu - cun - di -
Do - num est ae - ter - ni - ta - tis de - is et ho - mi - ni -

Chor

13 C Csus4 C9sus4 C Csus4 C9sus4

us.
bus.

Chor

17 FMaj7 FMaj7 CMaj7 CMaj7

Si - lent sil - vae, si - lent mon - tes ,

Chor

21 FMaj7 FMaj7 CMaj7 CMaj7

si - lent pra - ta flo - ri - da,

Chor

25 FMaj7 FMaj7 CMaj7 CMaj7

ta - cent nu - bes, ta - cet cae - lum,

Chor

29 D7+9/A D7+9/A G G7

ta - ci - tur - na si - de - ra.

33 C Csus4 C9sus4 C Csus4 C9sus4

Chor

Si - len - ti - o
Si - len - ti - o

37 C Csus4 C9sus4 C Csus4 C9sus4

Chor

om - ni - a sunt mi - ti - ga - ta, cunc - ta fi - unt com - mo -
fun - da - men - ta po - nit pa ci, dul - ci fa - vet o - ti -

41 C Csus4 C9sus4 C Csus4 C9sus4

Chor

do.
o.

45 FMaj7 FMaj7 CMaj7 CMaj7

Chor

Qui - es est u - bi - que Or - ci ,

49 FMaj7 FMaj7 CMaj7 CMaj7

Chor

mu - tae nox et te - ne - brae.

53 FMaj7 FMaj7 CMaj7 CMaj7

Chor

Ne - que so - lis lux e - mit - tit

57 D7+9/A D7+9/A G G

Chor

so - na ful - gens ta - ci - te.

61 d d a a

Chor

I - ta la - bra com - pri - ma - mus !

65 C7+9 C7+9 d d

Chor

Ne - que o - re ef - flu - ant

LUDUS TACENDI - HILARI SUNT ANIMI (II)

♩ = 90

G

G

Musical score for "LUDUS TACENDI - HILARI SUNT ANIMI (II)". The score is in 4/4 time, key of G major (one sharp), and tempo of 90 beats per minute. It features six parts: CHOR, Violine, Mandoline, A-Gitarre, E-Orgel, and E-Bass. The score is divided into two measures. The first measure is marked with a "G" chord symbol. The second measure is also marked with a "G" chord symbol. The CHOR part consists of rhythmic patterns. The Violine part follows a similar rhythmic pattern. The Mandoline part has a melodic line with triplets in the second measure. The A-Gitarre part has a melodic line with triplets in the second measure. The E-Orgel part consists of rhythmic patterns. The E-Bass part consists of a single note held across both measures.

3 G G

Chor

VI.

Mand.

Git.

Org.

B.

5 G

Chor

5 G D

Hi - la - ri sunt a - ni - mi et
Her - cu - les prae - ci - pi - tes per

5

VI.

Mand.

5

Git.

5

Org.

5

B.

Detailed description: This is a musical score for a choir and instrumental ensemble. The score is written in G major (one sharp) and 4/4 time. It consists of six staves: Chor (Chorus), VI. (Violin I), Mand. (Mandolin), Git. (Guitar), Org. (Organ), and B. (Bass). The Chor part has two lines of Latin lyrics: "Hi - la - ri sunt a - ni - mi et" and "Her - cu - les prae - ci - pi - tes per". The instrumental parts include a Violin I line with a fermata over the first measure, a Mandolin line with a complex rhythmic pattern of eighth and sixteenth notes, a Guitar line with a similar complex pattern, an Organ line with a simple harmonic accompaniment, and a Bass line with a simple melodic line. The score is divided into two measures by a vertical bar line. Above the first measure, there is a "5" and a "G" chord symbol. Above the second measure, there are "5", "G", and "D" chord symbols. The Organ part is bracketed together with the Bass part.

7 C G C G

Chor
vi - get val - de vis ; nam pri - ma lu - ce do - mum re - lin -
vi - as am - bu - lans in re - gi - am cae - les - ti - um a -

7 VI.

Mand.

7 Git.

7 Org.

7 B.

The image shows a musical score for a choir and instrumental ensemble. The score is divided into two systems. The first system contains the vocal line (Chor) and the first instrumental line (VI.). The second system contains the mandolin (Mand.), guitar (Git.), organ (Org.), and bass (B.) parts. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 7/8. The instrumental parts are also in treble clef with a key signature of one sharp. The organ part is in two staves, with the right hand in treble clef and the left hand in bass clef. The bass part is in bass clef. The lyrics are written below the vocal line. Chord markings 'C' and 'G' are placed above the vocal line. The number '7' is written above the first measure of each staff.

9 Gsus4 D G h

Chor

que - - - mus.
scen - - - dit.

Qui - a res dif - fi - ci - les sunt
Ma - xi - ma pe - ri - cu - la Ae -

VI.

Mand.

Git.

Org.

B.

11 C G C G

Chor
gra - tae stre - nu - is, in ar - dua ip - sa i - ter di - ri -
ne - as su - pe - rans ad li - to - ra I - ta - li - ae te -

VI.

Mand.

Git.

Org.

B.

The image shows a musical score for a choir and instrumental ensemble. The score is divided into two systems. The first system covers measures 11 to 14, and the second system covers measures 15 to 18. The key signature is one sharp (F#), and the time signature is 4/4. The instruments are: Chor (Choir), VI. (Violin I), Mand. (Mandolin), Git. (Guitar), Org. (Organ), and B. (Bass). The lyrics are: "gra - tae stre - nu - is, in ar - dua ip - sa i - ter di - ri - ne - as su - pe - rans ad li - to - ra I - ta - li - ae te -". Chord markings C and G are placed above the first and second measures of each system. The organ part is written in two staves (treble and bass clef). The bass part is written in a single bass clef staff.

13 D G e D

Chor
ge - - - mus. Pa - tri - a ca - ris - si - ma , sed
ten - - - dit. Dae - da - lus he - ro - i - cus per

VI.

Mand.

Git.

Org.

B.

15 a e C G

Chor
no - vi stu-di-um nos pel - lit, sar - ci - nas ut con - fe -
cam - pos a - e - ris de - ser - tos ul - tra si - de - ra vo -

15

VI.

Mand.

15

Git.

15

Org.

15

B.

17 Gsus4 D G D

Chor. ra - - - mus. Ne-mo scit , quid vi - ta sit , cum
la - - - vit. Tar-ta-rum tae - ter - ri-mum si -

VI.

Mand.

Git.

Org.

B.

19 C G C G

Chor
num-quam al - te - rum con - spe - xit or - bem. Er - go ex - e -
tien - tem san - gui - nis ti - mo - re li - ber Or - pheus per - a -

19

VI.

Mand.

19

Git.

19

Org.

19

B.

21 D G e

Chor

a - - - mus!
gra - - - vit.

Nec le - o - nes fe - ros ne - que
I - ta nec per - ni - ci - em nec

VI.

Mand.

Git.

Org.

B.

23 D e D e

Chor
glo - riam ca - pi - es
tem - pus tur - bi - dum

VI.

Mand.

Git.

Org.

B.

in lec - tu - lo.
me - tu - i - mus.

25 e D e

Chor

VI.

Mand.

Git.

Org.

B.

This musical score is arranged in a system of six staves. The top staff is for the Chorus (Chor), the second for Violin I (VI.), the third for Mandolin (Mand.), the fourth for Guitar (Git.), the fifth and sixth for Organ (Org.) in treble and bass clefs, and the bottom for Bass (B.). The music is in a key with one sharp (F#) and a 2/4 time signature. The score is divided into two measures by a vertical bar line. Above the first measure, the letter 'e' is written above the first staff, and above the second measure, the letter 'D' is written above the first staff and 'e' above the second staff. The Chorus part consists of rhythmic eighth notes. The Violin I part has a melodic line. The Mandolin and Guitar parts play a complex, rhythmic accompaniment with many beamed notes. The Organ part provides harmonic support with chords in both hands. The Bass part has a simple melodic line.

27 e D e

Chor

Nul - lo lo - co for - ti - tu - do ma - gis cres - cit quam
Nam For - tu - na di - va at - que Par - cae fau - tri - ces

VI.

Mand.

Git.

Org.

B.

29 D e C7 H7

Chor

a - sper - ri - mo.
sunt for - ti - bus.

VI.

Mand.

Git.

Org.

B.

This musical score page features six staves: Chor, Vl., Mand., Git., Org., and B. The music is in the key of D major (one sharp) and 4/4 time. Measure 31 begins with a treble clef and a key signature of one sharp. The vocal line (Chor) starts with a half note 'e'. The violin (Vl.) and mandolin (Mand.) parts feature eighth-note patterns. The guitar (Git.) and organ (Org.) parts play a complex, rhythmic accompaniment with many beamed notes. The bass (B.) part has a simple eighth-note line. Measure 32 is marked with a '1' and a 'G' chord symbol. Measure 33 is also marked with a '1' and a 'G' chord symbol. The score concludes with repeat signs at the end of each staff.

34 G D C G

Chor

VI.

Mand.

Git.

Org.

B.

This musical score is for a multi-instrument ensemble. It features six staves: Chorus (Chor), Violin (VI.), Mandolin (Mand.), Guitar (Git.), Organ (Org.), and Bass (B.). The music is in the key of G major (one sharp) and 2/4 time. The score is divided into two measures. The first measure contains a measure rest for the Chorus, followed by a melodic line for the Violin, and rhythmic accompaniment for the Mandolin and Guitar. The Organ and Bass parts provide harmonic support. The second measure continues the accompaniment for the Mandolin, Guitar, Organ, and Bass. Above the first measure, a bracket indicates a sequence of chords: G, D, C, and G. The measure number '34' is written at the beginning of each staff.

