

Benedictus.

Andante con moto.

Oboi.

Fagotti.

Trombe in B.

Timpani in B.F.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello, Basso ed Organo.

mf sen. Org. **Tutti** *Vol.* **Tutti** *pp*

cresc.

cresc.

tr. *cresc.* *p*

cresc. *p*

cresc. *p*

Solo

Solo Be - ne - di - ctus qui ve - nit in no - mi - ne do - mi - ni, be - ne - di - ctus qui

Solo

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

Vol. *cresc.*

venit in nomi-ne domi-ni, be-ne-di-ctus, be-ne-di-ctus, qui ve-nit in no-mi-ne do-mi-ni, be-ne-benedictus, be-ne-dictus qui ve-nit in no-mi-ne do-mi-ni, venit in nomi-ne domi-ni, Solo be-ne-dictus, be-ne-dictus qui ve-nit in no-mi-ne do-mi-ni, Tutti

di-etus qui ve-nit in no-mi-ne do-mi-ni, in no-mi-ne do-mi-be-nedi-ctus qui ve-nit in no-mi-ne do-mi-be-ne-di-ctus qui ve-nit in no-mi-ne do-mi-

pizz arco

F. S. 153.

Detailed description: This is a musical score for a choral and instrumental piece, page 40. The score is written for five vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and piano. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains vocal entries and piano accompaniment with various dynamics like *p* (piano), *f* (forte), *tr* (trills), and *ff* (fortissimo). The second system continues the vocal parts and piano accompaniment, featuring triplets and dynamic markings such as *pizz* (pizzicato) and *arco* (arco). The text is in Latin, describing the coming of the Son of God in the name of the Lord. The score concludes with a page number 'F. S. 153.'

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

ni, qui ve - nit in no - mi - ne do - mi - ni, be - ne - dictus qui ve - nit in no - mi - ne

- mine do - mi - ni, in no - mi - ne do - mi - ni, be - ne - dictus qui ve - nit in no - mi - ne, no - mi - ne

ni, qui ve - nit in no - mi - ne do - mi - ni, be - ne - dictus, qui ve - nit in no - mi - ne

p *fp* *p*

do - mi - ni, be - ne - di - ctus qui

do - mi - ni, be - ne - di - ctus qui

Vel. *Tutti* *Vel.*

ve-nit in no-mi-ne do-mi-ni, be - ne - di - ctus qui ve-nit in no-mi-ne do-mi - ni, be-ne-di - ctus qui
 ve-nit in no-mi-ne do-mi-ni, be - ne - di - ctus qui ve-nit in no-mi-ne do-mi - ni, be-ne-di - ctus
 Tutti
p

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

Musical score for a piece titled "Sanctus". The score is arranged for voice and organ. It consists of several staves: a grand staff (treble and bass clefs) for the organ, and two vocal staves (soprano and alto/tenor). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The organ part features intricate patterns, including sixteenth-note runs and chords. The vocal parts enter with the lyrics: "san - na in ex - cel - sis, o - sanna in ex - cel - sis De - o, o - san - na in ex - celsis De - o." The organ part includes dynamic markings such as *f* (forte) and *p* (piano). The organ part concludes with the instruction "con Org." (with Organ).

san - na in ex - cel - sis, o - sanna in ex - cel - sis De - o, o - san - na in ex - celsis De - o.

san - na in ex - cel - sis, o - sanna in ex - cel - sis De - o, o - san - na in ex - celsis De - o.

con Org.