

Palm. 116, 10-fin

Credidi, propter quod  
locutus sum.  
à 12.

2 Violini.

2 Viole.

Fagotto.

Canto.

Tenore

Basso.

Canto.

Alto

Tenore

Basso.

(Coro obbligato in Rip.)

Continuo a Doppio. Favol.

Ciel e i. ~~Putit.~~ ~~ut ind. vel c. s. s. p.~~  
S. p. s. s. p.

Perandi

S

Dom. 19. p. Trin. 1683.  
Dom. 14. p. Trin. 1688.  
Dom. 21. p. Trin. 1689.  
Dom. 14. Trinid. 1699.  
Dom. 21. Trinid. 1714.

Mus. 1738-E-506

U 11



1

Dom. 14. 7. Trin. 1688.

Canto Concerto

*Credidi* propter quod locutus sum *Credidi*  
*Credidi* propter quod locutus sum ego ego au-  
 tem humiliatus sum nimis  
*Credidi* propter quod locutus sum  
 ego ego autem humiliatus sum  
*allegro* Sum nimis humiliatus sum ni-  
 mis Ego dixi ego dixi  
 ego dixi dixi ego dixi in excessu  
 meo nimis homo mendax  
 Dixi Domine quid retribuam Domino  
 pro omnibus que retri- bu-  
 erunt

it mihi pro omnibus  
 que retinuit mihi Calicem vota me  
 a Domino redam redam Domino redam  
 coram omni populo eius  
 presentia in conspectu Domini mors sanctorum  
 ergo  
 mi ne quia ego quia ego  
 quia ego ser- us ego ser-  
 tuus et filius ancilla tuae ancilla tuae  
 a et filius ancilla tuae

12.  
 allegro  
 14

*allegro*

vota me a Domino reddam red-  
dam Domino red-dam omnis populi eius in atri-  
is Do- mi- ni in medio tui Jerusa-  
lem Jerusalem in medio tui Jeru- Salem  
in medio tui Jeru- Salem Jeru- Salem  
Gloria Patri gloria  
Filio gloria gloria Spiritui San-  
cto Spiritui San- to Spi- ritui San- to  
Sicut erat in principio et nunc et nunc et sem- per et nunc et nunc  
et in secula seculorum

men et in secula seculorum

men et in secula seculorum

men et in secula seculorum

amen a - men *adagio* a men

# Tenore Concert.

redidi propter quod locutus sum

credidi credidi propter quod locutus sum ego ego autem humiliatus sum nimis

credidi credidi propter quod locutus sum ego ego autem humiliatus sum nimis humiliatus sum nimis

