

Vivace.

C R E D O.

Violino I.

Violino II.

Viola.

Oboe I.

Oboe II.

Trombe e Corni in C.

Timpani in C.

Soprano.

Alto.

Tenore.

Basso.

Organo e Bassi.

Vivace. <sup>6</sup> 6 3 6 — 7 7 *p* Senza Org. <sub>3</sub> 5 7 3



ten - tem pa - trem, cre - do, cre - do fa - ctorem coe - li, fa - ctorem coe - li, fa - ctorem coe - li,  
 ten - tem pa - trem, cre - do, cre - do fa - ctorem coe - li, fa - ctorem coe - li, fa - ctorem coe - li,  
 ten - tem pa - trem, cre - do, cre - do fa - ctorem coe - li et ter - rae, fa - ctorem  
 ten - tem pa - trem, cre - do, cre - do fa - ctorem coe - li, fa - ctorem coe - li, fa - ctorem coe - li,

4 2 7 8 4 7 8 4 3 9 8 4 3 9 8 4



The first system of the musical score consists of seven staves. The top two staves feature intricate, fast-moving melodic lines with many sixteenth and thirty-second notes. The lower staves provide a harmonic and rhythmic foundation with more sustained notes and rests.

coe - li et ter - rae, vi - - si - bi - li - um o - mni - um et in - vi - si - bi - - li - um, et in - vi - si - bi - li -

coe - li et ter - rae vi - si - bi - li - um o - mni - um et in vi - si - bi - li - um et in - vi - si - bi - li -

coe - li et ter - rae, vi - si - bi - li - um o - mni - um, o - mni - um et in vi - si - bi - li - um et in - vi - si - bi - li -

coe - li et ter - rae, vi - si - bi - li - um o - mni - um et in - vi - si - bi - li -

The second system continues the musical composition with similar complexity. It features a variety of rhythmic values and melodic contours across its seven staves, maintaining the intricate texture established in the first system.



The first system of the musical score consists of seven staves. The top two staves are marked with piano (*p*) and feature trills (*tr*) in the first measure. The third staff is also marked *p*. The fourth and fifth staves are marked with forte (*f*). The sixth and seventh staves contain rests in the first three measures, followed by musical notation in the final two measures.

*Solo.*

The vocal solo part is written on a single staff. It begins with a trill (*tr*) and includes the lyrics "Cre - do, cre - do, cre - do." The notes are placed above the syllables.

Cre - do, cre - do, cre - do.

um.

um.

um.

um.

*S. O.*

The Organ part is written on a single staff. It begins with piano (*p*) and includes figured bass notation: 6, 6, \*. The second measure has a fermata over the note. The third measure has a forte (*f*) dynamic and figured bass notation: 4, 4, #. The fourth measure has figured bass notation: 6, 6, 6, 7. The fifth measure has figured bass notation: 6, 3, \*, 3, 6. The sixth measure has figured bass notation: 3, 3, 3, 3. The piece ends with a fermata.











The first system of the musical score consists of five staves. The top two staves feature intricate, rapid sixteenth-note passages, likely for a flute or violin. The third staff contains a more melodic line with dynamic markings of *p* (piano) and *f* (forte). The bottom two staves are mostly empty, with some light accompaniment or rests.

The second system includes vocal lines and instrumental accompaniment. The lyrics are: "o - mni - a se - - - - - cu - la. Cre - do, cre - - - - - do, cre - do." The vocal parts are written on three staves. The instrumental parts are on the bottom two staves, with dynamic markings of *p* and *f*. The score includes performance instructions such as *Solo.*, *tr.*, *S. O.*, and *Org.*. The bottom staff also contains figured bass notation: 5, 6, 7,  $\flat 7$ ,  $\flat 7$ , 5, 6, 3, *p*, 6, 6, 6, 8, 4, 3, *f*, 6, 6, 6,  $\flat 7$ .