36 C G Gsus4 D

Chor

VI.

Mand.

Git.

Org.

B.

The image displays a musical score for a band, spanning measures 36 to 40. The score is written in G major (one sharp) and 4/4 time. The parts are arranged vertically as follows:

- Chor:** Vocal line with lyrics corresponding to the chords: C, G, Gsus4, D.
- VI.:** Violin part, starting with a melodic line in measure 36 and holding a note in measure 37.
- Mand.:** Mandolin part, featuring a rhythmic pattern of eighth notes and chords.
- Git.:** Guitar part, playing a similar rhythmic pattern to the mandolin.
- Org.:** Organ part, consisting of two staves (treble and bass clef) with block chords.
- B.:** Bass part, playing a simple bass line.

The chord progression is: C (measures 36-37), G (measures 38-39), Gsus4 (measure 40), and D (measures 36-40).

38 G D C G

Chor

38

VI.

Mand.

38

Git.

38

Org.

38

B.

Detailed description of the musical score: The score is for a multi-instrument ensemble. The Chorus part is the simplest, consisting of four measures of chords: G, D, C, and G. The Violin I part has a melodic line with slurs and accents. The Mandolin and Guitar parts play a rhythmic accompaniment with chords and slurs. The Organ part has a simple harmonic accompaniment. The Bass part has a simple bass line with slurs and accents.

40 C G D G

Chor

40

VI.

Mand.

40

Git.

40

Org.

40

B.

This musical score is for a multi-instrument ensemble. It features six staves: Chorus (Chor), Violin (VI.), Mandolin (Mand.), Guitar (Git.), Organ (Org.), and Bass (B.). The music is in the key of D major (two sharps) and begins at measure 40. The Chorus part consists of rhythmic eighth notes. The Violin part plays a melodic line. The Mandolin and Guitar parts play a complex, rhythmic accompaniment with many beamed notes. The Organ part provides harmonic support with chords. The Bass part plays a simple bass line. Chord changes are indicated above the staff at measures 40, 42, 44, and 46, corresponding to the chords C, G, D, and G.

42 G D C G

Chor
Hi - la - ri sunt a - ni - mi et vi - get val - de vis ; nam

42 VI.

Mand.

42 Git.

42 Org.

42 B.

44 C G Gsus4 D

Chor
pri - ma lu - ce do - mum re - lin - que - - - mus.

44 VI.

Mand.

44 Git.

44 Org.

44 B.

46 G h C G

Chor
Qui-a res dif - fi - ci - les sunt gra - tae stre - nui - is , in

46 VI.

Mand.

46 Git.

46 Org.

46 B.

48 C G D G

Chor
ar - dua ip - sa i - ter di - ri - ge - - - mus.

48

VI.

Mand.

48

Git.

48

Org.

48

B.

50 G G

Chor

50

VI.

Mand.

50

Git.

50

Org.

50

B.

Detailed description of the musical score: The score is for a multi-instrumental ensemble. It begins at measure 50 in G major. The Chorus part consists of a steady eighth-note accompaniment. The Violin I part plays a melodic line with eighth notes and triplet eighth notes. The Mandolin part plays a G chord. The Guitar part plays eighth notes and triplet eighth notes. The Organ part has a sustained G chord in both hands. The Bass part has a sustained G chord. The score concludes at measure 51 with a double bar line.

LUDUS TACENDI - HILARI SUNT ANIMI (II)

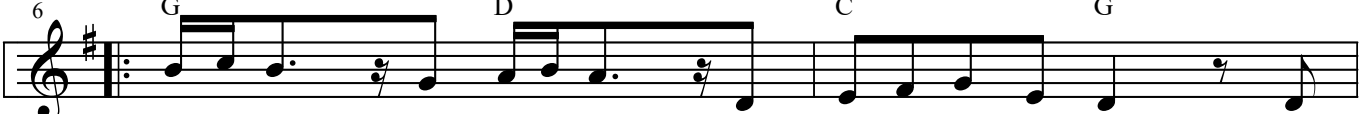
$\text{♩} = 90$

CHOR



G G G G G

Chor




Hi - la - ri sunt a - ni - mi et vi - get val - de vis ; nam
Her - cu - les prae - ci - pi - tes per vi - as am - bu - lans in

Chor




pri - ma lu - ce do - mum re - lin - que - - - mus.
re - gi - am cae - les - ti - um a - scen - - - dit.

Chor



Qui - a res dif - fi - ci - les sunt gra - tae stre - nu - is, in
Ma - xi - ma pe - ri - cu - la Ae - ne - as su - pe - rans ad

Chor



ar - dua ip - sa i - ter di - ri - ge - - - mus.
li - to - ra l - ta - li - ae te - ten - - - dit.

Chor




Pa - tri - a ca - ris - si - ma , sed no - vi stu - di - um nos
Dae - da - lus he - ro - i - cus per cam - pos a - e - ris de -

Chor



pel - lit, sar - ci - nas ut con - fe - ra - - - mus.
ser - tos ul - tra si - de - ra vo - la - - - vit.

Chor



Ne - mo scit , quid vi - ta sit , cum num - quam al - te - rum con -
Tar - ta - rum tae - ter - ri - mum si - tien - tem san - gui - nis ti -

Chor



spe - xit or - bem. Er - go ex - e - a - - - mus!
mo - re li - ber Or - pheus per - a - gra - - - vit.

22 e D e

Nec le - o - nes fe - ros ne - que glo - riam ca - pi - es
I - ta nec per - ni - ci - em nec tem - pus tur - bi - dum

24 D e e

in lec - tu - lo.
me - tu - i - mus.

26 D e e

Nul - lo lo - co for - ti - tu - do
Nam For - tu - na di - va at - que

28 D e D e

ma - gis cres - cit quam a - sper - ri - mo.
Par - cae fau - tri - ces sunt for - ti - bus.

30 C7 H7

31 e 1G G

34 2G D C G C G Gsus4 D

38 G D C G C G

41 D G G D

Hi - la - ri sunt a - ni - mi et

43 C G C G
Chor vi - get val - de vis ; nam pri - ma lu - ce do - mum re - lin -

45 Gsus4 D G h
Chor que - - - mus. Qui - a res dif - fi - ci - les sunt

47 C G C G
Chor gra - tae stre - nui - is , in ar - dua ip - sa i - ter di - ri -

49 D G G G
Chor ge - - - mus.

LUDUS TACENDI - BACCHUS DEUS MAXIMUS (III)

♩ = 120

CHOR

Violine

Banjo

A-Gitarre

Kontrabass

Chor

5 a e a a a a e

5

5

5

5

KB.

Quis

10

Chor

om - ni - um de - o - rum ma - xi - mus? Cui ce - dunt ce - te - ri cae - li - co -
 lup - pi - ter nec Plu - to ni - ger est nec Ve - nus ne - que Fa - tum a - vi -

VI.

Bj.

Git.

KB.

13

Chor

lae et re - ges qui - li - bet - que sa - pi - ens? Quem ca - vent
 dum. De - o - rum pri - mus Bac - chus e - rus est, que or - bis

VI.

Bj.

Git.

KB.

16 a

Chor

et - iam fe - rae be - sti - ae?
to - tus co - lit do - mi

1 a e a a

VI.

Bj.

Git.

KB.

20 a a e

Chor

Nec

2 a a

num.

VI.

Bj.

Git.

KB.

24 a G C D C D C

Chor

VI.

Bj.

Git.

KB.

$\text{♩} = 160$

29 D C D C D

Chor

Po - cu - lis ple - nis lau - de - mus a - mi - cum de - um, qui
 Hym - nos fun - da - mus! Nam Bac - chus be - a - tum fa - ci - et,

VI.

Bj.

Git.

KB.

34 C D C Esus4 Esus4

Chor
vi - tem et u - vas cre - a - vit!
qui di - thy - ram - bos can - ta - vit.

VI.

Bj.

Git.

KB.

39 E E A D

Chor
Nam vi - num su - pra om - ni - a, vin -

VI.

Bj.

Git.

KB.

$\bullet = 130$

42 E A A D

Chor
cun - tur om - nes vi - no. Et a - si - ni ph - lo - so - phi - que

VI.

Bj.

Git.

KB.

44 E A H E

Chor
sunt ad - dic - ti si - no. Qui bi - bit, ma - la pro - hi - bet ac

VI.

Bj.

Git.

KB.

46 Cis fis D A

Chor
di - em ho - di - er - num. Ut vi - vat vi - no - len - ti - a! Bi -

46 VI.

Bj.

46 Git.

46 KB.

48 D E E A

Chor
ba - mus in ae - ter - - - - - num!

48 VI.

Bj.

48 Git.

48 KB.

51 $\text{♩} = 120$ a a a a e

Chor

51

VI.

Bj.

Git.

KB.

Quis

55 a a a

Chor

om - ni - um de - o - rum ma - xi - mus? Cui ce - dunt ce - te - ri cae - li - co -
 lup - pi - ter nec Plu - to ni - ger est nec Ve - nus ne - que Fa - tum a - vi -

55

VI.

Bj.

Git.

KB.

58 a G a a

Chor
 lae et re - ges qui - li - bet - que sa - pi-ens? Quem ca - vent
 dum. De - o - rum pri - mus Bac - chus e - rus est, quem or - bis

58

VI.

Bj.

58

Git.

58

KB.

