

M e s s e

Cg 393

à 4 Voix avec accompagnement de 2 Violons, Alto et Basse, 2 Hautbois, 2 Clarinettes,
2 Bassons, 2 Cors, 2 Trompettes, Timbales et Orgue

composée par

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N^o IV.

Adagio.



Partition.

Au Magasin de Musique de Breitkopf et Härtel,
à Leipsic.

Adagio.

Violino I.

Violino II.

Viola.

Oboi.

Clarineti in B.

Fagotti.

Corni in B.

Clarini in B.

Timpani in B. F.

Soprano.

Alto.

Tenore.

Basso.

Piano e Bassi.

The musical score is written for a full orchestra and vocal soloists. It begins with a tempo marking of *Adagio*. The key signature is one flat (B-flat) and the time signature is 3/4. The score includes staves for Violino I, Violino II, Viola, Oboi, Clarineti in B, Fagotti, Corni in B, Clarini in B, Timpani in B. F., Soprano, Alto, Tenore, Basso, and Piano e Bassi. The Piano e Bassi part includes figured bass notation (e.g., 6 6, 10, 4 3, 7, 6, 6, 6) and the instruction 'Tasto'. Dynamics include *p*, *f*, and *f>*. The score is marked with various articulation marks such as accents and slurs.

Handwritten musical score for Kyrie eleison. The score consists of multiple staves, including vocal lines and instrumental accompaniment. The music is written in a historical style with various dynamic markings and articulations.

Dynamic markings include *ff*, *f*, *p*, and *Solo*. The text "Kyrie eleison" is repeated across several lines of the score.

Other markings include *Tutti* and *Tasto solo*.

At the bottom of the page, there are some numbers: 3, 6, 9, 3, 10, 6, 3, 7, 2, and *Tasto solo*.

Instrumental musical score for strings and woodwinds. The score consists of ten staves. The first two staves are marked *ff*. The third staff is marked *f*. The fourth and fifth staves are marked *f*. The sixth staff is marked *f*. The seventh and eighth staves are marked *f*. The ninth and tenth staves are marked *f*. The score includes various musical notations such as notes, rests, and dynamic markings.

Tutti. *f* Ky - ri - e, e - lei - son, e - lei - son, e - lei - son, *p* e - lei - son, e - lei - son,

son, *f* Ky - ri - e, e - lei - son, e - lei - son, e - lei - son, *p* e - lei - son, e - lei - son,

f Ky - ri - e, e - lei - son, e - lei - son, e - lei - son, *p* Ky - ri - e, e - lei - son,

f Ky - ri - e, e - lei - son, e - lei - son, e - lei - son, *p* e - lei - son, e - lei - son,

Org. *ff* *tasto solo.*

$\frac{4}{3}$ $\frac{6}{3}$ $\frac{6}{4}$ $\frac{5}{4}$ *tasto solo.*

Musical score for strings and woodwinds. The score consists of approximately 12 staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Dynamic markings like 'f' (forte) are present throughout. The music is written in a key with one flat (B-flat) and a common time signature.

son, e - lei - - - son. Ky - ri - e e - le - i - son, e - le - i - son, e - lei - - - son,

e - lei - - - son. Ky - ri - e, Ky - ri - e, Ky - ri - e e - lei - - - son, e - lei - son, e - lei - - - son,

son, e - lei - - - son, Ky - ri - e, Ky - ri - e e - lei - - - son, e - lei - son,

son, e - lei - - - son, Ky - ri - e e - lei - - - son,

Cello.

Contra Basso. f

6/4 5/4 6/4 = 6/4 3/4 4/4 2/4 f 6/4 7/6 6/4 6/4 7/6 6/4 7/6 - 6/4 8/4 7/4 6/4

Musical score for Cello and Contra Bass. The score consists of a single staff with complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings like 'f' (forte) are present. The notation includes various rhythmic values and rests.

Musical score for the first system, featuring a vocal line and a piano accompaniment. The vocal line includes notes with slurs and accents, and the piano part consists of chords and melodic lines.

son. e - lei son. Chris - te e - lei - son, e - lei

elei - son, Solo. Chris - te e - lei - son, e - lei son. Chris - te e -

son, Solo. Chris - te e - lei - son, e - lei son. Chris - te e -

son, Solo. Chris - te e - lei - son, e - lei

66 65 64 63 62 61 60 59 58 57 56 55 54 53 52 51 50 49 48 47 46 45 44 43 42 41 40 39 38 37 36 35 34 33 32 31 30 29 28 27 26 25 24 23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

This page of musical notation contains several systems of staves. The top systems consist of instrumental parts, likely for strings or woodwinds, with various rhythmic patterns and dynamics such as *fz*. The lower systems are vocal parts with lyrics. The lyrics are:

e - lei - son, e - lei - son, e - lei - son. Ky - ri - e, Ky - ri - e, Ky - ri -

e - lei - son, e - lei - son, e - lei - son. Ky - ri - e, Ky - ri - e, Ky - ri -

e - lei - son, Ky - ri - e e - lei - son. Ky - ri - e, Ky - ri - e, Ky - ri -

lei - son, e - lei - son. Ky - ri - e, Ky - ri - e, Ky - ri -

At the bottom of the page, there are numerical figures: 6 6 6 6, 6 4, 6 3, 3 3, 3 3, 3 3, 4, 5, 4, 6 6, 4, 6 4.

The musical score is arranged in a system of ten staves. The top six staves are instrumental, likely for strings or winds. The bottom four staves are vocal parts. The lyrics are printed below the vocal staves. The music features various rhythmic patterns and dynamic markings such as *fi* and *ff*. The vocal parts enter with the lyrics 'Ky - ri - e e - lei' followed by 'son, e - lei' and continue with a repeating phrase.

Ky - ri - e e lei son, e - lei - son, e - lei - son, e - lei son, e - lei -

Ky - ri - e e - lei son, e - lei - son, e - lei - son, e - lei - son, e - lei -

Ky - ri - e e - lei son, e - lei - son, e - lei - son, e - lei - son, e - lei -

Ky - ri - e e - lei son, e - lei - son, e - lei - son, e - lei - son, e - lei -

unis.

son, e - lei - son,
 son, e - lei - son.
 son, e - lei - son,
 son, e - lei - son.
 son, e - lei - son.