*p* *f* *tr* *p* *f* *tr* *f* *tr* *f* *tr* *f*

*Tutti.* *Solo.* *tr*

*Tutti.* De - um de Deo, cre - do, cre - do, cre - do,

*Tutti.* De - um de Deo,

*Tutti.* De - um de Deo,

*S.O.* *Org.* *f unis.*

6 3 3 3 6    6 1 3 6 7    6 6    6 5 3    6 5    p 6    5    3



Instrumental musical score for the first part of the page, featuring multiple staves with complex rhythmic patterns, trills, and dynamic markings like 'p' and 'f'.

*Tutti.*

*Solo.*

*Tutti.*

lu - men de lu - mine, cre - do cre - do cre - do, De - um ve - rum de  
 lu - men de lu - mi - ne. De - um ve - rum de  
 lu - men de lu - mi - ne. De - um ve - rum de  
 lu - men de lu - mi - ne. De - um ve - rum de

*S. O.*

*Org.*

*f unis.*

Organ accompaniment line with figured bass notation and dynamic markings like 'p' and 'f'.







a - lem Pa - tri, per quem o - mni - a fa -

Pa - tri, per quem o - mni - a fa - cta sunt, per quem o - mni - a fa - cta sunt, fa - cta

Pa - tri, per quem o - mnia fa - cta sunt, per quem o - mnia fa - cta sunt, fa -

Pa - tri, per quem o - mnia fa



Musical score for page 86, featuring multiple staves of music. The score includes lyrics and figured bass notation. The lyrics are:

- - - - - cta sunt. Qui pro-pter nos ho-mines, nos ho-mi-nes  
 sunt, per quem o-mnia fa - cta sunt. Qui pro-pter nos ho-mines, nos ho-mi-nes  
 - - - - - cta, fa - cta sunt. Qui pro-pter nos ho-mines, nos ho-mi-nes  
 - - - - - cta sunt. Qui pro-pter nos ho-mi-nes, nos ho-mi-nes

The score concludes with the instruction *S. O.* and figured bass notation: 3 3 3 3 3 7 3 - 9 3 6 6 6 6 7 7 6 5 17 6b 3.



et pro-pter no-stram sa-lu-tem de-scen-dit, de coe-lis, de-scen-dit de coe-lis, de-scen-dit, de-

et pro-pter no-stram sa-lu-tem de-scen-dit de coe-lis, de-scen-dit de coe-lis, de-scen-dit de

et pro-pter no-stram sa-lu-tem de-scen-dit, de-scen-dit de coe-lis, de-scen-dit de coe-lis, de-

et pro-pter no-stram sa-lu-tem de-scen-dit de coe-lis, de-scen-dit de coe-lis, de-scen-

*Org.*

6 9 8 6 9 8 6 9 8







Handwritten musical score for a multi-staff piece, likely a Mass. The score includes vocal lines and an organ part. The lyrics "do, cre do." are visible in the lower vocal line. The organ part is marked "Org." and includes figured bass notation.



## ET INCARNATUS.

*Largo.*

Violino I.

Violino II.

Viola.

Tenore solo.

Bassi.

*pp*

*pp*

*pp*

*pp*

*Largo. Senza Org.*

Et in-car - na-tus est, et in-car-na - tus est, de Spi-ri-tu san-cto, ex Ma - ri-a, ex Ma-

