

SANCTVS.

Adagio.

Violino I.

Violino II.

Viola.

Oboe I.

Oboe II.

Trombe e Corni in C.

Timpani in C.

Adagio.

Soprano.

Alto.

Tenore.

Solo.

Basso.

Adagio.

Organo e Bassi.

p Senza Org.

The page contains a musical score for a choral setting of the Credo. It begins with a complex instrumental introduction consisting of ten staves. The first two staves feature intricate sixteenth-note patterns, while the remaining six staves provide a harmonic accompaniment with sustained notes and occasional melodic lines. The vocal section begins on the seventh staff with the instruction *Solo.* and a dynamic marking of *p* (piano). The lyrics are: "San - ctus, san - ctus, san - ctus Do - minus De - us Sa - ba - oth." This is followed by three more staves of vocal melody, each with its own *Solo.* marking and *p* dynamic. The lyrics for these staves are: "San - ctus, san - ctus, san - ctus Dominus De - us Sa - ba - oth.", "San - ctus, san - ctus, san - ctus Dominus De - us Sa - ba - oth.", and "Sa - ba - oth, san - ctus Do - minus De - us Sa - ba - oth." The score concludes with a final instrumental staff on the bottom line, featuring a rhythmic pattern of eighth and sixteenth notes.

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* Pleni, ple-ni sunt coe-li et ter-ra, ple-ni, glo -
f *Tutti.* Pleni, ple - ni, ple-ni sunt coe-li et ter-ra glo -
f *Tutti.* Pleni, ple-ni sunt coe-li et ter-ra, ple-ni, ple-ni sunt coe-li et ter-ra glo -
f *Tutti.* 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.

Andante.

BENEDICTVS.

Violino I.

Violino I. Musical staff with treble clef, key signature of two flats (B-flat, E-flat), and common time. Dynamics: *p*, *fp*, *pp*.

Violino II.

Violino II. Musical staff with treble clef, key signature of two flats (B-flat, E-flat), and common time. Dynamics: *p*, *fp*, *pp*.

Viola.

Viola. Musical staff with alto clef, key signature of two flats (B-flat, E-flat), and common time. Dynamics: *p*, *fp*, *pp*.

Oboi.

Oboi. Musical staff with treble clef, key signature of two flats (B-flat, E-flat), and common time. Dynamics: *p*, *fp*, *pp*.

Fagotti.

Fagotti. Musical staff with bass clef, key signature of two flats (B-flat, E-flat), and common time. Dynamics: *p*, *fp*.

Trombe e Corni in C.

Trombe e Corni in C. Musical staff with treble clef, common time, and a whole rest.

Timpani in C.

Timpani in C. Musical staff with bass clef, common time, and a whole rest.

Andante.

Soprano.

Soprano. Musical staff with soprano clef, key signature of two flats (B-flat, E-flat), and common time. Dynamics: *p*, *fp*, *pp*.

Alto.

Alto. Musical staff with alto clef, key signature of two flats (B-flat, E-flat), and common time. Dynamics: *p*, *fp*, *pp*.

Tenore.

Tenore. Musical staff with tenor clef, key signature of two flats (B-flat, E-flat), and common time. Dynamics: *p*, *fp*, *pp*.

Basso.

Basso. Musical staff with bass clef, key signature of two flats (B-flat, E-flat), and common time. Dynamics: *p*, *fp*, *pp*.

Andante.

Organo e Bassi.

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

Violonc.

p *f* *p* *f* *f* *p* *f* *f*

Tutti.
f Be - ne - di - ctus, be - ne - di - ctus,
Tutti. *f* Be - ne - di - ctus, be - ne - di - ctus,
Tutti. *f* Be - ne - di - ctus, be - ne - di - ctus,
Tutti. *f* Be - ne - di - ctus, be - ne - di - ctus,
Unis. *Org.* *f* Be - ne - di - ctus, be - ne - di - ctus,
Tutti B. Violonc. *f* *Tutti B.*

3 3 3 3 2 6 3 6 7 10 7 6

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 texture with many sixteenth and thirty-second notes, often beamed together. The lower staves have a more sparse texture with longer note values. Dynamic markings include *p* (piano), *f* (forte), and *fi* (fortissimo). The score concludes with a *Unis.* (Unison) marking and a final *fi* dynamic. At the bottom left, there are some numbers: 9, 10, 3, 3, 9, 6, 3, 3, 6, 3, 3.

