

# SANCTUS.

The musical score is arranged in a system with 15 staves. The instruments and vocal parts are listed on the left side of each staff. The music is in common time (C) and the key signature has two sharps (F# and C#). The vocal parts (Soprano I, Soprano II, Alto I, Alto II, Tenore, Basso) have lyrics written below their staves. The instrumental parts include Tromba I, II, III, Timpani, Oboe I, II, III, Violino I, II, Viola, and Continuo. The score shows three measures of music, with various musical notations such as triplets, slurs, and dynamic markings.

**Tromba I.**  
**Tromba II.**  
**Tromba III.**  
**Timpani.**  
**Oboe I.**  
**Oboe II.**  
**Oboe III.**  
**Violino I.**  
**Violino II.**  
**Viola.**  
**Soprano I.**  
San - ctus, san - ctus, san - ctus, san - ctus,  
**Soprano II.**  
San - ctus, san - ctus, san - ctus, san - ctus,  
**Alto I.**  
San - ctus, san - ctus, san - ctus, san - ctus,  
**Alto II.**  
San - ctus,  
**Tenore.**  
San - ctus,  
**Basso.**  
San - ctus,  
**Continuo.**

A musical score for a choral piece with piano accompaniment. The score is written for 12 parts: four vocal staves (Soprano, Alto, Tenor, Bass) and eight piano accompaniment staves (Grand Staff with Treble and Bass clefs). The key signature is D major (two sharps) and the time signature is 4/4. The piano part features a prominent triplet pattern in the bass line. The vocal parts enter with the Latin text "Sanctus Dominus Deus Sabaoth, sanctus, sanctus, sanctus Dominus Deus Sabaoth, sanctus, sanctus, sanctus".

Soprano: - - - - - etus,  
Alto: - etus Do - minus De - us Sa - baoth, san - - - etus,  
Tenor: - - - - - etus Do - minus De - us Sa - baoth, san - etus, san -  
Bass: san - etus Do - minus De - us Sa - baoth, san - etus, san -  
Piano accompaniment parts provide harmonic support with complex rhythmic patterns, including triplets.

The musical score is arranged in two systems. The top system consists of a grand staff with three staves: two treble clefs and one bass clef. The bottom system consists of five vocal staves, each with a different clef (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a bass clef for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "san - ctus, san - ctus, san - ctus Do - minus, san - ctus, san - ctus, san - ctus Do - minus". The piano part features intricate textures with triplets and sixteenth-note patterns. The vocal parts enter in a staggered fashion, with the Soprano and Alto parts starting first, followed by the Tenors and Basses.

The musical score is arranged in two systems. The first system includes a piano introduction with a right-hand melody and a left-hand accompaniment of chords and eighth notes. The second system features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts enter with the lyrics "Deus Sabaoth, sanctus, sanctus, sanctus, sanctus" and are accompanied by a piano accompaniment of chords and eighth notes. The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. There are also some triplets and slurs in the piano accompaniment.

et us, san - et us, san - et us, san - et us, Do - minus De - us Sa - baoth, san - et us Do - minus

The musical score consists of several staves. At the top, there are four staves for piano accompaniment, including a grand staff (treble and bass clefs) and two individual staves. Below these are seven vocal staves, each with a different clef (soprano, alto, tenor, and bass). The lyrics are written below the vocal staves. The piece is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are in Latin and describe the Holy Spirit and God.

et us, san - ctus, et us, sanctus Do - minus De -  
 et us, san - ctus, et us, san - ctus Do - minus  
 et us, san - ctus, et us, san - ctus Do - minus De -  
 et us, san - ctus, et us, san -  
 et us, san - ctus, et us, san - ctus Do - minus  
 De - us Sa - baoth, san - ctus Do - minus De - us Sa - baoth, san - ctus Do - minus

The musical score consists of 13 staves. The top four staves are for piano accompaniment. The bottom nine staves are for vocal parts. The vocal parts include:
 

- Two Soprano parts (Soprano I and II)
- Two Alto parts (Alto I and II)
- Two Tenor parts (Tenor I and II)
- Two Bass parts (Bass I and II)

 The lyrics for the vocal parts are:
 