Violino I.

Violino II.

Viola.

Oboi.

Clarineti in B.

Fagotti.

Corni in B.

Clarini in B.

Timpani in B. F.

Soprano.

Alto.

Tenore.

Basso.

Organo e Bassi.

Allegro.

Alleg. *Tutti.*
 Glo - ri - a in ex - cel - sis
Tutti.
 Glo - ri - a in ex - cel - sis
Tutti.
 Glo - ri - a in ex - cel - sis
Tutti.
 Glo - ri - a in ex - cel - sis
Tutti.
 Glo - ri - a in ex - cel - sis

The upper portion of the page contains several staves of musical notation. The top two staves feature intricate melodic lines with frequent trills and sixteenth-note passages. Below these, several staves provide harmonic support with chords and sustained notes. The notation includes various clefs, time signatures, and dynamic markings.

De - o, in ex - cel - sis De - o. Glo - ri-a in ex - cel - sis

De - o, in ex - cel - sis De - o. Glo - ri-a in ex - cel - sis, in ex - cel - sis

De - o, in ex - cel - sis De - o. Glo - ri-a in ex - cel - sis, in ex - cel - sis

De - o, in ex - cel - sis De - o. Glo - ri-a in ex - cel - sis, in ex - cel - sis

6 7 7 6 67 6

The lower portion of the page is dedicated to vocal parts. It consists of four staves, each with a line of lyrics underneath. The lyrics are: "De - o, in ex - cel - sis De - o. Glo - ri-a in ex - cel - sis". The musical notation for the voices includes notes, rests, and some ornaments. At the bottom of the page, there are small numbers (6, 7, 7, 6, 67, 6) aligned with the staves, likely indicating fingerings or other performance instructions.

de - o,
de - o,
de - o,
de - o,
de - o,
et in ter - ra pax, ho-

Solo.
p

Tutti.
p

Solo.
p *tasto solo.*

p bo - nae, bo - nae, vo - lun - ta - tis, bo - nae, bo - nae
p bo - nae, vo - lun - ta - tis, bo - nae, bo - nae
p bo - nae, bo - nae, vo - lun - ta - tis, bo - nae, bo - nae
 mi - ni - bus, et in ter - ra pax ho - mi - ni - bus,

Violonc. *p* *Basso.* *Violonc.*

vo - lun - ta - tis, bo - nae, bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis, bo - nae, bo - nae

vo - lun - ta - tis, bo - nae, bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis, bo - nae

vo - lun - ta - tis, bo - nae, bo - nae vo - lun - ta - tis, bo - nae vo - lun - ta - tis, bo - nae

bo - nae vo - lun - ta - tis, bo - nae

Basso.

The musical score is arranged in 11 staves. The first four staves are instrumental accompaniment. The fifth staff is the organ part, marked 'Tutti' and 'Org.'. The last four staves are vocal parts with lyrics: 'vo - lun - ta - tis. Lau - da - mus te, be - ne - di - ci - mus te. A - do -'. The score includes various musical notations such as notes, rests, and dynamic markings.

p

f

p

f

p

f

p

f

f

Tutti.

f

f

f

f

vo - lun - ta - tis.

Lau - da - mus te, be - ne - di - ci - mus te.

p A - do -

vo - lun - ta - tis.

Lau - da - mus te, be - ne - di - ci - mus te.

p A - do -

vo - lun - ta - tis.

Lau - da - mus te, be - ne - di - ci - mus te.

p A - do -

vo - lun - ta - tis.

Lau - da - mus te, be - ne - di - ci - mus te.

p A - do -

Tutti.

Org.

p senza org

Musical score for the first part of the piece, featuring multiple staves with notes and rests. The music is written in a common time signature and includes dynamic markings such as 'f' (forte).

ra - mus te, a - do - ra - mus te. *f* Glo-ri-fi - ca - mus te, glo-ri-fi - ca - - -

ra - mus te, a - do - ra - mus te. *f* Glo-ri-fi - ca - mus te, glo-ri-fi - ca - - - mus te, glo-

ra - mus te, a - do - ra - mus te. *f* glo-ri-fi - ca - mus te, glo-ri-fi - ca - - -

ra - mus te, a - do - ra - mus te. *f* glo-ri-fi - ca - mus te, glo-ri-fi ca - - -

Tutti org.

Musical score for the second part of the piece, including vocal lines with lyrics and organ accompaniment. The lyrics are "ra - mus te, a - do - ra - mus te. Glo-ri-fi - ca - mus te, glo-ri-fi - ca - - -". The organ part includes dynamic markings and numerical figures like 3, 4, 3, 6, 4, 6, 5.

mus te, glori - fi - ca

ri - fi - ca - mus te, glori - fi - ca

mus te, glo - ri - fi - ca

mus te, glo - ri - fi - ca

4 2 6 4 6 6 9 4 3 4 2 6 3 5 4 3

mus te, glo - ri - fi - ca - mus te.

mus te, glo - ri - fi - ca - mus te.

mus te, glo - ri - fi - ca - mus te.

mus te, glo - ri - fi - ca - mus te.

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

Fin

Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam glo - ri - am

Gra - ti - as a - gi - mus ti - bi prop - ter mag - nam glo - ri - am

Gra - ti - as a - gi - mus ti - bi prop - ter

Gra - ti - as a - gi - mus ti - bi prop - ter

Cell.

6 6 6 6 6 5 4 3 2 1 7 6 4 6 6 7 6 7

Fin

The first ten staves of the page contain instrumental music. The top two staves appear to be for a string quartet (Violin I, Violin II, Viola, and Violoncello), while the remaining six staves are for a keyboard instrument, likely a harpsichord or organ. The music is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests.