61 a 1 a e 2 a a

Chor
 et - iam fe - rae be - sti - ae? Nec
 to - tus co - lit do - mi - - - num.

61

VI.

Bj.

61

Git.

61

KB.


LUDUS TACENDI - BACCHUS DEUS MAXIMUS (III)

♩ = 120

CHOR



Chor



Chor



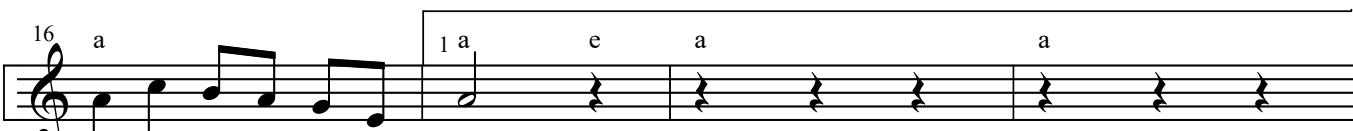
om - ni - um de - o - rum ma - xi - mus? Cui ce - dunt ce - te - ri cae - li - co -
lup - pi - ter nec Plu - to ni - ger est nec Ve - nus ne - que Fa - tum a - vi -

Chor



lae et re - ges qui - li - bet - que sa - pi - ens? Quem ca - vent
dum. De - o - rum pri - mus Bac - chus e - rus est, que or - bis

Chor



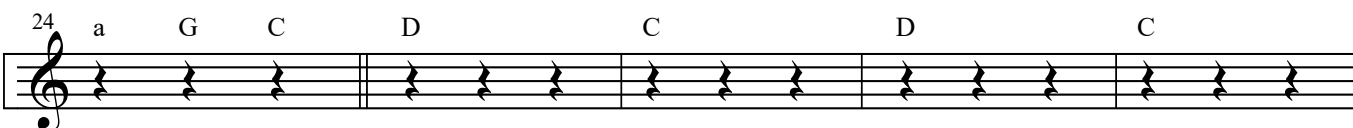
et - iam fe - rae be - sti - ae?
to - tus co - lit do - mi -

Chor



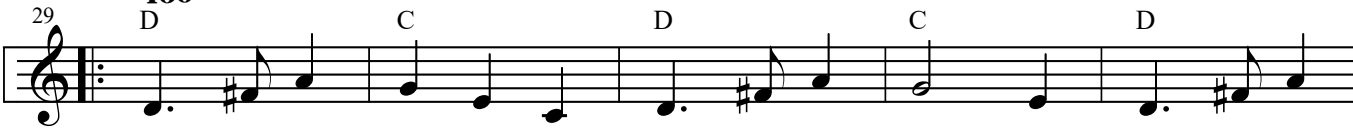
Nec
num.

Chor



♩ = 160

Chor



Po - cu - lis ple - nis lau - de - mus a - mi - cum de - um, qui
Hym - nos fun - da - mus! Nam Bac - chus be - a - tum fa - ci - et,

Chor



vi - tem et u - vas cre - a - vit!
qui di - thy - ram - bos can - ta - vit.

Chor 39 E E $\text{♩} = 130$ A D
 Nam vi - num su - pra om - ni - a, vin -

Chor 42 E A A D
 cun - tur om - nes vi - no. Et a - si - ni ph - lo - so - phi - que

Chor 44 E A H E
 sunt ad - dic - ti si - no. Qui bi - bit, ma - la pro - hi - bet ac

Chor 46 Cis fis D A
 di - em ho - di - er - num. Ut vi - vat vi - no - len - ti - a! Bi -

Chor 48 D E E A
 ba - mus in ae - ter - - - - - num!

Chor 51 $\text{♩} = 120$ a a a a e
 Quis

Chor 55 a a a
 om - ni - um de - o - rum ma - xi - mus? Cui ce - dunt ce - te - ri cae - li - co -
 lup - pi - ter nec Plu - to ni - ger est nec Ve - nus ne - que Fa - tum a - vi -

Chor 58 a G a a
 lae et re - ges qui - li - bet - que sa - pi - ens? Quem ca - vent
 dum. De - o - rum pri - mus Bac - chus e - rus est, quem or - bis

Chor 61 a 1 a e 2 a a
 et - iam fe - rae be - sti - ae? Nec
 to - tus co - lit do - mi - - - - num.

LUDUS TACENDI - CUM URBEM LINQUIS (IV)

♩ = 110

The musical score is arranged in a system with six staves. The top staff is for the CHOR, followed by Violine, A-Gitarre 1, A-Gitarre 2, E-Orgel (with a brace on the left), and E-Bass. The key signature is one sharp (F#) and the time signature is 4/4. A tempo marking of ♩ = 110 is at the top left. A vertical bar line with repeat dots on both sides is placed after the first measure of each staff. Above the first measure of the CHOR staff is a 'G' chord symbol. Above the first measure of the E-Bass staff is a 'G' chord symbol. The E-Orgel staff has a brace on the left side. The A-Gitarre 1 staff has a melodic line starting in the second measure with notes G, A, B, C, D, E, F#, G. The A-Gitarre 2 staff has a rhythmic accompaniment of eighth notes. The E-Bass staff has a simple bass line.

5 G G

Chor.

om - ni - a
pla - ci - di
su - bi - to
pro - bi - tas

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

7 G G

Chor

sunt sua - vi - a ut
con - ten - tum vi - ta
va - ne - scit cu - ra
te iu - vat, quae ma - - -

VI.

Git. 1

Git. 2

Org.

B.

9 G G

Chor

som - ni - a.
sim - pli - ci.
a - ni - mo.
li - ti - as

VI.

Git. 1

Git. 2

Org.

B.

11 G C7

Chor

Tran - quil - li - ta - te
e - ver - tit om - nes

VI.

Git. 1

Git. 2

Org.

B.

Detailed description: This is a musical score for a chorus. The score is written for six parts: Chorus, Violin I (VI.), Guitar 1 (Git. 1), Guitar 2 (Git. 2), Organ (Org.), and Bass (B.). The music is in the key of G major (one sharp) and 4/4 time. A vertical bar line separates the first measure from the second. Above the first measure, the chord 'G' is indicated, and above the second measure, 'C7' is indicated. The Chorus part has lyrics: 'Tran - quil - li - ta - te' on the first line and 'e - ver - tit om - nes' on the second line. The Organ part is written on two staves (treble and bass clef). The Bass part is written on a single staff. The Violin I, Guitar 1, and Guitar 2 parts have various melodic and harmonic lines. The score is presented in a clean, black-and-white format.

13 C7 C7

Chor

fru - e - ris
fun - di - tus

VI.

Git. 1

Git. 2

Org.

B.

15 C7 G

Chor

et o - ti - o im - - -
et do - nat pa - cem

VI.

Git. 1

Git. 2

Org.

B.

17 G G

Chor

bu - e - ris.
om - ni - bus.

VI.

Git. 1

Git. 2

Org.

B.

19 G $\text{♩} = 90$
e

Chor

Sed ru - ri lon - gi - us ver -
Quae no - bis ae - gre sus - ti -

VI.

Git. 1

Git. 2

Org.

B.

21

Chor

h

sa - tum
ne - tur ,

21

VI.

21

Git. 1

21

Git. 2

21

Org.

21

B.

22 e

Chor

et a - ni - mo ce - ler - ri -
quod vi - res he - bent lan - gui -

22

VI.

22

Git. 1

22

Git. 2

22

Org.

22

B.

23 H7

Chor

mum

do

23

VI.

23

Git. 1

Git. 2

23

Org.

B.

Detailed description of the musical score: The score is for a band and begins at measure 23. The key signature is D major (two sharps). The Chorus part (top staff) starts with a half note D5, followed by rests. The lyrics 'mum' and 'do' are written below the staff. The Violin (VI.) part (second staff) has a long note on D5 with a slur over it, followed by a descending eighth-note line. The Guitar 1 (Git. 1) part (third staff) plays a series of block chords, primarily triads and dyads, with some accidentals. The Guitar 2 (Git. 2) part (fourth staff) has a half note D5, followed by a quarter note G5, and then rests. The Organ (Org.) part (fifth and sixth staves) consists of two staves with block chords. The Bass (B.) part (seventh staff) has a simple melodic line: D4, E4, F4, G4.

24 C

Chor

ur - ba - ni - ta - tis ca - pit
trac - ta - tu vi - tae. No - bis

24

VI.

24

Git. 1

24

Git. 2

24

Org.

24

B.

25

Chor

ar - dor
gra - ta

25

VI.

25

Git. 1

25

Git. 2

25

Org.

B.

Detailed description of the musical score: The score is for a choir and instrumental ensemble. It begins at measure 25. The Chorus part is in G major and has the lyrics 'ar - dor' and 'gra - ta'. The Violin (VI.) part has a long slur over measures 25-28. The Guitar 1 (Git. 1) part has a complex rhythmic pattern of chords. The Guitar 2 (Git. 2) part has a simple melodic line. The Organ (Org.) part has a sustained chord. The Bass (B.) part has a simple melodic line.

26 A D7

Chor

et cul - tus de - si - de - ri - um.
non qui - es, sed com - mo - ti - o.

VI.

Git. 1

Git. 2

Org.

B.

28 C

Chor

Mo - li - ris pra - va men - te
Hu - ma - na gens mo - ve - ri

28

VI.

28

Git. 1

28

Git. 2

28

Org.

28

B.

29

Chor

no - va.
a - mat ,

29

VI.

29

Git. 1

29

Git. 2

29

Org.

B.

