

ff *sfz* *sfz*

ff *ff* *ff* *ff*

sfz sfz sfz sfz

sfz sfz sfz

ff *ff* *ff*

San - ctus, San - ctus,

ff San - ctus, San - ctus,

ff San - ctus, San - ctus,

ff San - ctus, San - ctus,

Col. C. B. // // //

ff

sfz *sfz* *sfz* *sfz*

Do - mi - nus De - us Sa - ba

Do - mi - nus De - us Sa - ba

Do - mi - nus De - us Sa - ba

Do - mi - nus De - us Sa - ba

Col. C. B. // // //

The musical score on page 131 consists of several systems of staves. The upper systems are primarily instrumental, featuring complex rhythmic patterns and melodic lines. Dynamic markings such as *sfz* (sforzando) and *sf* (sforzando) are used throughout. The lower systems include a vocal line with the lyrics "Sa - ba oth." repeated across four staves. The vocal line is accompanied by a basso continuo line, which includes the instruction "Col C. B." and double bar lines. The score is written in a key signature of two flats and a time signature of 4/4.

A
2nd von Allegro. (♩ = 132)

Alto. *f*

2^{nds} Sopranos. *f*

Ténors. *f*

Basses. *f* Allegro.

Ple - ni_sunt coe - li et ter - ra coe -

Ple - ni_sunt coe - li et ter - ra

A

H^b *f* **B**

Cl. *f*

Cors. *f*

B^{ns} *f*

vons *f* *Dim.* *p*

Altos. *f* *Dim.* *p*

1^{rs} Sopranos. *f* *Dim.* **B**

Ple - nisunt coe - li et ter - ra glo - ri - a tu - a. *p*

coe - li et ter - ra coe - li et ter - ra glo - ri - a tu - a. *p*

- li et ter - ra ter - ra *f* *p*

coe - li et ter - ra *Dim.* *p*

v^{lle} et C.B. *Dim.* *p*

glo - ri - a tu - a *Dim.* *p*

B

p *Cresc.* *f* *ff* *C*

mf *p* *mf* *ff* *ff*

p *Cresc.* *f* *ff* *ff*

Cresc. *f* *ff* *ff*

p *Cresc.* *f* *ff* *ff*

Cresc. *ff* *ff* *ff*

Cresc. *ff* *ff* *ff*

Cresc. *f* *ff* *ff* *C*

p *Cresc.* *f* *ff* *ff*

ter - ra glo - ria tu - a, glo - ria tu - a, Ho -

- li et ter - ra glo - ri - a tu - a, Ho - sanna in ex -

coe - li et ter - ra glo - ri - a tu - a, Hosanna in ex - cel -

- a, glo - ria tu - a, glo - ri - a, Hosanna

Col C. B. // // // // // //

Cresc. *f* *ff* *C*

Musical score for a choral piece, page 134. The score includes vocal parts with lyrics and piano accompaniment. Dynamics include *ff* and *sfz*. The lyrics are:

-sanna in ex - cel - sis, Ho - san - na in ex - cel - sis.

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

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

in ex - cel - sis, Ho - sanna, ho - san - na in ex - cel - sis.

Col C. B.

BENEDICTUS.

Andante sostenuto. (♩ = 60.)

SOLO.
pp...

Flûte.

Clarinettes
en SI b.

Cors en MI b.

Bassons.

Andante sostenuto.

1^{ers} Violons.

2^{nds} Violons.

Altos.

SOPRANO SOLO.

TÉNOR SOLO.

BASSE SOLO.

Andante sostenuto.

Violoncelles.

Contre-Basses.

A

Dolce.

pp

Dolce.

Dolce.

p

A

SOLO. Dolce.

Be_ne_dic_tus qui ve_nit in nomi-ne Do_mini, Be_ne_dic_tus qui ve -

p

p

A

- cel - sis, Ho - san - na, Ho - san - na in ex - cel -
 - cel - sis, ho - san - na, ho - san - na in ex - cel -
 - cel - sis, ho - san - na, ho - san - na in ex - cel -

Musical score for a choral and instrumental piece, page 140. The score includes vocal parts with lyrics and instrumental parts for strings and woodwinds. Dynamics range from forte (*f*) to piano (*p*).

The vocal parts (Soprano, Alto, Tenor, Bass) sing the following lyrics:

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

The instrumental parts include:

- Violins I and II (top staves): *f* and *p* dynamics.
- Violas and Cellos (middle staves): *f*, *Dim.*, and *p* dynamics.
- Bassoons and Double Basses (bottom staves): *f*, *arco.*, *Dim.*, and *p* dynamics.

The score features various musical notations including slurs, accents, and dynamic markings. The woodwinds (Bassoon and Double Bass) are marked with *Col C. B.* (Cello/Bass) and *arco.* (arco).

D *p* *Cresc.*

p *Cresc.*

Rit. *a tempo.* *Cresc.*

Rit. *p* *a tempo.* *Cresc.*

Rit. *a tempo.* *Cresc.*

D *a tempo.* *Cresc.*

p *Cresc.*

a tempo. *Cresc.*

Qui _____ ve - nit in no - mine Do - mi.

Rit. *a tempo.* *Cresc.*

p *Cresc.*

D

D

Be - ne - dic - tus qui ve - nit in no - mine Do - mi.

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi.

Qui _____ ve - nit in no - mine Do - mi.

Col. G. B.

E

Dolce.

E

Dolce.

- cel - sis. Ho - san - na in ex -

- cel - sis. Ho - san - na in ex -

- cel - sis. Ho - san - na in ex -

Col C. B.

E