The lower portion of the page contains vocal and basso continuo parts. The lyrics are in Latin and are written below the vocal staves. The basso continuo line is at the bottom of the page, with figured bass notation.

tu - am. Do - mi - ne De - us, Rex coe - le - stis, De - us pa - ter om - ni po - tens,
 tu - am. Do - mi - ne De - us, Rex coe - le - stis, De - us pa - ter om -
 pro - pter mag - nam glo - ri - am tu - am. Do - mi - ne De - us, Rex coe - le - stis, De - us
 pro - pter mag - nam glo - ri - am tu - am. Do - mi - ne De - us, rex coe - le - stis, De - us

Figured bass notation at the bottom: 4, 3, 6, 6, 7, 6, 4, *, 7, 9, 8, 6, 7, 3, 4, 6, 3

Do - mi - ne fi - li u - ni - ge - ni - te, Je - su Chri - ste, Je - ni - po - tens. Do - mi - ne fi - li u - ni - ge - ni - te, Je - su Chri - ste, pa - ter om - ni - po - tens. Do - mi - ne fi - li u - ni - ge - ni - te, Je - su, pa - ter om - ni - po - tens. Do - mi - ne fi - li u - ni - ge - ni - te, Je - su,

Cello.

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

The first six staves of the musical score contain intricate melodic and rhythmic passages. The notation includes various note values, rests, and dynamic markings. The first two staves appear to be for a vocal line, while the subsequent four staves likely represent instrumental accompaniment, possibly for a keyboard or lute.

su, Je - su Chri - ste, Je - su Chri - ste, Je - su Chri - ste.
 Je - su, Je - su Chri - ste, Je - su Chri - ste, Je - su Chri - ste.
 Je - su Chri - ste, Je - su Chri - ste, Je - su Chri - ste.
 Je - su, Je - su Chri - ste, Je - su Chri - ste, Je - su Chri - ste.

The final staff of the page contains a melodic line with figured bass notation below it. The figures are: - 6, 4, 6, 10, 8, - 4, 4, 6, 10, 4, 9, -, 6, -, 7, -, 6, 5, 4, -, 3.

The first part of the musical score consists of approximately 12 staves. The top two staves feature a highly rhythmic and melodic line with many sixteenth and thirty-second notes. The lower staves provide a harmonic accompaniment with longer note values, including half and whole notes. The notation includes various ornaments and slurs.

in E

Do - mi - ne De - us, ag - nus De - i, fi - li - us pa - tris, pa -

Do - mi - ne De - us, ag - nus De - i, fi - li - us pa - tris, pa -

Do - mi - ne De - us, ag - nus De - i, fi - li - us pa - tris, pa -

Do - mi - ne De - us, De - i fi - li - us pa -

tris, fi - li - us pa - tris.

tris, fi - li - us pa - tris.

tris, fi - li - us pa - tris.

tris, fi - li - us pa - tris.

pp

Solo.

Solo.

Solo.

Qui tol - lis pec - ca - ta, pec - ca - ta

pp

tris.

Adagio.

Musical score for the first system, featuring multiple staves with musical notation, including dynamics (f, p) and articulation marks.

Adagio.

Musical score for the second system, including lyrics: *mi-se-re-re, mi-se-rere no-bis, qui tol-lis, qui tol-lis pec-ca-ta-mun-di*. It features dynamics (f, p), a "Solo" marking, and figured bass notation at the bottom.

Handwritten musical score for a vocal solo with piano accompaniment. The score consists of 12 staves. The first three staves contain the piano accompaniment, featuring complex rhythmic patterns and dynamic markings like 'f' and 'p'. The remaining nine staves are for the vocal line, with lyrics in Latin: "mundi mi-se-re-re no-bis, mi-se-re-re, mi-se-re-re no-bis, mi-se-re-re no-bis." The vocal line includes a "Solo." marking and various musical ornaments and phrasing. The bottom of the page shows figured bass notation.

mundi

mi - se - re - re no - bis,

mi - se - re - re,

mi - se - re - re no - bis,

solo.

mi - se - re - re

Solo.

mi - se - re - re no - bis.

Figured bass notation: 4, 6, 6, 6, 6, 6, 6, 46, 7, 6, 746, 2, f, 7, 4, p, 5, 6, 46, 42, 4, 42

The first system of the musical score consists of five staves. The top two staves contain a complex melodic line with many slurs and ties. The bottom three staves appear to be accompaniment, with some notes and rests. The notation is dense and characteristic of 18th-century manuscript notation.

Solo.

A single musical staff starting with a *Solo.* marking. It contains a melodic line with several notes and rests, continuing the piece's theme.

mi - se - re - re no - bis,
 qui tol - lis, qui tol - lis pec - ca - ta mun - di, sus - cipe, sus - cipe

no - bis,

Figured bass notation at the bottom of the page, consisting of numbers and symbols (like #) placed below the staff lines, indicating the harmonic structure for a basso continuo player.

Qui se - des, qui se - des ad dex - te - ram pa - tris, mi - se - re - re no - bis, mi - se - re - re
 de pre - ca - ti o - nem no - stram.

no - bis, mi - se-re-re no - bis, mi - se-re-re no-bis, mi - se-re-re no - bis.

mi - se - re - re no-bis.

mi - se - re - re no-bis.

mi - se - re - re no-bis.

6 6 9 5 7 3 p₆ 4 3

Musical score for strings and woodwinds. The score consists of ten staves. The top three staves are for Violins I, Violins II, and Violas. The bottom seven staves are for Cellos, Double Basses, Flutes, Clarinets, Bassoons, and Contrabassoons. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamics include *f*, *ff*, and *p*. A key signature change to one flat is indicated by *in B.* in the middle of the score.

Musical score for vocal soloists and cello. The top five staves are for vocal soloists (Soprano, Alto, Tenor, Bass, and another voice part). The bottom two staves are for Cello and Double Bass. The lyrics are: *bis, mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis,* followed by *Mi - se - re - re no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis,* and *Mi - se - re - re no - bis, mi - se - re - re no - bis,*. The score includes the instruction *Tutti.* and dynamics *f* and *p*. The Cello part is marked *Cello.* and *Cell.*

molto vivace.