Detailed description of the musical score: The score is for a choir and instrumental ensemble. It starts at measure 29. The key signature is G major (one sharp). The Chorus part is in treble clef and has the lyrics 'no - va. a - mat ,'. The Violin (VI.) part is in treble clef and has a long melodic line with a slur. The Guitar 1 (Git. 1) part is in treble clef and has a complex rhythmic pattern with many beamed notes. The Guitar 2 (Git. 2) part is in treble clef and has a simpler melodic line. The Organ (Org.) part consists of sustained chords in both hands. The Bass (B.) part is in bass clef and has a simple four-note line.

30 F

Chor

Lu - xu - ri - ae cu - pi - di -
hu - ma - na gens in - sa - na

30

VI.

30

Git. 1

30

Git. 2

30

Org.

30

B.

31 C

Chor

tas
est.

31

VI.

31

Git. 1

31

Git. 2

31

Org.

31

B.

Detailed description of the musical score: The score is for a choir and instrumental ensemble. It begins at measure 31. The Chorus part starts with a whole note G4, followed by a half rest, and then a half note G4. The lyrics 'tas est.' are written below the Chorus staff. The Violin (VI.) part starts with a long note G4, followed by a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The Guitar 1 (Git. 1) part has a complex rhythmic pattern of chords. The Guitar 2 (Git. 2) part has a simple rhythmic pattern of chords. The Organ (Org.) part has a simple accompaniment with chords in the right hand and a bass line in the left hand. The Bass (B.) part has a simple melodic line.

32 Es

Chor

in di - es cre - scit et de
Ru - ri - co - las mi - re - mur

VI.

Git. 1

Git. 2

Org.

B.

33 B

Chor

Bac - cho
bo - nos !

33

VI.

33

Git. 1

33

Git. 2

33

Org.

33

B.

34 Es7

Chor

con - vi - vi - is - que som - ni -
Sed no - stra mens ur - ba - na

VI.

34

Git. 1

34

Git. 2

Org.

34

B.

35 D7

Chor

as.
est.

35

VI.

35

Git. 1

35

Git. 2

35

Org.

B.

$\text{♩} = 110$
G

37 G

Chor

Cum ur - bem lin - quis ,
Tran - quil - li - ta - te

37

VI.

37

Git. 1

37

Git. 2

37

Org.

B.

39 G G

Chor

om - ni - a
fru - e - ris

VI.

Git. 1

Git. 2

Org.

B.

41 G G

Chor

sunt sua - vi - a ut
et o - ti - o im - - -

41

VI.

41

Git. 1

41

Git. 2

41

Org.

B.

43 G G

Chor

som - ni - a.
bu - e - ris.

43

VI.

43

Git. 1

43

Git. 2

43

Org.

B.

45 G G

Chor

45

VI.

45

Git. 1

45

Git. 2

45

Org.

B.

47 G G

Chor

47

VI.

47

Git. 1

47

Git. 2

47

Org.

B.

49 G G7

Chor

49

VI.

49

Git. 1

49

Git. 2

49

Org.

B.

LUDUS TACENDI - CUM URBEM LINQUIS (IV)

♩ = 110

CHOR

Chor

1. Cum ur - bem lin - quis , om - ni - a
 Te fo - vent ven - ti pla - ci - di
 2. Cum ur - bem lin - quis , su - bi - to
 A - gri - c o - la - rum pro - bi - tas

Chor

Chor

sunt sua - vi - a ut som - ni - a.
 con - ten - tum vi - ta sim - pli - ci.
 va - ne - scit cu - ra a - ni - mo.
 te iu - vat, quae ma - - - li - ti - as

Chor

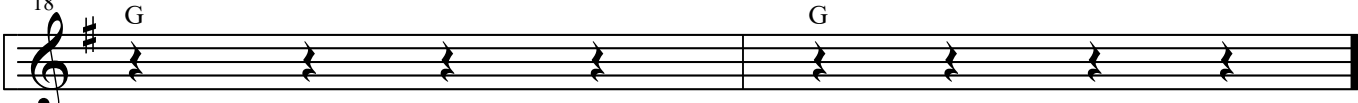
Chor

Tran - quil - li - ta - te fru - e - ris
 e - ver - tit om - nes fun - di - tus

Chor

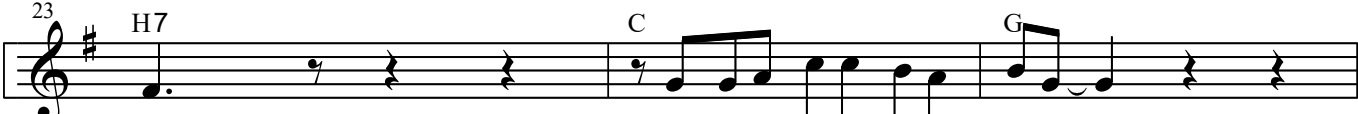
Chor

et o - ti - o im - - - bu - e - ris.
 et do - nat pa - cem om - ni - bus.

Chor 18 

Chor 20 

Sed ru-ri lon-gi - us ver - satum et a - ni - mo ce - ler - ri -
 Quae no-bis ae-gre sus-ti - ne-tur , quod vi-res he-bent lan-gui -

Chor 23 


mum ur - ba-ni - ta-tis ca-pit ar-dor
 do trac - ta-tu vitae. Nobis gra-ta

Chor 26 

et cultus de-si - de-ri - um. Mo - li-ris pra-va mente
 non quies, sed om-mo-ti - o. Hu - ma-na gens no - ve-ri

Chor 29 

no-va. Lu - xu-ri - ae cu - pi-di - tas
 a-mat , hu - ma-na gens in - sa-na est.

Chor 32 

in di-es crescit et de Bac - cho con - vi - vi - is-que som-ni -
 Ru - ri-co - las mi - remur bo - nos ! Sed no-stra mens ur - ba-na

35 D7 $\text{♩} = 110$ G

Chor

38 as. G G G

Chor

Cum ur - bem lin - quis , om - ni - a
Tran - quil - li - ta - te fru - e - ris

41 G G G

Chor

sunt sua - vi - a ut som - ni - a.
et o - ti - o im - - bu - e - ris.

44 G G G

Chor

47 G G G

Chor

50 G7

Chor

LUDUS TACENDI - LUNA NOVA (V)

♩ = 140 ♩ = 190

d E E7 a G

CHOR

Violine

Mandoline

A-Gitarre

E-Orgel

E-Bass

The musical score is divided into two tempo sections. The first section, marked with a quarter note equal to 140, spans the first two measures. The second section, marked with a quarter note equal to 190, spans the last three measures. The score includes parts for a choir (CHOR), violin (Violine), mandolin (Mandoline), acoustic guitar (A-Gitarre), electric organ (E-Orgel), and electric bass (E-Bass). The key signature changes from D major (indicated by 'd' and 'E') to A minor (indicated by 'a' and 'G'). The time signature changes from 4/4 to 2/4 and then to 3/4. The violin and mandolin parts feature triplets in the first two measures. The electric organ part has a triplet in the first measure and a long note in the third measure. The electric bass part has a triplet in the first measure and a long note in the third measure. The guitar part has a triplet in the first measure and a long note in the third measure. The choir part has rests in all measures.

5 a G a G

Chor

Lu - na no - va
Ae - stas, ver, au -

5

VI.

Mand.

5

Git.

5

Org.

5

B.

Detailed description: This is a musical score for a choir and instrumental ensemble. The score is written in 3/4 time and consists of five systems of staves. The first system is for the choir, with lyrics 'Lu - na no - va' and 'Ae - stas, ver, au -'. The second system is for the Violin I (VI.). The third system is for the Mandolin (Mand.). The fourth system is for the Guitar (Git.), with a 'p.' (piano) dynamic marking. The fifth system is for the Organ (Org.), with a '5' marking above the first staff. The sixth system is for the Bass (B.), with a '5' marking above the first staff. The score is divided into four measures by vertical bar lines. The first measure is marked with a '5' and an 'a' above the staff. The second measure is marked with a '5' and a 'G' above the staff. The third measure is marked with a '5' and an 'a' above the staff. The fourth measure is marked with a '5' and a 'G' above the staff. The time signature changes from 3/4 to 2/4 in the second measure and remains 2/4 for the rest of the piece. The key signature is one flat (B-flat major or D minor).

9 a G6 a G

Chor
maes - - - - te
tum - - - - nus , ca - nes
hi - ems u - lu -
fri - gi -

9

VI.

Mand.

9

Git.
p.

9

Org.

9

B.

13 a G a G

Chor. lant da , cor - vi stri - dent con - fun - dun - tur,

13 VI.

Mand.

13 Git. p.

13 Org.

13 B.

17 a G6 a G

Chor

rau - - - - ci , bo - ves tre - pi -
i - - - - ma fi - unt su - pe -

17

VI.

Mand.

17

Git.

17

Org.

17

B.

21 a G d d

Chor. dant , sa - la man - dra
ra. Fi - nis re - rum

21 VI.

Mand.

21 Git.

21 Org.

21 B.

25 a a B B

Chor

fu - - - - git vi - is ma - di -
ve - - - - nit , di - es ul - ti -

25

VI.

Mand.

25

Git.

25

Org.

25

B.

The image shows a musical score for a choir and instruments. The score is divided into six parts: Chor (Chorus), VI. (Violin I), Mand. (Mandolin), Git. (Guitar), Org. (Organ), and B. (Bass). The music is in 3/4 time and consists of five measures. The lyrics are: 'fu - - - - git vi - is ma - di - ve - - - - nit , di - es ul - ti -'. The measure numbers 25 are indicated at the beginning of each part. The Chorus part has lyrics under the notes. The VI. part has rests. The Mand. part has chords. The Git. part has chords. The Org. part has a melody. The B. part has a melody.