- Soprano I: us Sa - baoth, san - ctus, san - ctus, san - ctus, san - ctus, san - ctus,
- Soprano II: De - us Sa - baoth, san - ctus, san - ctus, san - ctus, san - ctus, san - ctus,
- Alto I: us Sa - baoth, san - ctus, san - ctus, san - ctus, san - ctus, san - ctus,
- Alto II: - ctus, san - ctus, san - ctus, san - ctus, san - ctus,
- Tenor I: De - us Sa - baoth, san - ctus, san - ctus, san - ctus, san - ctus,
- Tenor II: De - us Sa - baoth, san - ctus, san - ctus, san - ctus, san - ctus,
- Bass I: De - us Sa - baoth, san - ctus, san - ctus, san - ctus, san - ctus,
- Bass II: De - us Sa - baoth, san - ctus, san - ctus, san - ctus, san - ctus,

et us Do - minus De - us Sa - baoth,

et us, san - ctus,

et us Do - minus De - us Sa - baoth, san - ctus, san -

san - ctus Do - minus De - us Sa - baoth, san -

san - ctus Do - minus De - us Sa - baoth, san -

san - ctus Do - minus De - us Sa - baoth, san -



san - ctus Do - minus De - us Sa - baoth, san - ctus, san - ctus, san - ctus Do - minus De - us Sa - baoth, san - ctus Do - minus

et us, san - et us, san - et us, san - et us, De - us Sa - baoth, san - et us Do - minus De - us Sa - baoth, san - et us Do - minus

etus, san - ctus, san - ctus, san - ctus,  
 etus, san - ctus, san - ctus, san - ctus,  
 etus, san - ctus, san - ctus, san - ctus,  
 etus, san - ctus, san - ctus, san - ctus,  
 etus, san - ctus, san - ctus, san - ctus,  
 etus, san - ctus, san - ctus, san - ctus,  
 etus, san - ctus, san - ctus, san - ctus,  
 etus, san - ctus, san - ctus, san - ctus,  
 De - us Sa - baoth, san - ctus, san - ctus, san - ctus, san - ctus, san - ctus.

The score is written for SATB choir and piano accompaniment. It features two systems of staves. The upper system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment (treble and bass clefs). The lower system includes four vocal staves with lyrics and a grand staff for piano accompaniment. The lyrics are:   
san - ctus Do - minus De - us Sa - ba - oth, san - ctus Do - minus De - us Sa - ba - oth.   
san - ctus Do - minus De - us Sa - ba - oth, Do - minus De - us Sa - ba - oth.   
san - ctus Do - minus De - us, De - us Sa - ba - oth.   
- ctus Do - minus De - us Sa - ba - oth, Do - minus De - us Sa - ba - oth.   
- ctus Do - minus De - us Sa - ba - oth, Do - minus De - us Sa - ba - oth.   
- ctus Do - minus De - us Sa - ba - oth, Do - minus De - us Sa - ba - oth.

oth.

oth.

oth.

oth.

Ple-ni sunt coe-li et

Ple-ni sunt coe-li et ter-ra glo-ri-a e-jus, glo-

oth.

Ple-ni sunt coe-li et ter-ra glo-ri-a e-jus, glo-ri-a e-jus, ple-ni sunt coe-

The musical score consists of 13 staves. The top 12 staves are for a choir, with the first six staves grouped by a brace on the left. The bottom two staves are for a basso continuo. The music is in G major and 3/4 time. The lyrics are Latin and are written below the vocal staves.

ri - a e - jus, glo - ri - a  
Ple - ni sunt coe - li et ter - ra glo - ri - a e -  
Ple - ni sunt coe - li et ter - ra glo - ri - a e -  
ri - a e - jus, glo - ri - a  
- li et ter - ra glo - ri - a e - jus,

e - jus, glo - ri - a, glo - ri - a e - jus, glo -  
 jus, glo - ri - a e - jus, glo -  
 jus, glo - ri - a e - jus,  
 e - jus, glo - ri - a, glo - ri - a e - jus,  
 ple - ni sunt coe - li et ter - ra glo - ri - a e - jus,  
 Ple - ni sunt coe - li et ter - ra glo - ri - a e - jus, ple - ni sunt



The musical score consists of 14 staves. The top three staves are empty. The next five staves (4-8) contain instrumental accompaniment in treble clef with a key signature of one sharp (F#). The bottom six staves (9-14) contain vocal parts in bass clef with a key signature of one sharp (F#). The lyrics are in Latin and are distributed across the vocal staves.