The first section of the musical score consists of ten staves. The first four staves contain complex rhythmic patterns with dynamic markings of *pp* (pianissimo) and *f* (forte). The fifth and sixth staves are primarily rests, with some notes in the fifth staff. The seventh, eighth, and ninth staves continue the rhythmic accompaniment with *f* dynamics. The tenth staff is a whole rest.

The second section of the musical score features a vocal line with lyrics and piano accompaniment. The lyrics are: "mi - se - re - re no - bis. Quoni - am tu so - lus, tu so - lus sanctus, tu so - lus Domi - nus, tu mi - se - re - re no - bis. Quoni - am tu so - lus, tu so - lus sanctus, tu so - lus Domi - nus, tu mi - se - re - re no - bis. Quoni - am tu so - lus, tu so - lus sanctus, tu so - lus Domi - nus, tu mi - se - re - re no - bis. Quoni - am tu so - lus, tu so - lus sanctus, tu so - lus Domi - nus, tu". The piano accompaniment includes dynamic markings of *f* and *pp*, and the instruction "Tasto solo." at the end.

so - lus al - tis - si - mus Je - su Chri - ste, quo - ni - am tu so - lus san - ctus, tu so - lus Do - mi - nus, tu so - lus al - tis - si - mus

so - lus al - tis - si - mus Je - su Chri - ste, quo - ni - am tu so - lus, tu so - lus san - ctus, tu so - lus Do - mi - nus, tu so - lus al - tis - si - mus

so - lus al - tis - si - mus Je - su Chri - ste, quo - ni - am tu so - lus san - ctus, tu so - lus Do - mi - nus, tu so - lus al - tis - si - mus

so - lus al - tis - si - mus Je - su Chri - ste, quo - ni - am tu so - lus, tu so - lus san - ctus, tu so - lus Do - mi - nus, tu so - lus al - tis - si - mus

10 2 9 3 8 7 4 3 6 7 7 6 3 6

Je - su Chri - ste, Je - su, Je - su Chri - ste. Cum sancto spi - ri - tu in glo - ri - a De - i pa - tris,
 Je - su Chri - ste, Je - su Chri - ste, Je - su Chri - ste. Cum sancto spi - ri - tu in glo - ri - a De - i pa - tris,
 Je - su, Je - su Chri - ste, Je - su Chri - ste. Cum sancto spi - ri - tu in glo - ri - a De - i pa - tris,
 Je - su Chri - ste, Je - su Chri - ste, Je - su Chri - ste. Cum sancto spi - ri - tu in glo - ri - a De - i pa - tris,
 3 6 7 6 7 6 7 6 4 6 6 3 4 = 4 3 4 3 4 5 7 5 7 5

Presto.

The first system of the musical score consists of eight staves. The top two staves feature intricate, rapid melodic lines with many sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and sustained notes. A trill (tr) is marked above a note in the third staff.

Presto.

The second system includes vocal parts and instrumental accompaniment. The lyrics are: "a - men, a - men, a - men, a - men, in glo-ri-a De-i pa - tris, a - men, a - men, a - men, in glo-ri-a De-i pa - tris, a - men, a - men, a - men, in glo-ri-a". The vocal lines are written on a grand staff (treble and bass clefs). The instrumental accompaniment continues with rhythmic patterns. A trill (tr) is marked above a note in the fifth staff.

Presto.

Cello.

The third system is primarily for the Cello. It features a single staff with a complex, rhythmic melodic line. The tempo is marked *Presto.* and the instrument is labeled *Cello.* A trill (tr) is marked above a note in the first staff.

fr

fr

in glo-ri-a De-i pa-tris, a - - - men, a - - - men, a - - -

De-i pa-tris, a - - - men, a - - - men, a - - - men, a - - -

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

men, a - - - men, in glo-ri-a De-i pa-tris, a - - - men, a - - -

Soprano.

Bassi.

Alto.

6 6 6 3 3 2

6 5 3 6 3 3 2 3 4 6 5 3 4 6 5 6

men, in glo-ri-a De-i pa - tris, a - - men, in glo-ri-a De-i pa - tris, a -

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

in glo-ri-a De-i pa - tris, a - - men, a - - men, in glo-ri-a De-i pa - tris, a - - men,

men, in glo-ri-a De-i pa - tris, a - - men, in glo-ri-a De-i, pa - tris, a - -

7 6 6 6 7 6 3 3 3 3 10 10 10 6 6 7 8 4 5 8 7 5 9 * 4 6 5 4 3 4 6

Celli.

Bassi.

The musical score consists of several systems of staves. The upper systems contain instrumental parts, including a prominent solo section. The lower systems contain vocal parts with lyrics. The lyrics are: "men, a - men, a - men, a - men, a - men, a - men, in glo - ri - a De - i pa - tris, a - men, a - men, in glo - ri - a De - i pa - tris, a - men, a - men, in glo - ri - a De - i pa - tris, a - men, a - men." The piano part at the bottom includes the instruction "Tasto solo." and the word "fi" (fine).

Solo.

Celli.

Tasto solo.

fi

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

Solo. *Tutti.* *Solo.* *Tutti.* *Solo.* *Tutti.* *Tutti.* *Tutti. unis.*

a - men, a - men, a - men, a - men, in glo-ri-a De-i pa-tris, a -

a - men, a - men, a - men, a - - - men, in glo-ri-a De-i pa-tris, a -

a - men, in glo-ri-a De - i pa-tris, a - men, in glo-ri-a De-i pa-tris, a -

a - men, in glo-ri-a De-i pa-tris, a - men, a - men, a -

Celli. *f* *Org.*

senza org.

men, a - men, a - men. In glo - ri - a De - i pa - tris, a - men, a - men, in

men, a - men, a - men. In glo - ri - a

Tasto solo. Soprano. Alto. Bassi.

men, in glo-ri-a De-i pa-tris, a-men, in glo-ri-a De-i pa-tris, a-
 glo-ri-a De-i pa-tris, a-men, in glo-ri-a De-i pa-tris, a-men, a-men, a-
 men, a-men, a o men, in glo-ri-a De-i pa-tris, De-i pa-tris, a-men, a-men, a-
 De-i pa-tris, a-men, a-men, in glo-ri-a De-i pa-tris, a-men, a-

Vivace.