29 F E7 a G

Chor. dis mus. cru - or cras - sus
Ca - pri - mul - gus

29 VI.

Mand.

29 Git.

29 Org.

29 B.

33 a G6 a G

Chor
ma - - - - nat
cae - - - - lum
ni - gris
amb - it
ne - bu -
ta - ci -

33

VI.

Mand.

33

Git.

33

Org.

33

B.

37 a G 1 a G

Chor

lis.
tus.

37 1

VI.

Mand.

37 1

Git.

37 1

Org.

37 1

B.

Detailed description: This is a musical score for a choir and instrumental ensemble. The score is divided into six systems, each with a different instrument or voice part. The instruments are: Chor (Chorus), VI. (Violin I), Mand. (Mandolin), Git. (Guitar), Org. (Organ), and B. (Bass). The music is in 3/4 time and consists of five measures. The first measure is marked with a '37' and a fermata. The second measure is marked with a '2/4' time signature change. The third measure is marked with a '1' and a fermata. The fourth measure is marked with a '2/4' time signature change. The fifth measure is marked with a '3/4' time signature change. The lyrics 'lis. tus.' are written under the first two measures, and 'a G' are written above the first and third measures. The organ part is written in a grand staff (treble and bass clefs). The bass part is written in a bass clef. The guitar and mandolin parts are written in a treble clef. The violin part is written in a treble clef. The chorus part is written in a treble clef.

41 a G a G

Chor

41

VI.

Mand.

41

Git.

41

Org.

41

B.

45 a E7 2a G

Chor

VI.

Mand.

Git.

Org.

B.

Detailed description: This is a musical score for a six-part ensemble. The parts are: Chor (Vocal), VI. (Violin), Mand. (Mandolin), Git. (Guitar), Org. (Organ), and B. (Bass). The score is in 3/4 time and consists of 12 measures. A vertical bar line is placed after the 6th measure. The lyrics 'a', 'E7', '2a', and 'G' are positioned above the vocal line. The organ part is written on a grand staff (treble and bass clefs). The guitar part includes chord diagrams and an accent (^) over a note in the 7th measure. The bass part includes an accent (^) over a note in the 7th measure. The violin and mandolin parts have a '2' above a note in the 7th measure, indicating a second ending or a specific fingering. The vocal line has a colon (:) after the 6th measure, indicating a repeat or a specific phrasing.

49 a G6 a G

Chor

49

VI.

Mand.

49

Git.

49

Org.

49

B.

53 a G a G

Chor.

53

VI.

Mand.

53

Git.

53

Org.

53

B.

The musical score consists of six staves. The top staff is for the Chorus, with lyrics 'a G a G' above it. The second staff is for the Violin (VI.). The third staff is for the Mandolin (Mand.). The fourth staff is for the Guitar (Git.), with chord diagrams for a minor and G major. The fifth staff is for the Organ (Org.), with a treble and bass clef. The sixth staff is for the Bass (B.). The time signature is 3/4. The score is divided into four measures, each starting with a 53. The rhythm is a steady eighth-note pattern.

57 a G6 a G

Chor

57

VI.

Mand.

57

Git.

57

Org.

57

B.

61 a a d d

Chor

Lu - na no - va

61

VI.

Mand.

61

Git.

61

Org.

61

B.

Detailed description: This is a musical score for a choir and instrumental ensemble. The score is divided into six parts: Chor (Chorus), VI. (Violin I), Mand. (Mandolin), Git. (Guitar), Org. (Organ), and B. (Bass). The music is in 3/4 time and consists of two measures, each with a repeat sign. The first measure is marked with a fermata and the letter 'a', and the second measure is marked with a fermata and the letter 'd'. The lyrics 'Lu - na no - va' are written under the Chorus part. The instrumental parts feature various rhythmic patterns and chordal textures. The Chorus part has a vocal line with a fermata over the first measure and a second measure with a fermata. The VI. part has a melodic line with a fermata over the first measure. The Mand. part has a melodic line with a fermata over the first measure. The Git. part has a chordal accompaniment with a fermata over the first measure. The Org. part has a chordal accompaniment with a fermata over the first measure. The B. part has a bass line with a fermata over the first measure.

65 a a B B

Chor vo - - - - ces , quae e ni - hi -

65 VI.

Mand.

65 Git.

65 Org.

65 B.

69 F F A A7

Chor lo so - nant, au - di -

69 VI.

Mand.

69 Git.

69 Org.

69 B.

73 d d C C

Chor un - - - - tur. Clau - so o - cu -

73

VI.

Mand.

73

Git.

73

Org.

73

B.

77 F F E/H E

Chor
lo lu - ci - de cry -

77

VI.

Mand.

77

Git.

77

Org.

77

B.

81 a a G G

Chor

stal - - - - li sub - ter ra - ne -

81

VI.

Mand.

81

Git.

81

Org.

81

B.

85 C C F F

Chor

i trans tel lu - rem

85

VI.

Mand.

85

Git.

85

Org.

85

B.

89 C C E7 E7

Chor
mi - - - - cant vi mi - ra - bi -

89
VI.

Mand.

89
Git.

89
Org.

89
B.

93 a a d E E E7

Chor

li.

93

VI.

3

Mand.

3

93

Git.

93

Org.

3

3

93

B.

97 a G a G

Chor

97

VI.

Mand.

97

Git.

97

Org.

97

B.

The musical score consists of six staves, each representing a different instrument or voice part. The time signature is 3/4. The score is divided into five measures, with a measure number '97' at the beginning of each staff. Above the first staff, the letters 'a' and 'G' are placed above the first and second measures, respectively, and this pattern repeats for the third and fourth measures. The Chorus part (top staff) shows rhythmic patterns of eighth notes. The Violin (VI.) part has a simple melodic line. The Mandolin (Mand.) part features a rhythmic accompaniment with chords. The Guitar (Git.) part shows chordal accompaniment with a 'p.' (piano) dynamic marking. The Organ (Org.) part has a melodic line with a 'p.' dynamic marking. The Bass (B.) part provides a steady bass line.

101 a G a G6

Chor

Tem - pus est le - gen - - - di
Lu - na no - va Plu - - - - to

VI.

Mand.

Git.

Org.

B.

105 a G a G

Chor

ra - nas ru - ti - las
et Pro - ser - pi - na

105

VI.

Mand.

105

Git.

105

Org.

105

B.

109 a G a G6

Chor. os - sa at - que vis - - - ca
Fu - ri ae - que lin - - - qunt

109

VI.

Mand.

109

Git.

109

Org.

109

B.

113 a G a a

Chor et man - dra - go - ras.
ar - va hor - ri - da.

113

VI.

Mand.

113

Git.

113

Org.

113

B.

117 d d a a

Chor. In flam - man - tur tu - - - - ra ,
Le - mu - res cru - de - - - - les

VI.

Mand.

Git.

Org.

B.

121 B B a E7+9

Chor. sa - cris ti - bi is
im - plent se - mi - tas.

VI.

Mand.

Git.

Org.

B.

125 a G a G6

Chor

car - mi na can tan - - - - tur
Ho - ra ex - er - cen - - - - di

125

VI.

Mand.

125

Git.

125

Org.

125

B.

129 a G a E a

Chor
de - is in - fe - ris.
ar - tes ma - gi - cas !

129

VI.

Mand.

129

Git.

129

Org.

129

B.

133 $\text{♩} = 180$
d d a a F7

Chor
He - ca - ta, He - ca - ta, noc - tis re - gi - na , quae im - pe - ras

VI.

Mand.

Git.

Org.

B.

138 F7 E7 E7 d d

Chor
um - bris et te - ne - bris ! He - ca - ta, He - ca - ta,

VI.

Mand.

Git.

Org.

B.

Detailed description of the musical score: The score is arranged in a system with six staves. The top staff is for the Chorus, with lyrics 'um - bris et te - ne - bris ! He - ca - ta, He - ca - ta,' and chord markings 'F7', 'E7', 'E7', 'd', 'd' above it. The second staff is for the Violin (VI.). The third staff is for the Mandolin (Mand.), showing chord diagrams with accidentals. The fourth staff is for the Guitar (Git.), also showing chord diagrams. The fifth staff is for the Organ (Org.), with a grand staff (treble and bass clefs). The bottom staff is for the Bass (B.). The music is in a 4/4 time signature. The Chorus part consists of quarter notes and half notes. The instrumental parts feature chords and melodic lines. The Organ part has a similar melodic line to the Chorus. The Bass part has a simple accompaniment.

143 a a d d E7

Chor
no - bis ap - pa - re! Ut no - stris in - cep - tis pro - pi - ti - a

VI.

Mand.

Git.

Org.

B.

148 E7 a2

Chor

sis ! sis !

148

VI.

Mand.

148

1

Git.

148

1 2

Org.

148

1 2

B.

LUDUS TACENDI - LUNA NOVA (V)

CHOR

$\text{♩} = 140$ $\text{♩} = 190$

d E E7 a G

Chor

5 a G a G

Lu - na no - va

Ae - stas, ver, au -

Chor

9 a G6 a G

maes - - - te

tum - - - nus , hi - ems fri - gi -

Chor

13 a G a G

lant , cor - vi stri - dent

da con - fun - dun - tur,

Chor

17 a G6 a G

rau - - - ci , bo - ves tre - pi -

i - - - ma fi - unt su - pe -

Chor

21 a G d d

dant , sa - la - man - dra

ra. Fi - nis re - rum

Chor

25 a B B

fu - - - git vi - is ma - di -

ve - - - nit , di - es ul - ti -

Chor

29 F E7 a G

dis , cru - or cras - sus

mus. Ca - pri - mul - gus

Chor

33 a G6 a G

ma - - - nat ni - gris ne - bu -

cae - - - lum amb - it ta - ci -

Chor 37 a G 1 a G

lis.
tus.