Sum nimis humiliatus sum nimis

*allegro* ego dixi Ego dixi in exessu meo

inimicus homo mentis dicitur. Quis? quid retribuam Domino

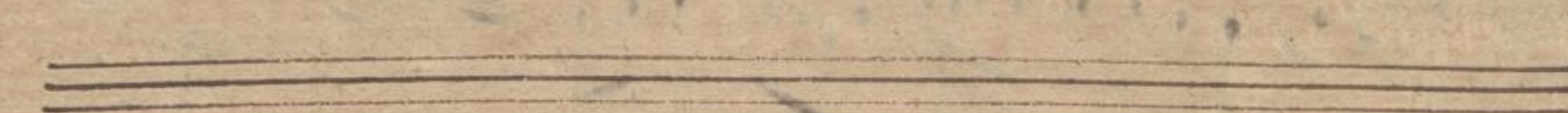
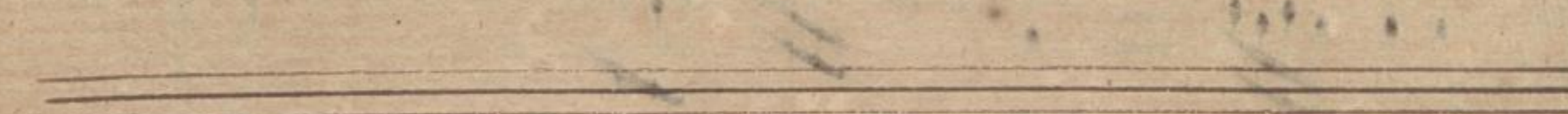
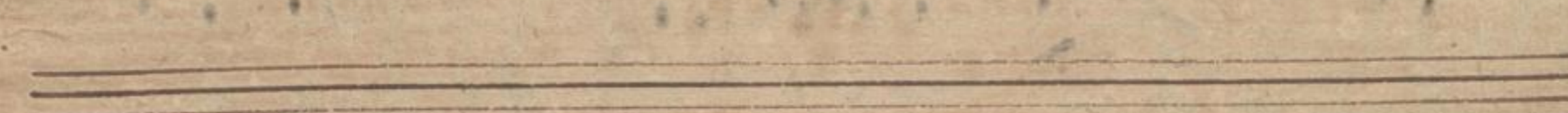
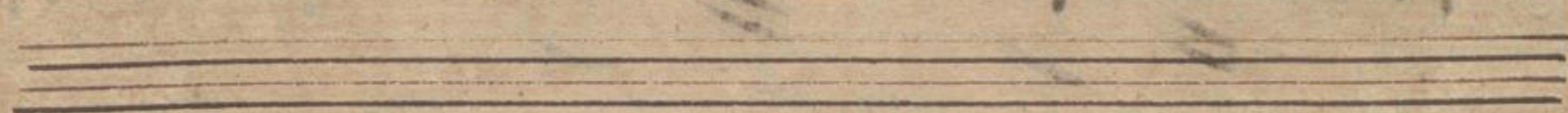
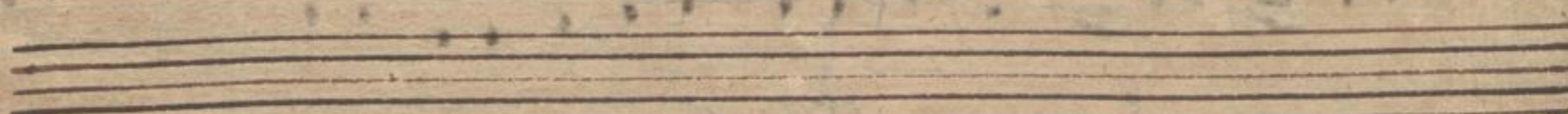
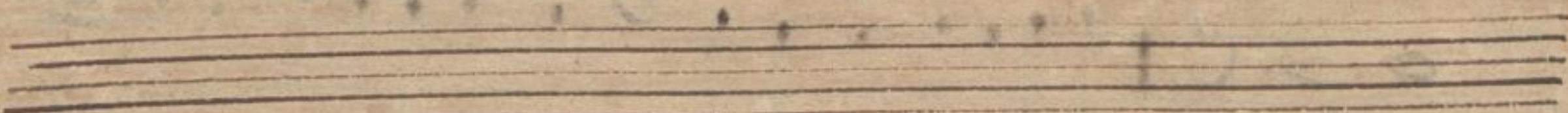
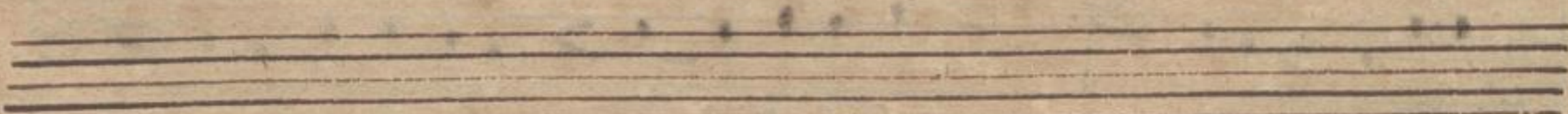
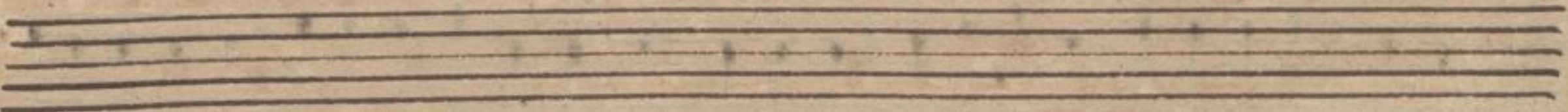
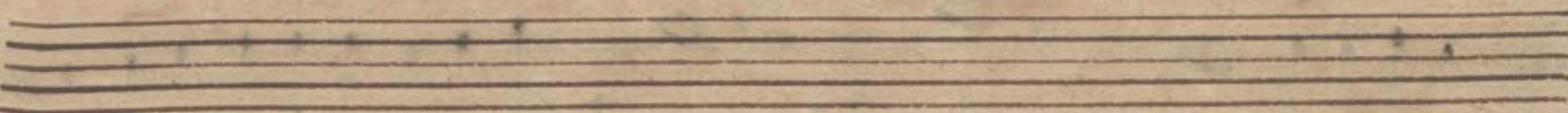
omnibus quae retribuit michi pro