CREDO.

Violino I.

Violino II.

Viola.

Oboi.

Clarineti in B.

Fagotti.

Corni in B.

Clarini in B.

Timpani in B. F.

Soprano.
men, a - men, a - men.

Alto.
men, a - men, a - men.

Tenore.
men, a - men, a - men.

Basso.
men, a - men, a - men.

Organo e Bassi.

Cre-do in u-num De - um, Cre - do in u-num pa - trem om - ni-po -

Cre-do in u - num De - um, Cre - do in u-num pa - trem om - ni-po -

Cre-do, Cre - do, Cre - do, in u-num De - um, in unum pa - trem om - ni-po -

Cre-do, Cre - do, Cre - do in u-num De - um, in u-num pa - trem om - ni-po -

The first three staves of the page contain complex musical notation. The top staff has a treble clef and a key signature of one sharp (F#). It features a series of eighth and sixteenth notes with various rests. The second and third staves continue this melodic line. Dynamic markings include *f* (forte) and *ff* (fortissimo) are present throughout the section.

The middle section of the page consists of several staves. The first two staves in this section are mostly empty, containing only rests. The third and fourth staves contain musical notation, including chords and single notes, with dynamic markings such as *f* and *ff*. The fifth and sixth staves are also mostly empty with rests.

The bottom section of the page features four vocal staves and a figured bass line. Each vocal staff begins with a *p* (piano) dynamic marking and contains the lyrics "et in - vi - si - bi - li - um." The notes are placed on the staves to correspond with the syllables. The figured bass line at the bottom of the page contains numerical figures: 9, =, 4, ♯, 3, ♯, 6, 3, ♯, 6, 6, ♯, 6, 6, 6, 6, 6, 7, 3, 5, ♯.

f Et in u - num Do - minum Je - sum Chri - stum, fi - li - um De - i u - ni - ge - ni -
f Et in u - num Do - minum Je - sum Chri - stum, fi - li - um De - i u - ni - ge - ni -
f Et in u - num Do - minum Je - sum Chri - stum, fi - li - um De - i u - ni - ge - ni -
f Et in u - num Do - minum Je - sum Chri - stum, fi - li - um De - i u - ni - ge - ni -

The first system of music consists of six staves. The top two staves contain a complex melodic line with many sixteenth and thirty-second notes. The bottom four staves provide a harmonic accompaniment with longer note values and some rests.

Two empty musical staves, likely reserved for a second vocal part or a different instrument.

The second system of music includes lyrics and figured bass. The lyrics are: "De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum, ve - rum, de De - um de De - o, lu - men de lu - mi - ne De - um ve - rum, de De - um de de - o, lu - men de lu - mi - ne, De - um ve - rum, de De - o, de De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum, ve - rum De - o, de". Below the lyrics is a line of figured bass notation: ♯5 4 ♯ 6 ♯ 6 ♯ 6 ♯ 6 3 3 6 9 5 9 5 9 5 9 5 9 6.

The first system of the musical score consists of seven staves. The top two staves feature intricate rhythmic patterns with many sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and longer note values. Dynamic markings 'fi' (for *forzando*) are placed at the end of several staves.

This section contains the vocal lines and piano accompaniment for the Latin text. The lyrics are: "De - o ve - ro; ge - ni - tum; non fa - ctum con - substanti - a - lem". The vocal parts are written on five staves, and the piano accompaniment is on two staves. The piano part features a steady eighth-note accompaniment.

6 4 15# 6 3 6 6 4 6 4 6 5 4# 5 *Tasto Solo.* 5

Pa - tri, per quem, per quem om - ni - a fa - cta sunt. Qui pro - pter nos
 Pa - tri, per quem, per quem om - ni - a fa - cta sunt. Qui pro - pter nos
 Pa - tri, per quem, per quem om - ni - a fa - cta sunt.
 Pa - tri, per quem, per quem om - ni - a fa - cta sunt.

Tasto solo.

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

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

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

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

f *ff* = 7 3 3 3 6 4

The first section of the score consists of approximately 12 staves. The top two staves contain a complex melodic line with many sixteenth and thirty-second notes. Below these are several staves with rhythmic accompaniment, including some staves that are mostly empty or contain simple harmonic support. The notation includes various note values, rests, and dynamic markings.

coe - lis, de - scen - dit, de - scen - dit de coe - lis, de - scen - dit de coe - lis, de - scen -

coe - lis, de - scen - dit, de - scen - dit de coe - lis, de - scen - dit de coe - lis, de -

de - scen - dit, de - scen - dit de coe - lis, de - scen - dit de coe - lis de -

de - scen - dit de coe - lis, de - scen - dit, de - scen - dit, de -

The vocal parts consist of four staves. The lyrics are written below the notes in a clear, spaced-out font. The melody is simple and repetitive, following the text. There are some rests and phrasing slurs in the notation.

Cello.

The Cello part is written on a single staff in bass clef. It begins with the word "Cello." and then follows a series of notes and rests, including some triplets and sixteenth-note patterns. The notation is clear and easy to read.

ET INCARNATUS etc.

Adagio.

Violino I.

Violino II.

Viola.

Oboi.

Clarinetti in B.

Fagotti.

Corni, Trombe e Timp. in B.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Bassi.

dit de coe - lis, de coe - lis.

scen - dit de coe - lis, de coe - lis.

scen - dit de coe - lis, de coe - lis.

scen - dit de coe - lis, de coe - lis.

5 3 5 3 6 6 7 3

Violino I.

Violino II.

Viola.

Oboi.

Clarinetti in B.

Fagotti.

Corni, Trombe e Timp. in B.

Soprano.

Alto.

Tenore.

Basso.

Organo.

Bassi.

Flautino.

Adagio.

Adagio.