Chor 41 a G a G

Chor 45 a E7 2a G

Chor 49 a G6 a G

Chor 53 a G a G

Chor 57 a G6 a G

Chor 61 a a d d

Lu - na no - va

Chor 65 a a B B

vo - - - ces , quae e ni - hi -

Chor 69 F F A A7

lo so - nant, au - di -

Chor 73 d d C C

un - - - tur. Clau - so o - cu -

Chor 77 F F E/H E
lo lu - ci - de cry -

Chor 81 a a G G
stal - - - - li sub - ter - ra - ne -

Chor 85 C C F F
i trans tel - lu - rem

Chor 89 C C E7 E7
mi - - - - cant vi mi - ra - bi -

Chor 93 a a d E E E7
li.

Chor 97 a G a G

Chor 101 a G a G6
Tem - pus est le - gen - - - - di
Lu - na no - va Plu - - - - to

Chor 105 a G a G
ra - nas ru - ti - las ,
et Pro - ser - pi - na

Chor 109 a G a G6
os - sa at - que vis - - - - ca
Fu - ri - ae - que lin - - - - qunt

Chor 113 a G a a
et man - dra - go - ras.
ar - va hor - ri - da.

117 Chor 

In flam - man - tur tu - - - - ra ,
Le - mu - res cru - de - - - - les

121 Chor 

sa - cris ti - bi - is
im - plent se - mi - tas.

125 Chor 

car - mi - na can - tan - - - - tur
Ho - ra ex - er - cen - - - - di

129 Chor 


de - is in - fe - ris.
ar - tes ma - gi - cas !

133 Chor 

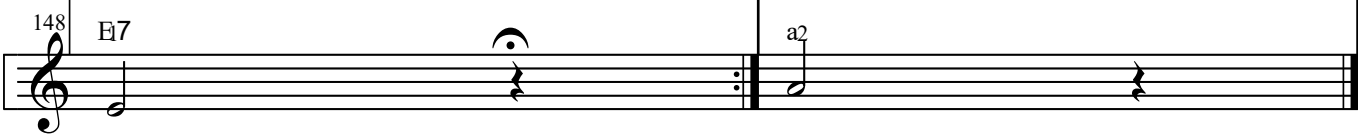
He - ca - ta, He - ca - ta, noc - tis re - gi - na , quae im - pe - ras

138 Chor 

um - bris et te - ne - bris ! He - ca - ta, He - ca - ta,

143 Chor 

no - bis ap - pa - re! Ut no - stris in - cep - tis pro - pi - ti - a

148 Chor 

sis ! sis !

LUDUS TACENDI - SUMMANE VENI CAELITUS (VI)

♩ = 86

CHOR

Violine

A-Gitarre

12-Gitarre

E-Orgel

E-Bass

e7 e h7+11 e7

4 e h7+11 e7 e h7+11

Chor
Sum - ma - ne, ve - ni cae - li - tus, ut
Sum - ma - ne, ve - ni cae - li - tus, ut

4

VI.

4

Git.

12-Git.

4

Org.

4

B.

7 e7 e h7+11 e7

Chor
 tu - e - a - ris fa - num ! Au - strum fla et
 im - pi - os de - fen - das ! Ne pre - ces no - stras

VI.

Git.

12-Git.

Org.

B.

10 e h7+11 e7 h7+11

Chor
Bo - re - an et Eu - rum et So - la - num - !
du - xe - ris om ni - no ne - gle - gen - das ! Ut

10

VI.

10

Git.

12-Git.

10

Org.

10

B.

13 a e F

Chor
Al - to mit - te ful - gu - ra et to - ni - trus in -
prae - sens sis, o - ra - mus, et ut fas red - in - te -

VI.

Git.

12-Git.

Org.

B.

16 e d a

Chor
 gen - tes ! Hu - mi fun - de sub - do - los scor -
 gre - tur tu - a o - pe at - que ut re -

VI.

Git.

12-Git.

Org.

B.

19 B E

Chor
pio - nes et ser - pen - tes !
li - gi - o ser - ve - tur.

VI.

Git.

12-Git.

Org.

B.

21 C C H7

Chor

21

VI.

3

Git.

21

12-Git.

21

3

Org.

B.

21

Detailed description: This is a musical score for a six-part ensemble. The parts are: Chor (Chorus), VI. (Violin I), Git. (Guitar), 12-Git. (12-string guitar), Org. (Organ), and B. (Bass). The score is divided into three measures. The first measure is marked with a '21' and a 'C' chord. The second measure is also marked with a '21' and a 'C' chord. The third measure is marked with a '21' and an 'H7' chord. The Chor part consists of rhythmic eighth notes. The VI. part has a melodic line with a triplet in the third measure. The Git. part has sustained chords. The 12-Git. part has a complex chordal texture. The Org. part has a melodic line with a triplet in the third measure. The B. part has sustained chords. The key signature has two sharps (F# and C#).

24

H7

C

C

Chor

VI.

Git.

12-Git.

Org.

B.

The musical score is arranged in a system of six staves. The top staff is for the Chorus (Chor), the second for Violin I (VI.), the third for Guitar (Git.), the fourth for 12-string Guitar (12-Git.), the fifth for Organ (Org.), and the sixth for Bass (B.). The key signature is one sharp (F#). Measure 24 begins with a treble clef and a key signature of one sharp. The Chorus part consists of rhythmic eighth notes. The Violin I part has a melodic line with a slur. The Guitar part features a triplet of eighth notes. The 12-string Guitar part shows chordal textures with slurs. The Organ part has a melodic line with a slur. The Bass part has a melodic line with a slur. Chord changes are indicated above the staves: H7 at the start of measure 24, and C at the beginning of the second and third measures.

This musical score is for a piece in G major, indicated by the two sharps (F# and C#) in the key signature. The score is divided into two measures, both of which are marked with an H7 chord. The instruments and their parts are as follows:

- Chor:** The vocal line consists of a series of eighth notes in the first measure, followed by a similar pattern in the second measure.
- Vl. (Violin):** The first measure features a triplet of eighth notes (G4, A4, B4) followed by a dotted quarter note (C5). The second measure contains a half note (G4).
- Git. (Guitar):** The first measure has a whole note (G4). The second measure has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5).
- 12-Git. (12-string Guitar):** The first measure has a whole note chord (G4, B3, D4, E4, F#4, G4). The second measure has a half note chord (G4, B3, D4, E4, F#4, G4).
- Org. (Organ):** The first measure has a triplet of eighth notes (G4, A4, B4) followed by a dotted quarter note (C5). The second measure has a whole note (G4).
- B. (Bass):** The first measure has a whole note (G3). The second measure has a whole note (G3).

29 2H7 H7 e7

Chor

Sum - ma - ne, ve - ni

VI.

Git.

12-Git.

Org.

B.

32 e h7+11 e7 h7+11

Chor
cae - li - tus et do - na no - bis pa - cem !

VI.
32

Git.
32

12-Git.
32

Org.
32

B.
32

35 a e

Chor
Pro - bis es prae - si - di - o et

VI.

Git.

12-Git.

Org.

B.

37 C H7 CΔ7#11 e

Chor
 pes - sum da au - da - - - - - cem !

VI.

Git.

12-Git.

Org.

B.

LUDUS TACENDI - SUMMANE VENI CAELITUS (VI)

♩ = 86

CHOR 

Chor 


Sum - ma - ne, ve - ni cae - li - tus, ut
Sum - ma - ne, ve - ni cae - li - tus, ut

Chor 

tu - e - a - ris fa - num ! Au - strum fla et
im - pi - os de - fen - das ! Ne pre - ces no - stras

Chor 


Bo - re - an et Eu - rum et So - la - num - !
du - xe - ris om - ni - no ne - gle - gen - das ! Ut

Chor 


Al - to mit - te ful - gu - ra et to - ni - trus in -
prae - sens sis, o - ra - mus, et ut fas red - in - te -

Chor 

gen - tes ! Hu - mi fun - de sub - do - los scor -
gre - tur tu - a o - pe at - que ut re -

Chor 

pio - nes et ser - pen - tes !
li - gi - o ser - ve - tur.

Chor 

Chor 24 H7 C C

Chor 27 H7 H7

Chor 29 2H7 H7 e7

Sum - ma - ne, ve - ni

Chor 32 e h7+11 e7 h7+11

cae - li - tus et do - na no - bis pa - cem !

Chor 35 a e

Pro - bis es prae - si - di - o et

Chor 37 C H7 CΔ7#11 e

pes - sum da au - da - - - - - cem !

LUDUS TACENDI - AMOR (VII)

♩ = 94

e9 **e9**

CHOR

Violine

A-Gitarre 1

A-Gitarre 2

E-Orgel

E-Bass

3 e
Chor A - mor si - mi - lis est noc - ti mol - li , e

3
VI.

3
Git. 1

3
Git. 2

3
Org.

3
B.

6 e
Chor
quae le - ni - ta - te cunc - ta pla - ci - dat.

6
VI.

6
Git. 1

6
Git. 2

6
Org.

6
B.

9

Chor

A - mor si - mi - lis est tem - pe - sta - ti ,

9

VI.

9

Git. 1

9

Git. 2

9

Org.