pro omnibus *qui retribuunt*  
 mi — mi Calicem Saluta  
 rem acci — piam et no — men Domini et no — men  
 Domini invo ca bu et — no — men Domi  
 ni invo ca bu vota mea Domino red —  
 dam Coram omni populo erg  
 pre — tiosa in conspectu Domini mors sanctorum e — ig  
 mors sanctorum e — ig  
 vota mea Domino red —  
 dam omnis popu li eig in atriis, de  
 mo Domini in medio tui feru Salem



*in medio* *tui Jerusalem* *in medio Jer*  
*usalem* *Jerusalem* *Gloria* *Patri*  
*gloria* *Filio* *gloria gloria gloria Spi-*  
*ritui San* *cto Spiritui San* *cto San*  
*cto* *Sicut erat* *in prin ci pio* *et nunc et nunc et sem-*  
*per et nunc et nunc* *et in secula seculorum* *et in secula*  
*seculorum et* *men a* *men* *et in secula*  
*seculorum et* *men a* *men et in secula secu-*  
*lorum a* *men a* *men et in*  
*secula seculorum et* *men a* *adagio*  
*men*



# Basso Concerto

Handwritten musical score for Bassoon Concerto, featuring Latin lyrics. The score is written on ten staves with a treble clef and a key signature of one flat (B-flat). The lyrics are: *credidi propter quod locutus sum credidi propter quod locutus sum ego ego autem humiliatus sum nimis humiliatus sum nimis Ego dixi ego dixi in excessu meo nimis homo mendax Quia quia retribuam Domino quia quia retribuam Domino pro omnibus quae retribuit mihi pro omnibus vobis.*

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pro omnibus que retribuit mihi  
Vo- ta me a Domino reddam Do-  
mino reddam / co- ram omni populo e-  
ro me- trisa in conspectu Domini mors san-  
ctorum eius  
Di- nupit sti vin- cus  
la me a vin- cula vin-  
cula me a Tibi sacrifi-  
cabo hostiam laudis et nomen  
Domini invocabo  
allegro

ta me — a Domino reddam Domini no reddam  
 omnis populi eius in atriis Domus Do- mi-  
 ni in medio tui Jerusalem in medio in  
 medio tui Jerusalem in medio tui Jerusalem  
 Jerusalem Gloria Patri gloria  
 Gloria Filio Gloria Gloria gloria Spiritui  
 San- to Spiritui San- to  
 Sicut erat in principio et nunc et semper semper et nunc  
 et in secula seculorum A-  
 men et in secula seculorum  
 A- men a- men a-

men a — men et in secula seculorum et in  
secula seculorum a — men amen *adagio.*  
men

The image shows a page of handwritten musical notation on aged, yellowed paper. It features three staves of music. The first staff contains a melodic line with various note values and rests. The second staff continues the melody and includes the lyrics 'men et in secula seculorum et in secula seculorum a — men amen' written in a cursive hand. A 'Cresc.' marking is visible above the final 'amen'. The third staff shows a lower melodic line, possibly for a different voice part or instrument, with the word 'men' written below it. The paper shows signs of age, including foxing and some staining.

Canto 11 Chori.

credidi propter quod locutus sum credidi  
 ego autem humiliatus sum ego  
 sum nimis humiliatus sum nimis  
 Ego dixi in excessu meo in excessu  
 me nimis homo mentis dabo  
 tribus am Dominus pro omnibus que retribuit  
 mihi pro omnibus omnibus que retribuit  
 mihi vota mea Dominus red  
 dam coram omni populo et pretiosa in con-  
 spectu Domini mors sanctorum est  
 allegro me vo-la-ate-verte.