The musical score is written on 13 staves. The top two staves feature vocal lines with trills (tr) and various rhythmic patterns. The middle section consists of five empty staves. The bottom section contains three staves with instrumental accompaniment, including a complex sixteenth-note passage in the first staff and a bass line in the second staff.

f *p* *pp*

f *p* *pp*

f *p* *pp*

f *p*

Solo.

Et in - car - natus est, et in - car - natus est, de Spi - ri - tu

f *p* *pp*

Detailed description: This page of a musical score, numbered 66, contains a complex arrangement for choir and piano. The top section features three vocal staves with dynamic markings of *f* (forte), *p* (piano), and *pp* (pianissimo). The piano accompaniment is spread across several staves, with some parts being silent. A 'Solo' section is marked, with the Latin lyrics 'Et in - car - natus est, et in - car - natus est, de Spi - ri - tu' written below the vocal staves. The bottom section continues the piano accompaniment with dynamic markings of *f*, *p*, and *pp*.

The first system consists of three staves of musical notation. The top staff begins with a dynamic marking of *f* (forte) and later changes to *p* (piano). The middle and bottom staves also feature *f* and *p* markings. The notation includes various note values, rests, and slurs.

This section of the score contains ten empty musical staves, likely representing a section where instruments are silent or a vocal soloist is performing.

The second system features a vocal line with the lyrics "ho - mo fa - ctus est." and a solo section marked "Solo." with the lyrics "Cru - ci - fix - us e - ti - am pro". The notation includes a treble clef and various note values.

The third system consists of three staves of musical notation. The bottom staff begins with dynamic markings of *f* and *p*. The notation includes various note values, rests, and slurs.

Corni.
Clarini.
Timpani.
Soprano.
Alto.
Tenore.
Basso.

ff *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Tutti. *sub* *Tutti.* *sub* *Tutti.* *sub* *Tutti.*

no - bis, pro no - bis sub Pon - ti - o Pi - la - to pas - sus, pas - sus, pas - sus, pas - sus

p *Tasto solo.*

Allegro.

The piano accompaniment consists of several staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a complex rhythmic pattern of sixteenth and thirty-second notes. Dynamic markings include *pp* (pianissimo) and *f* (forte). The lower staves include bass clefs and some staves with rests, indicating a multi-instrument or multi-voice setting.

sus et se - pul - - tus est et se - pul - tus est. Et re - surre - xit

sus et se - pul - - tus est, se - pul - tus est. Et re - surre - xit

sus et se - pul - - tus est, se - pul - tus est. Et re - surre - xit

sus et se - pul - - tus est, se - pul - tus est. Et re - sur - re - xit

The piano accompaniment continues with similar rhythmic complexity. It includes dynamic markings like *pp* and *f*. The tempo marking *Allegro.* is repeated at the bottom right of the page. The score concludes with a 6/4 time signature and a 3/4 time signature.

Allegro.

The first system of music features a vocal line with a treble clef and a piano accompaniment with a bass clef. The vocal line begins with a melodic phrase, followed by a more complex, ornamented passage. The piano accompaniment provides harmonic support with chords and moving lines.

The second system continues the musical piece. The vocal line has a rest in the first measure, followed by a melodic line. The piano accompaniment consists of sustained chords and rhythmic patterns. A dynamic marking 'f' (forte) is present in the middle of the system.

The third system contains the vocal lyrics. The vocal line is written in a four-part setting. The piano accompaniment continues with harmonic support. The lyrics are: "ter-ti-a di-e, se-cun-dum Scri-ptu-ras, se-cun-dum Scri-ptu-ras; et a-scen-dit in coe-lum,".

ter-ti-a di - e, se - cun - dum Scri-ptu - ras, se - cun - dum Scri - ptu - ras; et a - scen - dit in coe - lum,

ter-ti-a di - e, se - cun - dum Scri-ptu - ras, se - cun - dum Scri - ptu - ras; et a - scen - dit in coe - lum,

ter-ti-a di - e se - cun - dum scri - ptu - ras se - cun - dum scri - ptu - ras, et a -

ter-ti-a di - e, se - cun - dum Scri-ptu - ras se - cun - dum scri - ptu - ras; et a -

6 4/6 b4 3 6 4 3 5 6 7 7 3 6 6 - 6 -

et a - scen - dit in coe - lum, se - det ad dex - te - ram Pa - tris, se - det ad
 et a - scen - dit in coe - lum, se - det ad dex - te - ram Pa - tris, se - det ad
 scen - dit in coelum, et a - scen - dit in coe - lum, se - det ad dex - te - ram Pa - tris,
 scen - dit in coelum, et a - scen - dit in coe - lum, se - det ad dex - ter - am Pa - tris,
 6 - 2# 2# 3 3 3 2 7 5 3 46 7 10 10

dexte-ram, ad dex-te - ram pa - tris, ad dex - te - ram pa - tris, et i - te - rum ven - tu - rus est cum
 dex - te - ram pa - tris, ad dex - te - ram pa - tris.
 se - det, se - det ad dex - te - ram pa - tris.
 se - det, se - det ad dex - te - ram pa - tris.

glo - ri - a, ju - di - ca - re vi - vos, ju - di - ca - re
 ju - di - ca - re vi - vos, ju - di - ca - re
 ju - di - ca - re vi - vos, ju - di - ca - re
 Ju - di - ca - re vi - vos, Ju - di - ca - re

Tutti.

f ff

b5 b5 b5

The musical score consists of five staves. The top staff is a vocal line with lyrics: *vi - vos, et mor - tu - os, et mor - tu -*. The second staff continues the lyrics: *vi - vos, et mor - tu - os, et mor - tu -*. The third staff continues: *vi - vos, et mor - tu - os, et mor - tu -*. The fourth staff continues: *vi - vos, et mor - tu - os, et mor - tu -*. The fifth staff is an instrumental line with the instruction *Senza Org.* and contains a series of rhythmic patterns.

Dynamic markings include *p* (piano) at the beginning of the instrumental parts and *pl* (pianissimo) for the vocal line. The score also features various musical notations such as notes, rests, and bar lines.