9

B.

12 e

Chor
quae im - pro - vi - so ma - re a - gi - tat.

12

VI.

12

Git. 1

12

Git. 2

12

Org.

12

B.

14 $\bullet = 210$ f

Chor

14

VI.

Git. 1

Git. 2

Org.

B.

14

Nil prae - sa - gi - ent fu - ro - re

19 *f* *f* *f* *f* *f*

Chor
ca - pe - ris , te ip - sum

19

VI.

19

Git. 1

19

Git. 2

19

Org.

19

B.

24 **f** **f** **f** **f** **f**

Chor
pu - tas a - li - e - - - num.

24
VI.

24
Git. 1

24
Git. 2

24
Org.

24
B.

29

POLYTONAL >

Chor

Musical staff for Chorus (Chor) in treble clef, showing rhythmic patterns of eighth notes with stems.

VI.

Musical staff for VI. (Violin I) in treble clef, showing a melodic line with a fermata on the final note.

Git. 1

Musical staff for Git. 1 (Guitar 1) in treble clef, showing a complex chordal texture with multiple voices.

Git. 2

Musical staff for Git. 2 (Guitar 2) in treble clef, showing a complex chordal texture with multiple voices.

Org.

Musical staff for Org. (Organ) in treble clef, showing a complex chordal texture with multiple voices.

B.

Musical staff for B. (Bass) in bass clef, showing a melodic line with a fermata on the final note.

34

Chor

34

VI.

34

Git. 1

34

Git. 2

34

Org.

34

B.

f

f

Lin - gua

39 *f* *f* *f* *f* *f*

Chor
hae - ret , vi - brat ve - nas san - gu -

39

VI.

39

Git. 1

39

Git. 2

39

Org.

39

B.

44 **f** **f** **f** **f** **f**

Chor
is , sub di - e cae - lum

44
VI.

44
Git. 1

44
Git. 2

44
Org.

44
B.

49 *f* *f* *f* *f* *f*

Chor
cae - co ple - - - - num.

49

VI.

49

Git. 1

49

Git. 2

49

Org.

49

B.

54 $\bullet = 140$ c7+9 c7+9

Chor

54

VI.

Git. 1

() = gedämpft

54

Git. 2

54

Org.

54

B.

56 *c7+9* *c7+9*

Chor

A - mor ae - quat ge - lu - i mor - da - ci .

56

VI.

56

Git. 1

56

Git. 2

56

Org.

56

B.

58 *c7+9* *c7+9*

Chor
quo he - bent vis et men - tis a - ci - es.

58

VI.

58

Git. 1

58

Git. 2

58

Org.

58

B.

60 *c7+9* *c7+9*

Chor

A - mor ae - quat so - lem o - ri - en - tem ,

VI.

Git. 1

Git. 2

Org.

B.

62 c7+9

Chor

qui e lon - gin-quo fo - vet ho-mi - nes.

62

VI.

62

Git. 1

62

Git. 2

62

Org.

62

B.

65 c7+9 c7+9 c7+9

Chor

VI.

Git. 1

Git. 2

Org.

B.

Detailed description of the musical score: The score is for a six-piece band. The top staff is for the Chorus, playing a rhythmic pattern of eighth notes. The VI. (Violin I) part has a melodic line with some grace notes. The first guitar (Git. 1) plays a complex chordal texture with many notes per chord. The second guitar (Git. 2) plays a similar rhythmic pattern to the chorus. The Organ part consists of sustained chords in both the right and left hands. The Bass (B.) part plays a consistent eighth-note line. The key signature starts with two flats (B-flat and E-flat) and changes to one flat (B-flat) in the final measure. The measure numbers 65, 66, and 67 are indicated at the beginning of the first three measures.

68 *fis* *fis* *fis*

Chor
A-mor ve-xat , cau-sa est tre - mo-ris ,

68
VI.

68
Git. 1

68
Git. 2

68
Org.

68
B.

71 *fis* *fis* *fis*

Chor
a - mor ad - i - git in - som - ni - am.

71

VI.

71

Git. 1

71

Git. 2

71

Org.

71

B.

74 *fis* *fis* *fis*

Chor A-mor mor-ti est et red-dit vi - tam dul - cis - si -

74

VI.

74

Git. 1

74

Git. 2

74

Org.

74

B.

77 *f* *is* *fis*

Chor

77 *mam.*

VI.

77

Git. 1

77

Git. 2

77

Org.

77

B.

Detailed description of the musical score: The score is for a multi-instrumental piece. It begins at measure 77. The key signature is G major (one sharp). The time signature is 4/4. The Chor part (top staff) has lyrics 'fis' and 'mam.'. The VI. part (second staff) has lyrics 'mam.'. The Git. 1 part (third staff) has a complex chordal accompaniment. The Git. 2 part (fourth staff) has a melodic line. The Org. part (fifth and sixth staves) has a sustained chord. The B. part (seventh staff) has a bass line.

79 $\text{♩} = 94$
e

Chor
Ti - bi can-tant cyg - ni can - di - di e

79 VI.

79 Git. 1

79 Git. 2

79 Org.

79 B.

82 e et flo - rent fru - ti - ces ro - sa - rum. e e

Chor

VI.

Git. 1

Git. 2

Org.

B.

85

Chor

Lo - ca lu - ce splen - dent mi - ra - bi - li ,

85

VI.

85

Git. 1

85

Git. 2

85

Org.

85

B.

88 e et au - dis so - ni - tum stel - la - rum. e e

Chor

88 VI.

88 Git. 1

88 Git. 2

88 Org.

88 B.

91 $\bullet = 140$
a a a

Chor

A - mor fran - git om -

91

VI.

91

Git. 1

91

Git. 2

91

Org.

91

B.

94 a

Chor

nes po - te - sta - tes , cui ip - si de - i se sub - i - ci - unt.

94

VI.

94

Git. 1

94

Git. 2

94

Org.

94

B.

♩ = 94

97 a

Chor

A - mor gu - stum dat ae - ter - ni - ta - tis. Qui e - nim a - mant ,

97

VI.

97

Git. 1

97

Git. 2

97

Org.

97

B.

NICHT BINDEN!

100 a *rit.* a6 a6

Chor

im - mor - ta - les sunt.

VI.

Git. 1

Git. 2

Org.

B.

Detailed description of the musical score: The score is for a choir and instrumental ensemble. The vocal line (Chor) starts at measure 100 with a dynamic of 'a' and a 'rit.' (ritardando) marking. The lyrics 'im - mor - ta - les sunt.' are written under the vocal line. The instrumental parts include a violin (VI.), two guitars (Git. 1 and Git. 2), an organ (Org.), and a bass (B.). The organ part has a sharp sign above it in the second measure. The bass part has a sharp sign above it in the second measure. The score is divided into three measures by vertical bar lines.

LUDUS TACENDI - AMOR (VII)

♩ = 94

CHOR

Chor

Chor

Chor

Chor

Chor

Chor

Chor

Chor

Chor

Chor

44 *f* *f* *f* *f* *f*
Chor
is , sub di - e cae - lum

49 *f* *f* *f* *f* *f*
Chor
cae - co ple - - - - num.

54 $\bullet = 140$ *c7+9* *c7+9*
Chor

56 *c7+9* *c7+9*
Chor
A - mor ae - quat ge - lu - i mor - da - ci .

58 *c7+9* *c7+9*
Chor
quo he - bent vis et men - tis a - ci - es.

60 *c7+9* *c7+9*
Chor
A - mor ae - quat so - lem o - ri - en - tem ,

62 *c7+9* *c7+9* *c7+9* *c7+9*
Chor
qui e lon - gin - quo fo - vet ho - mi - nes.

65 *c7+9* *c7+9* *c7+9*
Chor

68 *fis* *fis* *fis*
Chor
A - mor ve - xat , cau - sa est tre - mo - ris ,

71 *fis* *fis* *fis*
Chor
a - mor ad - i - git in - som - ni - am.

74 *fis* *fis* *fis*
Chor
A - mor mor - ti est et red - dit vi - tam dul - cis - si -

77 Chor *f*_s *f*_s

mam.

79 Chor $\bullet = 94$ *e* *e* *e*

Ti - bi can - tant cyg - ni can - di - di

82 Chor *e* *e* *e*

et flo - rent fru - ti - ces ro - sa - rum.

85 Chor *e* *e* *e*

Lo - ca lu - ce splen - dent mi - ra - bi - li ,

88 Chor *e* *e* *e*

et au - dis so - ni - tum stel - la - rum.

91 Chor $\bullet = 140$ *a* *a* *a*

A - mor fran - git om -

94 Chor *a* *a* *a*

nes po - te - sta - tes , cui ip - si de - i se sub - i - ci - unt.

97 Chor $\bullet = 94$ *a* *a* *a*

A - mor gu - stum dat ae - ter - ni - ta - tis. Qui e - nim a - mant ,

100 Chor *a* *rit.* *a*₆ *a*₆

im - mor - ta - les sunt.

LUDUS TACENDI - Aktschluss Akt 1 (01)

$\bullet = 100$
e

Mandoline

A-Gitarre

E-Orgel

E-Bass

Mand.

Git.

Org.

B.

Mand. 10 e e e e

Git.

Org. 10

B. 10

The image shows a musical score for four instruments: Mandolin (Mand.), Guitar (Git.), Organ (Org.), and Bass (B.). The score is in G major (one sharp) and 4/4 time. The Mandolin part starts at measure 10 with a rhythmic pattern of eighth notes, followed by sustained chords in measures 11 and 12. The Guitar, Organ, and Bass parts provide harmonic support with sustained chords and single notes respectively. The score is in G major and 4/4 time.