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a Domino red- <sup>in conspectu</sup> ~~am~~ <sup>domini</sup> ~~omnis~~ <sup>omnis</sup>  
 populi eius in atrijs domus do- mi ni mi med-  
 o tui Je ru- salem Jerusalem mi medro tui Je-  
 rusalem tu - o Jerusalem Gloria  
 Patri gloria - Filio. Gloria gloria  
 Spiritui San- cto Spiritui San- cto  
 Sicut erat in principio et nunc et nunc et  
 nunc et semper et in secula seculorum  
 men a men et in secula seculorum  
 men a men et in secula seculorum  
 lorum A- men et in secula seculorum Amen  
 adagio  
 A men



Alto II (chor)

Credidi propter quod locutus sum Credidi  
 propter quod locutus sum ego ego au-  
 tem humiliatus sum ni - mis  
 humiliatus sum ni - mis Ego di-  
 xi ego di - xi in excusatione me  
 in excusatione mea ~~non~~ ~~memor~~  
 — dux quod quid retribuam Domino pro omnibus  
 que retribuit mi - hi pro omnibus omnibus  
 que retribuit mi - hi *allegro* vota me-  
 a Domino. Reddam Co - ram omni po - pulo lig  
 ni conspectu Du - mi ni mors sanctorum  
 e - ig mors sancto - rum e - rit

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14 16 *allegro*

rota me - a Domino redam  
 in conspectu omnis populi e - ig  
 in atrijs Do - mi Domini in medio tur Jerusa  
 lem Jerusalem in medio tu - Jerusa lem Jer  
 rusalem Jeru - salem Gloria -  
 Patri gloria - Gloria Filio. Gloria Gloria  
 Spiritus San - to Spiritus San -  
 to Sicut erat in principio et nunc  
 semper et in secula seculo - rum  
 men amen et in secula seculorum  
 men amen et in secula seculorum  
 Amen amen

Tenore II Chori

3  
 6  
 credidi  
 propter quod locutus sum  
 ego  
 ego autem humiliatus  
 sum nimis humiliatus sum nimis  
 exiit me in excessu me  
 omnis homo humen  
 quid retribuam Domino pro omnibus  
 que retribuit  
 mihi pro omnibus omnibus  
 que retribuit  
 mihi  
 aliquid vota me a Domino redam  
 coram omni populo  
 pretiosa in conspectu do  
 mini mors sanctorum est  
 mors-sancto-  
 rum est



Vota mea do-mi-no red - dum in conspectu  
 omnis populi ergo e - ig in atrijs domus  
 in medio tu in medio tu  
 Jerusalem Jerusalem in medio tu  
 Jerusalem Gloria Patri gloria  
 Gloria Filio gloria gloria Spiritui Sancto  
 Spiritui San - cto Sicut erat in principio  
 et nunc et sem - per et in  
 secula seculorum et in secula seculorum a - men  
 a - men et in secula seculorum a - men  
 men a - men a - men a - men

Bass. 11 Chori

Handwritten musical notation on a single staff, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are mostly quarter and eighth notes.

Credidi propter quod locutus sum credidi

Handwritten musical notation on a single staff, continuing the melody from the first staff.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.

Handwritten musical notation on a single staff, continuing the melody.



omnis populi eius in atrijs domus domini  
- mi ni in ~~media~~ <sup>media</sup> tui Jerusalem Jerusalem in  
~~media~~ tui Jerusalem  
Gloria Patri gloria Gloria  
Filio Gloria gloria gloria Spiritui Sancto Spi-  
ritui Sancto Sicut erat in principio et  
nunc et semper et in secula seculorum  
men et in secula  
seculorum men a - men  
et in secula seculorum men  
amen amen *adagio* a men

Violino I.

Handwritten musical score for Violino I, consisting of ten staves. The notation includes various note values, rests, and dynamic markings. Key annotations include:

- redidi* (circled) on the second staff.
- adagio* on the fifth staff.
- allegro* on the sixth staff.
- Ego dixi etc.* on the sixth staff.
- Quid retribuam ei.* on the seventh staff.
- Sen. calicem etc. allegro* on the eighth staff.
- Vota mea etc.* on the eighth staff.
- ritto* on the tenth staff.