The first five staves of the musical score contain instrumental parts. The top staff begins with a forte (*f*) dynamic and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The second and third staves also feature rhythmic patterns, with the second staff starting with a forte (*f*) dynamic. The fourth and fifth staves provide harmonic support with sustained notes and chords, also marked with a forte (*f*) dynamic. The notation includes various accidentals and articulation marks.

The lower section of the page contains four vocal staves with Latin lyrics. The lyrics are: "os, cu - jus re - gni non e - rit fi - nis, cu - jus re - gni non e - rit, non, non e - rit, os, cu - jus re - gni non e - rit fi - nis, cu - jus re - gni non e - rit, non, non e - rit, os, cu - jus re - gni non e - rit fi - nis, cu - jus re - gni non e - rit, non, non e - rit, os, cu - jus re - gni non e - rit fi - nis, cu - jus re - gni non e - rit, non, non e - rit, Tutti. f 6 - 46 - 4 - 6 - 4 - 4a - 4 - 6 - 10 4g b 6 b 6 7 4g = unis." The vocal parts are written in a style typical of 18th-century opera or oratorio, with clear diction and dynamic markings. The word "Tutti" is written in a decorative font. The bottom of the page includes a series of rhythmic symbols and a final dynamic marking "unis."

non e - rit, non e - rit fi - nis.
 non e - rit fi - nis.
 Et - in Spi-ritum san-ctum, Do - minum, et vi-vi-fi -
 non e - rit, non e - rit fi - nis,
 non e - rit, non e - rit, fi - nis.

Solo.

Senza Organo.

can - tem: Qui ex - Pa - tre Fili - o - que pro ce - dit, Fi - li - o - que pro -

Cello.

Detailed description: This is a page of a musical score, page 78. It features a vocal line at the top with Latin lyrics. The lyrics are: "can - tem: Qui ex - Pa - tre Fili - o - que pro ce - dit, Fi - li - o - que pro -". Below the vocal line are several empty staves. At the bottom of the page, there is a cello part labeled "Cello." with a treble clef and a series of notes. The paper is aged and shows some staining.

Musical score for strings and woodwinds. The top two staves feature rapid sixteenth-note passages, marked with a forte (*f*) dynamic. The lower staves show sustained chords and melodic lines, also marked with *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Tutti.
f qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur et
Tutti.
 ce - dit; qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur et
Tutti..
f qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur et
Tutti.
f qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur et

Org. *f* *Cello.*

46 3 67 7

con - glo - ri - fi - ca - tur; qui lo - cu - tus est per Pro - phe - tas. Et

con - glo - ri - fi - ca - tur; qui lo - cu - tus est per Pro - phe - tas. Et

con - glo - ri - fi - ca - tur; qui lo - cu - tus est per Pro - phe - tas. Et

con - glo - ri - fi - ca - tur; qui lo - cu - tus est per Pro - phe - tas, Et

This section of the score contains the instrumental parts for the orchestra. It includes staves for strings (violins, violas, cellos, and double basses) and woodwinds (flutes, oboes, and bassoons). The notation features various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

u - nam san - ctam Ca - tho - li - cam et A - po - sto - li - cam ec - cle - si - am; con - fi - te - or u - num bap -

u - nam san - ctam Ca - tho - li - cam et A - po - sto - li - cam, ec - cle - si - am; con - fi - te - or u - num bap -

u - nam san - ctam Ca - tho - li - cam et A - po - sto - li - camec - cle - si - am; con - fi - te - or u - num bap -

u - nam san - ctam Ca - tho - li - cam et A - po - sto - li - cam ec - cle - si - am; con - fi - te - or u - num bap -

6 3 6 3 6 3 6 3 6 3 6 3

The first system of the musical score consists of seven staves. The top two staves contain highly rhythmic, sixteenth-note passages. The third staff continues with similar rhythmic patterns. The fourth staff features a series of whole notes. The fifth and sixth staves contain more rhythmic patterns, while the seventh staff has a few notes. Dynamic markings 'tr' and 'fi' are placed above and below the notes in the upper staves.

tis - ma, in re - mis - si - o - nem pec - ca - to - rum. Et ex - pe - cto re - sur - re - cti - o - nem, et ex -
 tis - ma, in re - mis - si - o - nem pec - ca - to - rum. Et ex - pe - cto re - sur - re - cti - o - nem, et ex -
 tis - ma, in re - mis - si - o - nem, pec - ca - to - rum. Et ex - pe - cto re - sur - re - cti - o - nem, et ex -
 tis - ma, in re - mis - si - o - nem pec - ca - to - rum. Et ex - pe - cto re - sur - re - cti - o - nem et ex -

The second system of the musical score includes four vocal staves with lyrics. The lyrics are: "tis - ma, in re - mis - si - o - nem pec - ca - to - rum. Et ex - pe - cto re - sur - re - cti - o - nem, et ex -". The bottom staff of this system is a single melodic line with a 'tr' marking above it and a 'fi unis' marking below it.

Più Allegro.

The first system of the musical score consists of ten staves. The top two staves contain a complex melodic line with many sixteenth and thirty-second notes. The lower staves provide harmonic support with chords and bass lines. Dynamics include *p* (piano) and *f* (forte).

pe - cto re - sur - re - cti - o - - - - - nem - mor - tu - o - rum, mortu - o - - - - - rum, mortu - o - - - - - rum. Et

pe - cto re - sur - re - cti - o - - - - - nem mor - tu - o - rum, mortu - o - - - - - rum, mortu - o - - - - - rum.

pe - cto re - sur - re - cti - o - - - - - nem mor - tu - o - rum, mortu - o - - - - - rum, mortu - o - - - - - rum.

pe - cto re - sur - re - cti - o - - - - - nem mor - tu - o - rum, mortu - o - - - - - rum, mortu - o - - - - - rum.

Senza Org.

Org.