LUDUS TACENDI - Silentium instrumental (02)

♩ = 160 _C

Csus4

C9sus4

C

Violine

Waldzither

A-Gitarre

E-Orgel

E-Bass

4 Csus4

C9sus4

C

Csus4

C9sus4

VI.

WZ

Git.

Org.

B.

7 C Csus4 C9sus4 C

VI.

WZ

Git.

Org.

B.

10 Csus4 C9sus4 C Csus4 C9sus4

VI.

WZ

Git.

Org.

B.

13 C Csus4 C9sus4 C

VI.

WZ

Git.

Org.

B.

16 Csus4 C9sus4 C C

VI.

WZ

Git.

Org.

B.

LUDUS TACENDI - Gorgiades (03)

♩ = 100

Banjo

A-Gitarre

Kontrabass

Measures 1-2 of the first system. The Banjo part features a rhythmic pattern of eighth notes with a 'C' chord symbol above. The A-Gitarre part has a similar eighth-note pattern with a 'C' chord symbol above. The Kontrabass part consists of quarter notes with a 'C' chord symbol above. The key signature is one sharp (F#) and the time signature is 4/4.

Bjo.

Git.

Kb.

Measures 3-4 of the first system. The Bjo. part continues with eighth notes and a 'C' chord symbol above. The Git. part has eighth notes with a 'C' chord symbol above. The Kb. part has quarter notes with a 'C' chord symbol above. A '3' is written above the first measure of the Bjo. and Kb. parts.

Bjo.

Git.

Kb.

Measures 5-6 of the first system. The Bjo. part continues with eighth notes and a 'C' chord symbol above. The Git. part has eighth notes with a 'C' chord symbol above. The Kb. part has quarter notes with a 'C' chord symbol above. A '5' is written above the first measure of the Bjo. and Kb. parts.

Bjo.

Git.

Kb.

Measures 7-8 of the first system. The Bjo. part continues with eighth notes and a 'C' chord symbol above. The Git. part has eighth notes with a 'C' chord symbol above. The Kb. part has quarter notes with a 'C' chord symbol above. A '7' is written above the first measure of the Bjo. and Kb. parts. The system concludes with a double bar line and a 'C' chord symbol above.

LUDUS TACENDI - Aktschluss Akt 4 (04)

$\bullet = 100$

Dis^o7 E^o7 F^o7 Fis^o7 Fis^o7 G^o7 Gis^o7 A^o7

Violine

A-Gitarre

E-Orgel

E-Bass

5 A^o7 Ais^o7 H^o7 C^o7 C^o7 C^o7

Vl.

Git.

Org.

B.

LUDUS TACENDI - Aktschluss Akt 5 (05)

♩ = 140

Violine

Waldzither

A-Gitarre

E-Orgel

E-Bass

C C C

VI.

WZ.

Git.

Org.

B.

4 C C C

7 C C C

VI.

WZ.

Git.

Org.

B.

10 C C

VI.

WZ.

Git.

Org.

B.

LUDUS TACENDI - Auf dem Weg (06)

♩ = 140

Violine

A-Gitarre

Mandoline

E-Orgel

E-Bass

VI.

Git.

Mand.

Org.

B.

7 *g* C C C

VI.

Git.

Mand.

Org.

B.

10 *g* C *g*

VI.

Git.

Mand.

Org.

B.

13 C g C

VI.

Git.

Mand.

Org.

B.

16 g

VI.

Git.

Mand.

Org.

B.

LUDUS TACENDI - Aktschluss Akt 9 (7)

94

A-Gitarre

E-Orgel

E-Bass

The first system of the score consists of three staves. The top staff is for the A-Gitarre, the middle for the E-Orgel, and the bottom for the E-Bass. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as 94. The guitar part features a melodic line with a triplet and a sustained chord. The organ part has a rhythmic accompaniment of eighth notes. The bass part has a simple bass line with a sustained note.

5

5

5

Git.

Org.

B.

The second system of the score consists of three staves. The top staff is for the Git., the middle for the Org., and the bottom for the B. The music is in 4/4 time with a key signature of one sharp (F#). The guitar part features a melodic line with a triplet and a sustained chord. The organ part has a rhythmic accompaniment of eighth notes. The bass part has a simple bass line with a sustained note.

LUDUS TACENDI - Schlägerei (08)

♩ = 140

Banjo

A-Gitarre

E-Orgel

E-Bass

a G C(omit5) a

Bjo.

Git.

Org.

B.

4 a7 G9sus4 C6 a7 a G

7 C(omit5) a a7 G C6 a7

Bjo.

Git.

Org.

B.

(immer "omit5")

10 C(omit5) H a G a a

Bjo.

Git.

Org.

B.

LUDUS TACENDI - Zauberbann (09)

Musical score for "Zauberbann (09)". The score is written for four instruments: Violine, A-Gitarre, E-Orgel, and E-Bass. The key signature is one sharp (F#) and the time signature is 4/4. The piece is divided into three measures. The first measure is in 4/4 time, the second in 2/4, and the third in 4/4. The Violine part begins with a melodic line in the first measure, followed by rests. The A-Gitarre part features a rhythmic pattern of eighth notes in the second and third measures. The E-Orgel part includes a "CLUSTER" effect in the second measure, indicated by a large bracketed chord. The E-Bass part provides a low-frequency accompaniment with a long note in the first measure and a shorter note in the third.

LUDUS TACENDI - Zauberbann Reprise (09')

Musical score for "Zauberbann Reprise (09')". The score is written for four instruments: VI., Git., Org., and B. The key signature is one sharp (F#) and the time signature is 4/4. The piece is divided into three measures. The first measure is in 4/4 time, the second in 2/4, and the third in 4/4. The VI. part begins with a melodic line in the first measure, followed by rests. The Git. part features a rhythmic pattern of eighth notes in the second and third measures. The Org. part includes a "CLUSTER" effect in the second measure, indicated by a large bracketed chord. The B. part provides a low-frequency accompaniment with a long note in the first measure and a shorter note in the third.

LUDUS TACENDI - Streit (10)

♩ = 130

Violine

A-Gitarre 1

A-Gitarre 2

E-Orgel

E-Bass

Detailed description: This block contains the first system of a musical score. It features five staves: Violine (Violin), A-Gitarre 1 (Acoustic Guitar 1), A-Gitarre 2 (Acoustic Guitar 2), E-Orgel (Electric Organ), and E-Bass (Electric Bass). The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 130. The Violine part has a melodic line with a fermata in the first measure of the third measure. A-Gitarre 1 plays a simple harmonic accompaniment. A-Gitarre 2 plays a complex, rhythmic accompaniment with many beamed notes. The E-Orgel part consists of sustained chords in both the treble and bass clefs. The E-Bass part provides a steady bass line.

VI.

Git. 1

Git. 2

Org.

B.

Detailed description: This block contains the second system of the musical score, continuing from the first system. It features five staves: VI. (Violin), Git. 1 (Acoustic Guitar 1), Git. 2 (Acoustic Guitar 2), Org. (Electric Organ), and B. (Electric Bass). The music continues in 4/4 time with a key signature of one sharp. The VI. part has a melodic line with a fermata in the first measure of the third measure. Git. 1 plays a simple harmonic accompaniment. Git. 2 plays a complex, rhythmic accompaniment with many beamed notes. The Org. part consists of sustained chords in both the treble and bass clefs. The B. part provides a steady bass line.

7

VI.

7

Git. 1

7

Git. 2

7

Org.

7

B.

The image shows a musical score for five instruments: Violin I (VI.), Guitar 1 (Git. 1), Guitar 2 (Git. 2), Organ (Org.), and Bass (B.). The score is written in treble clef for VI., Git. 1, and Org., and bass clef for Git. 2 and B. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The score is divided into two measures by a vertical bar line. The first measure contains musical notation for all instruments. The second measure contains a large '7' centered on the staff, indicating a seven-measure rest for all instruments. The Organ part is written on two staves (treble and bass clef) and is held in a sustained chord throughout the rest period.

LUDUS TACENDI - Gefahr (11)

♩ = 110
e

Violine

Mandoline

E-Bass

3

VI.

Mand.

B.

fis

fis

5

VI.

Mand.

B.

G

G

7

VI.

Mand.

B.

G9sus4

G9sus4

9 \flat G^{9} G^{9}

VI.

Mand.

B.

11 $\text{G}^{\text{13}}(\sharp 11)$

VI.

Mand.

B.

12 $\text{G}^{\text{13}}(\sharp 11)$ MUSIK BRICHT AB !

VI.

Mand.

B.

LUDUS TACENDI - Sc hlusmusik (12)

♩ = 140

F/D G/D F/D

Violine

A-Gitarre 1

A-Gitarre 2

E-Orgel

E-Bass

4 G/D D D

VI.

Git. 1

Git. 2

Org.

B.

7 C G D D

VI.

Git. 1

Git. 2

Org.

B.

10 D C G D

VI.

Git. 1

Git. 2

Org.

B.

13 F/D G/D F/D

VI.

Git. 1

Git. 2

Org.

B.

16 G/D D D

VI.

Git. 1

Git. 2

Org.

B.

19

VI.

Git. 1

Git. 2

Org.

B.

C G D D

22

VI.

Git. 1

Git. 2

Org.

B.

D C G D

25 F/D G/D F/D

VI.

Git. 1

Git. 2

Org.

B.

28 G/D DMaj7

VI.

Git. 1

Git. 2

Org.

B.