*O Domine*

*Dirupisti.*

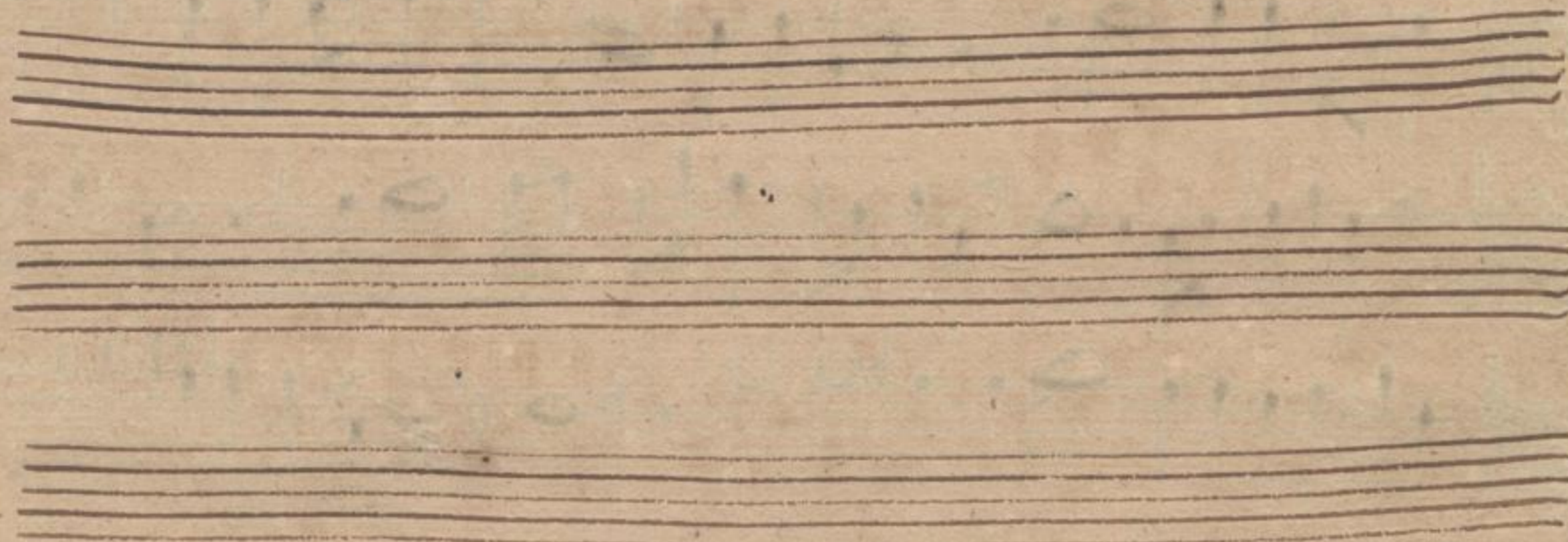
*Allegro*  
*Sibi sacrificio*

*allegro.*  
*Vota mea et.*

The image shows a page of handwritten musical notation on aged, yellowed paper. It consists of ten staves of music. The notation is in a historical style, likely from the 17th or 18th century. The music is written in a single system, with each staff containing a line of notes and rests. The notes are mostly quarter and eighth notes, with some longer note values. The paper shows signs of age, including some staining and discoloration. The lyrics are written in Latin and are interspersed with the musical staves. The overall appearance is that of an old manuscript page.



A page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The notation is dense and includes various note values, rests, and dynamic markings. The word "Gloria" is written in cursive below the fourth staff, and "Tutti" is written below the sixth staff. The word "Forte" is written in large cursive at the bottom right of the page, under the final staff. The paper shows signs of age, including some staining and a slightly irregular edge.



Violino II.

Handwritten musical notation on a single staff, starting with a treble clef, a key signature of one flat, and a 4/4 time signature. It features a triplet of eighth notes followed by a series of quarter and eighth notes. A large, decorative flourish is written below the first few notes.

*recedi*

Handwritten musical notation on a single staff, continuing the piece with a series of quarter and eighth notes.

Handwritten musical notation on a single staff, featuring a mix of quarter and eighth notes.

Handwritten musical notation on a single staff, continuing the melodic line with quarter and eighth notes.

Handwritten musical notation on a single staff, including a section marked *Adagio* and a section marked *allegro. Ego dixi etc.*

*Adagio.*

*allegro. Ego dixi etc.*

Handwritten musical notation on a single staff, featuring a series of quarter notes.

Handwritten musical notation on a single staff, including a section marked *Quid retribuam etc.*

*Quid retribuam etc.*

Handwritten musical notation on a single staff, continuing the piece with quarter and eighth notes.

Handwritten musical notation on a single staff, featuring a series of quarter notes.

Handwritten musical notation on a single staff, including a section marked *Gen. Calicem. allegro. Vota mea etc.*

*Gen. Calicem.*

*allegro. Vota mea etc.*

Handwritten musical notation on a single staff, continuing the piece with quarter and eighth notes.



