

Adagio.

SANCTVS.

Violino I.

Violino. II.

Viola.

Oboe I.

Oboe II.

Trombe e Corni in C.

Timpani in C.

Adagio.

Soprano.

Alto.

Tenore.

Basso.

Adagio.

Organo e Bassi.

Solo.
p San - ctus, san - ctus, san - ctus Do - minus De - us Sa - ba - oth.
Solo.
p San - ctus, san - ctus, san - ctus Dominus De - us Sa - ba - oth.
Solo.
p San - ctus, san - ctus, san - ctus Dominus De - us Sa - ba - oth.
 Sa - ba - oth, san - ctus Do - minus De - us Sa - ba - oth.

Allegro.

f *tr* *f* *tr* *f* *tr* *f* *tr*

f Allegro.

Tutti.

f *Tutti.* *f* *Tutti.* *f* *Tutti.* *f* *Tutti.* *f* *Tutti.*

Pleni, ple-ni sunt coe-li et ter-ra, ple-ni, glo -
 ple - - ni, ple-ni sunt coe-li et ter-ra glo -
 Pleni, ple-ni sunt coe-li et ter-ra, ple-ni, ple-ni sunt coe-li et ter-ra glo -
 Pleni, ple-ni sunt coe - - li et ter-ra glo -

Allegro.

f *Tutti B.*

Tasto. Violonc.

- ri-a tu - a. O-san-na in ex-cel - - - sis, o - sanna, o - sanna in excel - sis, in ex-cel - sis.

- ri-a tu - a. O-san-na in ex-cel - - - sis, o - sanna, o - sanna in excel - sis, in ex-cel - sis.

- ri-a tu - a. O-san-na in ex-celsis, o - sanna, o - sanna in excel - sis, in ex-cel - sis.

- ri-a tu - a. O-san-na in ex-celsis, o - sanna, o - sanna in excel - sis, in ex-cel - sis.

Musical score for a choral setting of "O-sanna in excelsis". The score consists of 11 staves. The first four staves are vocal parts with lyrics. The fifth and sixth staves are piano accompaniment. The seventh and eighth staves are vocal parts with lyrics. The ninth and tenth staves are piano accompaniment. The eleventh staff is a final piano accompaniment. The lyrics are: "ri-a tu - a. O-san-na in ex-cel - - - sis, o - sanna, o - sanna in excel - sis, in ex-cel - sis."

Andante.

BENEDICTVS.

123

Violino I.

Violino I. Musical staff with treble clef, key signature of two flats, and common time. Dynamics: *p*, *fp*, *pp*.

Violino II.

Violino II. Musical staff with treble clef, key signature of two flats, and common time. Dynamics: *p*, *fp*, *pp*.

Viola.

Viola. Musical staff with alto clef, key signature of two flats, and common time. Dynamics: *p*, *fp*, *pp*.

Oboi.

Oboi. Musical staff with treble clef, key signature of two flats, and common time. Dynamics: *p*, *fp*, *pp*.

Fagotti.

Fagotti. Musical staff with bass clef, key signature of two flats, and common time. Dynamics: *p*, *fp*.

Trombe e Corni in C.

Trombe e Corni in C. Musical staff with treble clef, common time, and no key signature. Dynamics: *p*, *fp*.

Timpani in C.

Timpani in C. Musical staff with bass clef, common time, and no key signature. Dynamics: *p*, *fp*.

Andante.

Soprano.

Soprano. Musical staff with soprano clef, key signature of two flats, and common time.

Alto.

Alto. Musical staff with alto clef, key signature of two flats, and common time.

Tenore.

Tenore. Musical staff with tenor clef, key signature of two flats, and common time.

Basso.

Basso. Musical staff with bass clef, key signature of two flats, and common time.

Andante.

Organo e Bassi.

Organo e Bassi. Musical staff with bass clef, key signature of two flats, and common time. Dynamics: *p*, *fp*, *pp*. Includes figured bass notation below the staff.

Violonc.