The musical score is written on ten staves. The first three staves feature intricate melodic passages with frequent slurs and accents, marked with *fi* (fortissimo), *p* (piano), and *f* (forte). The fourth and fifth staves display complex harmonic textures with many beamed notes. The sixth through ninth staves are largely empty, representing rests for other instruments. The tenth staff, at the bottom, is divided into two parts: *Violonc.* (Violoncello) and *Bassi.* (Bass). The *Violonc.* part begins with *fi* and *p* markings, while the *Bassi.* part starts with *f*. Below this staff, there are numerical figures: 6, 6, 9b 4# 6, 9b 4# 6, 5 6, 5, 8, 4, and 4#.

Musical score for strings and woodwinds. The score consists of six staves. The top two staves feature complex rhythmic patterns with frequent sixteenth and thirty-second notes. Dynamic markings include *p*, *f*, and *mf*. The lower four staves contain sustained chords and harmonic support.

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.

Musical score for Violoncello. The staff contains a melodic line with dynamic markings *p* and *mf*. Below the staff are figured bass notations: 6, 6, 4, p 7, 2 4, 1 1, 1 1, 1 1, p 3 3 3, 3 3 3, 6, 3 3 3, 3 3 3, mf 5 6, 4 4, 6 6, 3 - 8.

Musical score for page 128, featuring vocal parts and organ accompaniment. The score includes dynamic markings such as *pp*, *p*, *f*, and *Tutti*. The lyrics are "Do-mi-ni. Be-ne-di-ctus, be-ne-di-ctus qui".

The score is divided into two systems. The first system consists of six staves, with the top two staves containing vocal parts and the bottom four staves containing organ accompaniment. The second system consists of six staves, with the top three staves containing vocal parts and the bottom three staves containing organ accompaniment.

The lyrics are:

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

The organ part is marked *Bassi* and *Org.* and includes dynamic markings *pp*, *p*, and *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 1 5 4 6 5 7

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.

Figured bass notation: 4, 6, 4, 3, 4, 3, 4, 6, f, 3

This page of musical notation is for a choir setting. It features ten staves. The top two staves contain vocal parts with complex rhythmic patterns and dynamic markings of *p* (piano) and *f* (forte). The lower staves provide piano accompaniment, with some parts marked *f*. The lyrics, written in Latin, 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
 Unis.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The bottom staff has some numerical markings: p^6 , q , $\frac{3}{4}$, f^6 , p^6 , q , $\frac{3}{4}$, f .

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

ff
 sf
 sf
 sf

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.*

Figured Bass: 9, 4 4, 6 6 3 6, 4 4, p, f, p 3 3 3

The first system of the musical score consists of five staves. The top staff contains a melodic line with various rhythmic values and dynamic markings, including a forte 'f' marking. The second and third staves provide harmonic support with chords and moving lines. The fourth and fifth staves appear to be for a lower instrument or voice part, with some notes and rests. The notation is dense and characteristic of a classical or romantic era manuscript.

Tutti.

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

Tutti.

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

Tutti.

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

Tutti.

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

The second system of the musical score features four vocal staves with Latin lyrics. Each vocal line begins with a forte 'f' dynamic and a 'Tutti' instruction. 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'. Below the vocal staves is a basso continuo line with figured bass notation, including figures like '6 3 6', '5 4 3 5 4', and '5 3 5'. The notation includes notes, rests, and dynamic markings.

Tutti Bassi.
Org.

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 - ue - di - ctus qui ve - nit in no - mi - ne, in
Tasto.

cresc. f p f

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. *Tutti B.*

Violonc.

f

Allegro.

The first system consists of five staves of music. The top two staves appear to be for a string quartet or similar ensemble, with intricate rhythmic patterns. The bottom three staves provide harmonic support with chords and bass lines. The tempo is marked 'Allegro'.

Allegro.

The second system introduces vocal parts. The lyrics are: "Osanna in excelsis, o-san-na, o-san-na in excelsis, in excelsis." The vocal lines are written in a clear, legible font. The instrumental accompaniment continues below the vocal staves.

Allegro.

The third system continues the instrumental music. At the bottom of the page, there is a line of figured bass notation: 4, 5, 10 10 10, 9, 6, 6, 6, 8 7 6, 4 3, 5, 5, 3.