Lyrics for the vocal parts:

- Staff 9: - - - - - ri - a e - jus, ple - ni sunt
- Staff 10: - - - - - ri - a e - jus, ple - ni sunt
- Staff 11: ple - ni sunt coe - li glo - - - - - ri - a
- Staff 12: ple - ni sunt coe - li glo - - - - - ri - a
- Staff 13: ple - ni sunt coe - li, ple - ni sunt
- Staff 14: coe - li et ter - - - - - ra, ple - - - ni sunt coe - li et ter - - - - - ra,

coe-li, sunt coe - - - li et ter - ra glori a e - jus, ple - - ni sunt coe - -  
 coe-li, sunt coe - - - li et ter - ra glori a e - jus, ple - ni, ple - - - ni sunt  
 e - jus, glo - - - - - ri - a e - jus, ple - - - - - ni  
 e - jus, glo - - - - - ri - a, glo - ri - a e - - - jus, ple - - - - -  
 coe - li et ter - ra glo - - - - - ri - a e - jus, ple - - - - -  
 ple - - ni sunt coe - li et ter - ra glo - ri - a e - jus, ple - - - - -

- li et ter - ra, ple - ni sunt coe - li et ter - ra glo - ri - a e - jus,  
 coe - li et ter - ra, ple - ni sunt coe - li et ter - ra glo - ri - a e - jus,  
 glo - ri - a, ple - ni sunt coe - li et ter - ra glo - ri - a e - jus,  
 - ni glo - ri - a e - jus, ple -  
 - ni glo - ri - a e - jus,  
 - ni glo - ri - a e - jus,  
 - ni glo - ri - a e - jus,

ple - ni - sunt coe - li glo - - - - - ria,  
glo - - - - -  
glo - - - - -  
- ni sunt coe - li et ter - - - - - ra, ple - - - - - ni sunt coe - li et ter - - - - -  
ple - ni - sunt coe - li  
ple - - - - - ni

The musical score is arranged in a grand staff format. It includes a vocal line with lyrics in Latin, and several instrumental parts. The lyrics are: *ple-ni sunt coe-li et ter-ra glo-ri-a e-jus, glo-ri-a e-jus, ple-ni sunt coe-li et glo-ri-a e-jus, ple-ni sunt coe-li et glo-ri-a e-jus, glo-ri-a e-jus, glo-ri-a e-jus, ple-ni sunt coe-li et glo-ri-a e-jus, glo-ri-a e-jus.*

The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The vocal line is in the soprano clef. The instrumental parts are in various clefs, including treble and bass clefs. The lyrics are written below the vocal line and above some of the instrumental lines.

This musical score consists of a piano accompaniment and four vocal parts. The piano part features a complex, flowing texture with many sixteenth-note passages. The vocal parts enter with the Latin text:

- - - - - ri - a e - jus, ple - ni sunt coe - li et  
 ter - ra glo - ri - a e - jus, glo -  
 ple - ni sunt coe - li et ter - ra glo  
 ter - ra glo - ri - a e - jus, glo -  
 ple - ni sunt coe - li et ter - ra glo

The score includes various musical notations such as treble and bass clefs, a key signature of two sharps (F# and C#), and a time signature of 4/4. Trills (tr) are indicated above certain notes in the piano and vocal parts.

ter-ra glo - ri-a e - jus, glo - ri - a, glo - ri - a e -  
 ri-a e - jus, glo - ri - a, glo - ri - a e -  
 ri - a e - jus, glo - ri - a  
 ri-a e - jus, glo - ri - a e -  
 ri - a e - jus, glo - ri - a  
 ple-ni sunt coe-li et ter-ra glo - ri - a e -

This musical score features a piano accompaniment and four vocal parts. The piano part consists of two grand staves with treble and bass clefs, playing a rhythmic accompaniment of eighth notes. The vocal parts are arranged in four staves, each with a different clef: soprano (treble), alto (treble), tenor (bass), and bass (bass). The lyrics are in Latin and are distributed across the vocal staves. The key signature is one sharp (F#) and the time signature is 3/4.

Lyrics for the vocal parts:

Soprano: jus, glo -

Alto: jus, glo - ri - a, glo

Tenor: e - jus, glo -

Bass: jus, glo -

Common lyrics for all parts: e - jus, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a,

Lyrics for the bottom two staves (likely a second tenor and bass): jus, ple - ni sunt coe - li et ter - ra glo - ri - a,



ri - a e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a e - -

ri - a e - jus, ple - ni sunt coe - li et ter - ra, et ter - ra glo - ri - a e - -