A musical score for a multi-staff instrument, likely a harpsichord or spinet. The score consists of 12 staves. The top two staves feature a complex, rhythmic melody with many sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and sustained notes. Dynamics include *p* (piano), *f* (forte), and *fi* (fortissimo). There are also markings for *Unis.* (unison) and *ff* (fortissimo). The score is written in a historical style with a treble clef and a common time signature.

9 10 9 6 9 9 6 9 9

Musical score for the first part of the page, featuring multiple staves with complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and articulation marks. Dynamic markings such as *p*, *f*, and *mf* are present throughout the section.

Solo.

Be - ne - di - ctus qui ve-nit, qui ve-nit in no - mi - ne Do-mi-ni, in no - mini

Solo.

Be - ne - di - ctus qui ve-nit, qui ve-nit in no - mi - ne, in no - mi - ne

Solo.

Be - ne - di - ctus qui ve-nit, qui ve-nit in no - mi - ne, in no - mi - ne

Violonc

Violoncello part of the musical score, including fingerings and dynamic markings. The notation shows a melodic line with specific fingerings indicated by numbers 1-4 and 5-6. Dynamic markings include *p* and *mf*.

pp p f

Tutti f Do - mi - ni. Be - ne - di - ctus, be - ne - di - ctus qui

Tutti f Do - mi - ni. Be - ne - di - ctus, be - ne - di - ctus, be - ne - di - ctus qui

Tutti f Do - mi - ni. Be - ne - di - ctus, be - ne - di - ctus, be - ne - di - ctus qui

Solo. f Be - ne - di - ctus, *Tutti.* f Be - ne - di - ctus, be - ne - di - ctus, be - ne - di - ctus qui

f *Bassi* *Org.* f

ve - nit in no - mi - ne Do - mi -

ve - nit in no - mi - ne Do - mi -

ve - nit in no - mi - ne Do - mi -

ve - nit in no - a - mi - ne Do - mi -

9 3 5 3 5 9 3 4 6 5 6 7

The musical score consists of several staves. The top two staves feature complex rhythmic patterns with many sixteenth and thirty-second notes. The third staff has a simpler melody with half and quarter notes. The fourth staff contains a bass line with eighth notes. The fifth and sixth staves are empty. The seventh staff is the vocal line, with lyrics: "ni, in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni." This line is repeated in the eighth, ninth, and tenth staves. The bottom staff is a bass line with various rhythmic values and dynamics like *fp* and *f*. The page ends with a double bar line and a *p* dynamic marking.

ni, in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni.

ni, in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni.

ni, in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni.

ni, in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni.

This page of musical notation, numbered 131, contains a complex arrangement of vocal and instrumental parts. The top two staves feature intricate piano accompaniment with frequent sixteenth-note passages. Below these are several vocal staves, with lyrics in Latin. The lyrics are:

Be - ne - di - ctus qui ve - nit, qui
 qui ve - nit, qui ve -
 Be - ne - di - ctus qui ve - nit, qui
 Be - ne - di - ctus qui ve - nit, qui

The score includes various dynamic markings: *p* (piano) and *f* (forte) are used throughout. The word *Unis.* appears at the bottom of the page, indicating a unison section. The notation includes a variety of note values, rests, and articulation marks.

The first system of the musical score consists of six staves. The top two staves are for piano accompaniment, featuring a complex texture of sixteenth and thirty-second notes. The middle two staves are for vocal parts, showing a melodic line with some rests. The bottom two staves are empty, likely representing a second set of vocal parts or a continuation of the piano accompaniment.

ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in
 nit in no - mi - ne Do - mi - ni, qui ve - nit in
 ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in
 ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in

The vocal staves contain the Latin lyrics. The lyrics are repeated across four staves. The notes are mostly half and quarter notes, with some rests. The lyrics are: "ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in".

The piano accompaniment for the second system is shown on a single staff at the bottom. It includes figured bass notation with figures such as 45, 47, and 4. The accompaniment consists of a simple harmonic line.