*con Sordini.*

*con Sordini.*

*con Sordini.*

ri-a, Ma-ri-a vir-gi-ne et ho-mo fa-ctus est, et - ho-mo factus est, et in - car - na - tus est, de Spi-ri-tu san-cto,



ex Ma-ri-a, ex Ma-ri-a vir-gi-ne, et ho-mo fa-ctus est, et ho-mo, et homo fa-ctus est, et ho-mo

fa-ctus est, et ho-mo, et ho-mo fa-ctus est, et ho-mo, et ho-mo fa-ctus



est. Et in - car - na - tus est de Spi - ri - tu san - cto, ex Ma - ri a,

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

6 5 b7 5 6 4 3 *p* b3 b7 b7

Ma - ri - a vir - gi - ne, et ho - mo fa - ctus est, et ho - mo fa - ctus est, ho - mo fa - ctus

b7 3 6b 4# 6 6 \* 4 6 6 6 6 5 6







cru - ci - fi - xus e - ti - am, e - ti - am pro no - bis pas - sus pas -  
 la - to, sub Pon - ti - o Pi - la - to pas - sus, pas - sus

6 6b 19 17 6b 3 17 6b 3 17 24 = = 3 13

sus et se - pul - tus est cru - ci - fi - xus pro no - bis  
 pas - sus, pas - sus, sub Pon - ti - o sub Pi - la - to pas - sus et se -

13 4 5b 6 6 7 2 6 4 4 6b 5b 4b 3



pas-sus et se-pul - - tus est, cru-ci - fi - xus e - ti-am pro no - bis sub Pon-ti - o Pi - la - to pas - pul - tus est, pas - sus, pas - sus, pas - sus et se - pul - tus est,

6 4b 3 6 4#3 b 6 b 6 5 4 4 6 6b 4 2

sus et se-pul-tus, et se - pul - tus est, se - pul - tus est. pas - sus et se-pul - tus, se - pul - tus est, se - pul - tus est.

6 b 6b 4 4# 6 6b 4# 6 6 5 4 4b 6b 4# 6



ET RESVRREXIT.

*Allegro.*

Violino I.

Violino II.

Viola.

Oboe I.

Oboe II.

Trombe  
e Corni in C.

Timpani.

Soprano.

Alto.

Tenore.

Basso.

Organo e Bassi.

The musical score is arranged in a system of ten staves. The top five staves are for instruments: Violino I and II, Viola, Oboe I and II, and Trombe e Corni in C. The next three staves are for vocal parts: Soprano, Alto, and Tenore. The bottom staff is for Organo e Bassi. The score begins with a 3/4 time signature and a key signature of one sharp (F#). The tempo is marked *Allegro.* and the dynamics are *f* (forte). The vocal parts enter with the lyrics: "Et re-sur-re - xit ter - ti - a di - e se - cun - dum Scri - ptu - ras;". The organ and basses play a rhythmic accompaniment. The score concludes with a *f Unisono* marking and a final chord.

*f* *Tutti.*  
Et re - sur - re - xit ter - ti - a di - e se - cun - dum Scri - ptu - ras;  
*Tutti.*  
Et re - sur - re - xit ter - ti - a di - e se - cun - dum Scri - ptu - ras;  
*Tutti.*  
Et re - sur - re - xit ter - ti - a di - e se - cun - dum Scri - ptu - ras;  
*Tutti.*  
Et re - sur - re - xit ter - ti - a di - e se - cun - dum Scri - ptu - ras;  
*Allegro.*  
*f Unisono*



et a - scen-dit in coe - lum,

et a - scen - dit in

et a - scen-dit in coe - - - - lum, in

3 5 6 9 6 6 5 6 8 6



et a - scen - dit in coe - lum, se - det ad dex - te - ram Pa - tris et i - te - rum ven - tu - rus est cum  
 in coe - lum, se - det ad dex - te - ram Pa - tris et i - te - rum ven - tu - rus est cum  
 coe - lum, in coe - lum, se - det ad dex - te - ram Pa - tris et i - te - rum ven - tu - rus est cum  
 coe - lum, se - det ad dex - te - ram Pa - tris et i - te - rum ven - tu - rus est cum