ri - a e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a e - -

ri - a e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a e - -

ri - a e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a e - -

ri - a e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a e - -

ri - a e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a e - -

ri - a e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a e - -

ri - a e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a e - -

ri - a e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a e - -

ri - a e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a e - -

ri - a e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a e - -

ri - a e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a e - -

ri - a e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a e - -

ri - a e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a e - -

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

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

**Tromba I.**

**Tromba II.**

**Tromba III.**

**Timpani.**

**Flauto traverso I.**

**Flauto traverso II.**

**Oboe I.**

**Oboe II.**

**Violino I.**

**Violino II.**

**Viola.**

**Soprano I.**  
o - sanna, o - sanna, o - san - -

**Alto I.**  
o - sanna, o - sanna, o - san - -

**Tenore I.**  
o - sanna, o - sanna, o - san - -

**Basso I.**  
o - sanna, o - sanna, o - sanna, o -

**Soprano II.**  
o - sanna, o - sanna, o - san - -

**Alto II.**  
o - sanna, o - sanna, o - sanna, o -

**Tenore II.**  
o - sanna, o - sanna, o - sanna, o -

**Basso II.**  
o - sanna, o - sanna, o - sanna, o -

**Continuo.**

Detailed description: This is a page from a musical score, page 270. It contains 18 staves of music. The top four staves are for the brass and percussion section: Tromba I, Tromba II, Tromba III, and Timpani. The next six staves are for the woodwind section: Flauto traverso I, Flauto traverso II, Oboe I, Oboe II, Violino I, and Violino II. The bottom eight staves are for the vocal and basso continuo section: Viola, Soprano I, Alto I, Tenore I, Basso I, Soprano II, Alto II, Tenore II, Basso II, and Continuo. The vocal parts (Soprano I, Alto I, Tenore I, Basso I, Soprano II, Alto II, Tenore II, Basso II) have the lyrics 'o - sanna, o - sanna, o - san - -' written below their notes. The Continuo part has the lyrics 'o - sanna, o - sanna, o - sanna, o -'. The music is written in 3/8 time and G major.

The image shows a page of musical notation for a choir. It consists of 15 staves. The top four staves are instrumental parts for strings and woodwinds. The bottom eleven staves are vocal parts for a choir. The lyrics are written below the vocal staves. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: - na, o - sanna, o - san - na, o - sanna in ex - cel - sis, o - san - na, o - sanna, o - sanna, o - sanna in ex - cel - sis, san - na, o - sanna, o - sanna, o - sanna in ex - cel - sis, - na, o - san - na, o - sanna in ex - cel - sis, san - na, o - sanna, o - sanna in ex - cel - sis, san - na, o - sanna, o - sanna in ex - cel - sis, san - na, o - sanna, o - sanna in ex - cel - sis, san - na, o - sanna, o - sanna in ex - cel - sis.

The musical score consists of 14 staves. The top four staves are for SATB voices. The next five staves are for instruments, including a piano and strings. The bottom five staves are for a double bass and other instruments. The lyrics are in Latin and are distributed across the vocal staves.

Lyrics for the vocal parts:

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

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

The image shows a page of a musical score for voice and instruments. At the top left, the page number "274" is printed. The score consists of ten staves. The first two staves are empty. The next two staves contain piano accompaniment with flowing sixteenth-note patterns. The fifth staff is the vocal line, starting with the lyrics: "na in ex - cel - sis, o - san - na, o - san - na, o -". The sixth and seventh staves provide further accompaniment and vocal lines with lyrics: "na in ex - cel - sis, o - san - na, o - san - na in ex - cel - sis, o -" and "sama in ex - cel - sis, o - san - na, o - san - na in ex - cel - sis, o -". The eighth and ninth staves are vocal lines with lyrics: "o - san - na in ex - cel - sis," and "o - san - na in ex - cel - sis." The tenth staff is a final piano accompaniment line. The lyrics are written in Latin, typical of a Mass setting. The musical notation includes various note values, rests, and articulation marks.



A page of musical notation, likely a score for an organ or choir. The notation is arranged in a system of 13 staves. The top 12 staves are for an organ, with various clefs and key signatures. The bottom staff is for a vocal line. The lyrics are:

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

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

o - sanna, o - sanna,

o - sanna, o - sanna,

o - sanna, o - sanna,

o - sanna, o - sanna,

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

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

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

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

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

o - san - na, o - san - na, o - san - na, o - san - na,

o - san - na, o - san - na, o - san - na,

o - san - na, o - san - na, o - san - na,

o - san - na, o - san - na, o - san - na,

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

The image displays a page of musical notation for a choral and piano piece. It consists of 14 staves. The top two staves are for the piano accompaniment, with the right hand playing a rhythmic pattern of eighth and sixteenth notes and the left hand providing harmonic support. The remaining 12 staves are for vocal parts, arranged in four systems of three staves each. Each system contains a soprano, alto, and tenor/bass line. The lyrics are written below the vocal staves, with some lines starting with a fermata. The lyrics are: "sanna in ex - cel - sis, o - sanna, o - san - - - na," and "o - sanna in ex - cel - sis, o - sanna in ex - cel - - -". The music is in a key with one sharp (F#) and a 3/4 time signature. The overall style is classical and liturgical.