The second system continues the musical score. It includes figured bass notation at the bottom: 66, 4, 6 b7, 5, 4 3 p. The dynamics *f* and *Più Allegro.* are present.

vi - tam ven - tu - ri se - cu - li. A - - - men, A - - - men,

Et vi - tam ven - tu - ri se - cu - li. A - - - men, A - - - men,

Et vi - tam ven - tu - ri se - cu - li. A - - - men, et

Et vi - tam ven - tu - ri se - cu - li.

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

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

64 10 5 3 6 5

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

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

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

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

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

Cello.

unis.

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

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

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

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

Violino I.

Violino II.

Viola,

Oboi.

Clarinetti in B.

Fagotti,

Corni in B.

Clarini in B.

Timpani in B. F.

Soprano.

Alto.

Tenore.

Basso.

Organo e Bassi.

Violino I.

Violino II.

Viola,

Oboi.

Clarinetti in B.

Fagotti,

Corni in B.

Clarini in B.

Timpani in B. F.

Soprano.

Alto.

Tenore.

Basso.

Organo e Bassi.

Adagio.

Corno secondo solo.

Adagio.

Solo. Cello.

men, a - men, a - men.

men, a - men, a - men.

men, a - men, a - men.

men, a - men, a - men,

This page of handwritten musical notation contains approximately 15 staves. The top staff features a complex melodic line with numerous triplets and sixteenth-note passages. The middle staves contain various rhythmic accompaniments, including some with triplet markings. The bottom staff is a vocal line with lyrics "San - ctus" and includes a dynamic marking of *p*. The notation is dense and characteristic of 18th-century manuscript notation.

San - ctus do-mi-nus Deus Sa - ba-oth, do-mi-nus De - us Sa - ba-oth.

San - ctus do-mi-nus Deus Sa - ba-oth, do-mi-nus De - us Sa - ba-oth.

San - ctus, San - ctus do-mi-nus Deus Sa - ba-oth, do-mi-nus De - us Sa - ba-oth.

San - ctus do-mi-nus Deus Sa - ba-oth, do-mi-nus De - us Sa - ba-oth.

The musical score on this page consists of 12 staves. The top 10 staves are instrumental, with various dynamics and articulations. The bottom 4 staves are vocal parts, each with the lyrics: "San - ctus, san - ctus, do - minus De - us". The vocal parts are written in a simple, homophonic style. The page is numbered 24 at the bottom right.

Allegro.

The first system of the score consists of five staves. The top staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a tempo marking of *Allegro.* The music is marked with a forte (*f*) dynamic. The notation includes eighth and sixteenth notes, often beamed together, and rests. The subsequent staves continue the instrumental texture with similar rhythmic motifs and dynamics.

Allegro.

The second system features vocal parts and a basso continuo line. It begins with a treble clef, a key signature of two flats, and a tempo marking of *Allegro.* The lyrics are: "Ple-ni sunt coe-li et ter-ra glo-ri-a tu-a, ple-ni sunt coe-li et ter-ra glo-ri-a tu-a, Ple-ni sunt coe-li et ter-ra glo-ri-a tu-a, ple-ni sunt coe-li et ter-ra glo-ri-a tu-a, Ple-ni sunt coe-li et ter-ra glo-ri-a tu-a, ple-ni sunt coe-li et ter-ra glo-ri-a tu-a,". The lyrics are written on four staves. The fifth staff is a basso continuo line with figured bass notation: ♯, ♯7, ♮, ♯7, ♯, ♮, ♮6, 6, ♮, ♯, 7, ♮, Tasto solo., ♮, ♮6, 6, 2, ♮7, ♮, 5. The music is marked with a forte (*f*) dynamic.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent sixteenth-note figure in the right hand. Dynamics include *p* (piano).

Second system of musical notation, primarily piano accompaniment. It features a melodic line in the right hand and a supporting bass line in the left hand.

Third system of musical notation, primarily piano accompaniment. It continues the melodic and harmonic development of the previous systems.

ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. *Solo.* o - san - na in ex - cel - sis, o -

Fourth system of musical notation with lyrics. The vocal line is marked *Solo.* and includes the lyrics: "ple - ni sunt coe - li et ter - ra glo - ri - a tu - a. o - san - na in ex - cel - sis, o -".

ple - ni sunt coe - li et ter - ra glo - ri - a tu - a.

Fifth system of musical notation with lyrics: "ple - ni sunt coe - li et ter - ra glo - ri - a tu - a.".

ple - ni sunt coe - li, sunt coe - li et ter - ra glo - ri - a tu - a.

Sixth system of musical notation with lyrics: "ple - ni sunt coe - li, sunt coe - li et ter - ra glo - ri - a tu - a.".

ple - ni sunt coe - li, sunt coe - li et ter - ra glo - ri - a tu - a. *Tasto solo.*

Seventh system of musical notation with lyrics and figured bass. The lyrics are "ple - ni sunt coe - li, sunt coe - li et ter - ra glo - ri - a tu - a." and the piano part is marked *Tasto solo.* The figured bass includes figures such as 46, 6, 6, 5, 46, 3, 64, 3 2 6 4, 5 6 4, and 5.

san - na in ex-cel - sis. *Tutti.* O - san - na, o - san-na in ex-cel-sis, o - san - na in ex - cel - sis,
Tutti. O - san - na, o - san-na in ex-cel-sis, o - san-na in excel - sis, in ex - cel - sis,
Tutti. O - san - na, o - san-na in ex-cel-sis, o - san-na in excel - sis, in ex - cel - sis,
Tutti. O - san-na in ex - cel - sis, in ex-cel-sis, o - san-na in excel - sis, in ex - cel - sis,
Tutti. *Celli.* O - san-na in ex - cel - sis, in ex-cel-sis, o - san-na in excel - sis, in ex - cel - sis,

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

Violonc.

The musical score consists of ten staves. The top three staves are for vocal parts, with lyrics 'o san - na in ex - cel - sis, o -'. The fourth staff is for the violoncello, with the instruction 'Violonc.' written below it. The bottom two staves are for the basso continuo, with figured bass notation including '3', '3', '6', '4 3'.

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

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

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

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

5 3 5 3 6 6 3 unis. unis. 7 3