5 - 6      6      9      5      9      3      4 - \*



glo - ri - a iu - di - ca - re, iu - di - ca - re, vi - vos, vi - vos *p* et mor - - -

glo - ri - a iu - di - ca - re, iu - di - ca - re, vi - vos, vi - vos,

glo - ri - a iu - di - ca - re, iu - di - ca - re vi - vos, vi - vos *p* et mor - - -

glo - ri - a iu - di - ca - re, iu - di - ca - re vi - vos, vi - vos *p* et mor - - -  
*senza Organo.*

7 7 *p*



tu - os, *f* cu - ius re - gni non e - rit fi - nis, non, non,  
*f* cu - ius re - gni non re - gni non e - rit fi - nis, non, non,  
 tu - os, *f* cu - ius re - gni non e - rit fi - nis, non, non,  
 tu - os, *f* cu - ius re - gni non e - rit fi - nis, non, non,  
*f* *Organo.*



non e - rit fi - nis.  
 non e - rit fi - nis. *Solo.*  
 non e - rit fi - nis. *Et in*  
 non e - rit fi - nis. *senza Org.*

6 8 4 - 3 6 3 3 3 3 6 6 5 6 p



Spi - ri - tum sanctum, san - ctum Do - mi - num, et vivi - fi - can - tem: qui ex Pa - tre, qui ex Pa - tre Fili - o - que pro - ce - dit; qui cum

6 5 6 - 5 6 - 5b 6 6 7 6 7 6 7 6b 7 6



The first system of the score consists of seven staves. The top two staves contain rapid, intricate passages with trills (tr) and fortissimo (f) dynamics. The lower staves provide a more melodic and harmonic accompaniment, also marked with fortissimo (f). The music is written in a key with one flat and a 4/4 time signature.

*Tutti.*  
 Si - mul a - do - ra - tur et con - glori - fi - ca - tur; qui lo - cu - tus est

*Tutti.*  
 Si - mul a - do - ra - tur et con - glori - fi - ca - tur; qui lo - cu - tus est, qui lo -

*Tutti.*  
 Pa - tre, Pa - tre et Fi - li - o si - mul a - do - ra - tur et con - glori - fi - ca - tur; qui lo -

*Tutti.*  
 Si - mul a - do - ra - tur et con - glori - fi - ca - tur; qui lo - cu - tus est

*Organo.*

The organ part consists of a single staff with a complex, rhythmic pattern. It begins with a fortissimo (f) dynamic and includes various time signatures such as 4/4, 3/4, and 6/8. The notation includes many sixteenth and thirty-second notes.



per Pro - phe - tas, per Pro - phe - tas.  
 cu - tus, lo - cu - tus est, per Pro - phe - tas.  
 cu - tus est, lo - cu - tus est, per Pro - phe - tas.  
 per Pro - phe - tas, per Pro - phe - tas.

7 6 5 4 6 7/2b 3 5b 3 5 4 3 6 5 3 6







Musical score for page 106, featuring vocal lines and organ accompaniment. The score includes lyrics: "cre - do, ere - do. Con - fi - te - or u - num ba - ptis - ma, in re - missi - o - nem".

The score consists of ten staves. The first six staves are instrumental, with dynamics marked *f* and *tr*. The seventh staff is the vocal line, with lyrics: "cre - do, ere - do. Con - fi - te - or u - num ba - ptis - ma, in re - missi - o - nem". The eighth, ninth, and tenth staves are instrumental accompaniment for the vocal line, with dynamics marked *f* and *Tutti*.

The organ part is indicated by "Org." and "f" at the bottom of the page. The organ part includes various rhythmic figures and dynamics.



pec - ca - to - rum: et ex - spe - cto re - sur-re-cti - o - nem mor - tu - o - - - rum,  
 pec - ca - to - rum: et ex - spe - cto re - sur-re-cti - o - nem mor - tu - o - - - rum,  
 pec - ca - to - rum: et ex - spe - cto re - sur-re-cti - o - nem mor - tu - o - - - rum,  
 pec - ca - to - rum: et ex - spe - cto re - sur-re-cti - o - nem mor - tu - o - - - rum,

*Tasto.*

4 = 3 4 3 = 3 6 5 - - 6 47 4b 7 4 4b 3 4b 4 43 3 4b 4



Fuga.