o - sanna in ex - cel - sis, o - sanna in ex - cel - sis, o -  
 o - sanna in ex - cel - sis, o - sanna in ex - cel - sis,  
 o - sanna in ex - cel - sis, o - sanna in ex - cel - sis,  
 o - sanna in ex - cel - sis, o - sanna in ex - cel - sis,  
 - sis, o - sanna in ex - cel - sis, o - sanna, o - sanna,  
 - sis, o - sanna in ex - cel - sis, o - sanna, o - sanna,  
 - sis, o - sanna in ex - cel - sis, o - sanna, o - sanna, o -

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

*piano*

*piano*

*piano*

*piano*



Musical score for a vocal ensemble and piano accompaniment. The score is written in G major and 3/4 time. It features multiple vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are:

*piano* sanna in ex - cel - sis, *forte* san - na, o - sanna, o - *piano*  
*piano* sanna in ex - cel - sis, *forte* san - na, o - sanna, o - *piano*  
 san - na, o - *forte* san - na, o - sanna, o - sanna, o - *piano*  
*piano* sanna in ex - cel - sis, o - san - na, o - *forte*  
*piano* o - sanna in ex - cel - sis, *forte* san - na, o - san - na,  
 o - sanna in ex - cel - sis, o - san - na, o - sanna,  
 o - san - na, o - sanna,  
 o - sanna in ex - cel - sis, o - san - na,  
*forte* *piano*

The musical score is arranged in a grand staff format. It includes a vocal line with lyrics and several instrumental parts. The lyrics are: "sanna in ex-cel-sis. o-sanna in ex-cel-sis." The score features dynamic markings such as *forte* and *piano*. The instrumental parts include a piano accompaniment and a string section. The vocal line is written in a soprano clef. The instrumental parts are written in various clefs, including soprano, alto, and bass clefs. The score is in a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the vocal line. The instrumental parts are written above and below the vocal line. The score is a page from a larger work, as indicated by the page number 254.

Musical score for a piano piece, page 245. The score consists of 15 staves. The top four staves contain the main melodic and harmonic material, including a treble clef staff with a trill (tr) and a bass clef staff. The remaining staves are mostly empty, with some rhythmic notation at the bottom. The key signature has two sharps (F# and C#) and the time signature is 3/4.

The musical score on page 258 is a complex arrangement. It begins with two vocal staves at the top, each featuring a trill (tr) on a long note. Below these are several staves of piano accompaniment. A prominent feature is a sixteenth-note arpeggiated pattern in the right hand, which is mirrored in the left hand. The score includes various musical notations such as slurs, ties, and dynamic markings. The bottom portion of the page contains several empty staves, likely for other instruments or voices that are not present in this section of the score.

This musical score is for a piece in G major, BWV 6. It consists of 16 staves. The top four staves (1-4) are for the vocal line, with staves 1 and 2 in treble clef and staves 3 and 4 in bass clef. The next six staves (5-10) are for the piano accompaniment, with staves 5 and 6 in treble clef and staves 7-10 in bass clef. The bottom six staves (11-16) are for the basso continuo, with staves 11 and 12 in treble clef and staves 13-16 in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*. The piece is in 3/4 time and features a complex texture with multiple voices and instruments.

ARIA.

Violino Solo.

Tenore.

Continuo.



Be - ne -



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

Do-mi-ni, qui ve-nit, be-ne-di-ctus qui ve-nit, qui

ve-nit in no-mine Do-mi-ni, in no-mine Do-mi-ni, be-ne-

di-ctus, be-ne-di-ctus qui ve-nit in no-mine Do-mi-

ni.

Be-

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

Do - mi - ni, be - ne di - ctus, be - ne di - ctus qui ve -

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

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



ve - nit in no - mine Do - mi - ni, qui ve - - - - nit, qui ve - nit in

This system contains the first three measures of the vocal line. The lyrics are: "ve - nit in no - mine Do - mi - ni, qui ve - - - - nit, qui ve - nit in". The music is in 3/8 time with a key signature of one sharp (F#).

no - mine Do - mi - ni.

This system contains the next three measures of the vocal line. The lyrics are: "no - mine Do - mi - ni.". The music continues in 3/8 time with a key signature of one sharp (F#).

This system contains the next three measures of the instrumental accompaniment. The treble clef part features a complex, rhythmic pattern of eighth and sixteenth notes. The bass clef part provides a steady accompaniment.

This system contains the final three measures of the instrumental accompaniment. The treble clef part continues with its complex rhythmic pattern, and the bass clef part concludes the piece.

*Osanna da Capo.*