The first part of the musical score consists of several staves. The top two staves feature intricate rhythmic patterns with many sixteenth and thirty-second notes. The lower staves provide a harmonic accompaniment with longer note values. Dynamic markings such as *p* (piano) and *f* (forte) are used throughout to indicate volume changes.

no - mi - ne Do - mi - ni, in no - mi - ne Do - mini. *Solo.* Be - ne -

no - mi - ne Do - mi - ni, in no - mi - ne Do - mini. *Solo.* Be - ne -

no - mi - ne Do - mi - ni. *Solo.* Be - ne -

no - mi - ne Do - mi - ni, *Senza Org.* *Violonc.*

9 44 6 6 3 6 4 4 p f p 3 3 3

Musical score for page 134, featuring vocal parts and organ accompaniment. The score includes a vocal line with lyrics and a basso continuo line with figured bass notation.

The vocal line consists of four staves. The lyrics are:

di - ctus qui ve-nit, qui ve-nit, qui ve-nit in no - mi-ne Do - mi-ni, in no - mi-ne Do - mi - ni, in no - mi-ne
 di - ctus qui ve-nit, qui ve-nit, qui ve-nit in no - mi-ne Do - mi-ni, in no - mi-ne Do - mi - ni, in no - mi-ne
 di - ctus qui ve-nit, qui ve-nit, qui ve-nit in no - mi-ne Do - mi-ni, in no - mi-ne Do - mi - ni, in no - mi-ne
 in no - mi-ne Do - mi-ni, in no - mi-ne Do - mi - ni, in no - mi-ne

The organ part is indicated by *Tutti Bassi. Org.* and includes figured bass notation: 6 3 6, 9 9 3 9 9, 9 3 9, 6, 4, 9, 6.

The first five staves of the musical score consist of two pairs of staves. The top pair contains highly rhythmic, sixteenth-note passages with many beamed notes and slurs. The bottom pair contains more sparse, sustained notes, likely representing a basso continuo or organ part. Dynamic markings 'p' (piano) are placed below the bottom pair of staves.

Five vocal staves with Latin lyrics. The lyrics are:

Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus qui ve - nit in no - mine, in

Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus qui ve - nit in no - mi - ne, in

Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus qui ve - nit in no - mine Do - mi -

Do - mi - ni, be - ne - di - ctus, be - ne - di - ctus qui ve - nit in no - mi - ne, in

The musical notation includes notes, rests, and dynamic markings 'p'. The word 'Tasto.' is written above the final staff.

The bottom-most staff is a figured bass line, likely for a basso continuo or organ. It contains numerical figures and symbols such as 'p', 'g', 'b', 's', 'b', 'g', 'g', 'g'.

The first six staves of the score contain instrumental parts. The first four staves show a complex texture with many sixteenth and thirty-second notes, often beamed together. Dynamics include *cresc.*, *f*, and *p*. The fifth and sixth staves appear to be lower parts, possibly for strings or organ, with fewer notes and more rests.

no - mi-ne Do - mi - ni, be - ne - di - ctus.
 no - mi-ne Do - mi - ni, be - ne - di - ctus
 ni, in no - mine Do-mi - ni, be - ne - di - ctus.
cresc. no - mi-ne Do - mi - ni, be - ne - di - ctus.

Org.
Violonc.
 Musical notation for the Organ and Violone parts, including figured bass notation (e.g., 6 6 6 6 2 4 6 6 5 8 4 6 5 8).

Tutti B.

Allegro.

The first system of the musical score consists of seven staves. The top two staves contain a complex, rhythmic melody with many sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and bass lines. The tempo is marked 'Allegro'.

Allegro.

Osan-na in ex - cel - sis, o - san - na, o - san - na in ex - cel - sis, in ex - cel - sis.

Osan-na in ex - cel - sis, o - san - na, o - san - na in ex - cel - sis, in ex - cel - sis.

Osan-na in ex - celsis, o - san - na, o - san - na in ex - cel - sis, in ex - cel - sis.

Osan-na in ex - celsis, o - san - na, o - san - na in ex - cel - sis, in ex - cel - sis.

Allegro.

The second system of the musical score consists of two staves. The top staff continues the melodic and harmonic material. Below the staves, there is a line of figured bass notation, which includes numbers and symbols (like 'f' and 'z') used for a basso continuo.