The first system of the musical score consists of seven staves. The top staff begins with a dynamic marking of *f* and contains a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The second staff has a *f* marking and contains a similar complex texture. The third and fourth staves continue the intricate polyphonic texture. The fifth and sixth staves feature a more rhythmic, chordal accompaniment. The seventh staff has a *f* marking and contains a melodic line with some rests.

Fuga.

The second system of the musical score includes vocal parts and instrumental accompaniment. The top staff has a *f* marking and contains a vocal line with the lyrics: "et vi - tam ven - tu - ri se - culi a - men, a - - - men, a - men, a -". The second staff continues the vocal line with the lyrics: "et vi - tam ven - tu - ri se - culum a - men,". The third and fourth staves provide instrumental accompaniment for the vocal parts. The fifth staff has a *f* marking and contains a melodic line. The sixth and seventh staves are empty.

Org. Fuga.

The Organ Fuga section consists of a single staff with a dynamic marking of *f*. It features a complex, fast-moving melodic line with many sixteenth and thirty-second notes. The score includes various fingering and articulation markings, such as "6", "2", "6", "6", "6", "6", "6", "4", and "3".



men, a - men, et vi - tam ven - tu - ri

a - - - - men, a - men, a - men, a - - -

vi - tam ven - tu - ri se - culi a - men, a - - - - - men, a - men, a - men, et

et vi - tam ven - tu - ri se - culi a - men, a - - - -

6 5 6 4 3 6 6 6 4 3 6 5







tr

et vi - tam ven - tu - ri se - cu - li a - men, a - - - -

men, a - - - - men, a - - - - men, a - - - - men,

men, et vi - tam ven - tu - ri

tu - ri se - cu - li a - men, a - - - - men, a - - - - men,

5 6 6 6 6 9 4 3 6 1 6 \* 4 H H 6 6







men, a - men, et vi - tam ven - tu - ri se - culi a -  
 se - culi a - men, a - - - - - men, a - men, et vi - tam ven - tu - ri  
 et vi - tam ven - tu - ri se - culi a - - - - - men, a - men, a - men, et vi - tam ven -  
 - - - - - men, a - - - - - men, et vi - tam ven - tu - ri se - culi

6 7 8 4 5 7 6 4 7 6 3 7 6 3 7 6 7 8 4 5 6 3 6







men,  
 tu - ri se - culi a - - - - - men, et vi - tam ven - tu - ri se - culi a - men, a -  
 vi - tam ven - tu - ri se - culi a - - - - - men, a - - - - -  
 - - - - - men, a - - - - - men, a - - - - - men, a -

5 9 9 9 5 6 4 6 6 4 6







tu - ri, et vi - tam ven - tu - ri, et vi - tam ven - tu - ri se - culi a - men, a - men, a - men, et vi - tam ven -  
 - men, et vi - tam ven - tu - ri se - culi a - men, a - men, a - men, a - men, et vi - tam ven -  
 vi - tam ven - tu - ri, et vi - tam ven - tu - ri, ven - tu - ri se - culi a - men, a - men, a - men, et vi - tam ven -  
 et vi - tam ven - tu - ri se - culi a - men, a - men, a - men, a - men, et vi - tam ven -

6 3 9 8 9 8 9 8 6 #3 6 6 4 3 9 9 8



tu - ri se - culi a - men, a - men, a - men, a - men, a - - men, a - men, a - men.

tu - ri se - culi a - men, a - men, a - men, a - men, a - - men, a - men, a - men.

tu - ri se - culi a - men, a - men, a - men, a - - - - men, a - men, a - men.

tu - ri se - culi a - men, a - men, a - men, a - - - - men, a - men, a - men.

3 3 3 4 3 7 3 4 3 4 3 4 3