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*o Domine.*

*Dirupisti e.*

*Tibi sacrificabo.*

*gallegro*  
*Vota mea.*

A page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music, likely for a string instrument. The notation is in a historical style, featuring various note values, rests, and clefs. The key signature is one flat (B-flat). The music is organized into several measures, with some measures containing multiple notes. The paper shows signs of age, including some staining and wear at the edges.

*Gloria.*

*Sicut erat in*

*adagio*



Viole I.

Handwritten musical score for Violin I, consisting of ten staves. The notation includes treble clefs, a common time signature (C), and various rhythmic values such as eighth, sixteenth, and thirty-second notes. The score is annotated with several performance directions and lyrics:

- credidi* (written in a circle on the first staff)
- adagio* (written below the second staff)
- allegro* (written above the third staff)
- Ego dixi &c.* (written below the third staff)
- Quid retribuam &c.* (written below the fourth staff)
- Gen. Calicem &c. Vota mea &c.* (written below the sixth staff, with a double bar line and repeat sign above it)

The manuscript shows signs of age, including some staining and a small circular stamp at the bottom center.



Handwritten musical score on aged paper, featuring ten staves of music. The score is divided into sections by tempo and mood markings:

- Top Section:** Marked *Allegro* and *Vota med.*. It includes the text *Domine et. Dirigisti. Pro sacris.* and measures numbered 20, 14, and 16.
- Middle Section:** Marked *Gloria*.
- Bottom Section:** Marked *Sicut erat* and *Adagio*.

The notation includes various note values, rests, and dynamic markings, typical of 18th-century manuscript notation.



Viola 2.

Handwritten musical notation on a five-line staff, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a triplet of eighth notes. The lyrics "credidi" and "propter quod locutus sum" are written below the staff.

Two staves of handwritten musical notation. The lyrics "credidi" and "propter quod locutus sum" are written across both staves.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff. The lyrics "adagio." and "Ego dixi etc." are written below the staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff. The lyrics "Qui retribuam etc." are written below the staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff. The lyrics "Calicem. allegro stame etc." are written below the staff. There are markings "12" and "4" above the staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff. The lyrics "Cant. O Boies" are written below the staff.

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14 16 3

*Adagio*  
Dignum: tibi sacrific.  
Vota mea.

*Adagio*  
Gloria etc.

*Adagio*  
Sicut erat etc.

4

*Adagio*

à 12.

Organo.

*Credidi*

*Allegro*  
*Ego dixi*

*And.te*  
*Quo retribuam etc.*

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6 6 6 6 43 43 43 76 43

6 5 4# 87 6 65 43 6 76 6 76 6 56

*fen. Plalium*

65 43 6 76 6 6 43 43

43 43 43 76 43 76 76 76 76 76

*Allegro Nota mea.*

76 76 76 76 76 76

6 6 6 6 6 76

6 6 6 76 76 76 65 76 43 6 4# 65 76 65 43 6

43 6 43 6 43 6 65 43 # 6 6 6 6 6 6 6

*Canto con 2. Violini*

*O Domine etc*

6 5 43 76 #

76 # 65 43 87 6 6 76 # 6 76 56 # 43 43

65 43 43 76 56 # 43

*B. V. V. Dirupisti*

43 43 43 76 56 # 26 56 76 # 56

4# 76 56 6 5 4# 6

3  
*Sibi sacrificabo*

Handwritten musical notation on a staff, featuring notes, rests, and accidentals.

Handwritten musical notation on a staff, featuring notes, rests, and accidentals.

*Vota mea allegro*  
Handwritten musical notation on a staff, featuring notes, rests, and accidentals.

Handwritten musical notation on a staff, featuring notes, rests, and accidentals.

Handwritten musical notation on a staff, featuring notes, rests, and accidentals.

Handwritten musical notation on a staff, featuring notes, rests, and accidentals.

*Gloria.*  
Handwritten musical notation on a staff, featuring notes, rests, and accidentals.

Handwritten musical notation on a staff, featuring notes, rests, and accidentals.

Handwritten musical notation on a staff, featuring notes, rests, and accidentals.

*Sicut erat.*  
Handwritten musical notation on a staff, featuring notes, rests, and accidentals.

Handwritten musical notation on a staff, featuring notes, rests, and accidentals.

Handwritten musical score on four staves. The notation includes various notes, clefs, and performance markings. The first staff begins with a bass clef and a key signature of one flat. The second and third staves contain complex melodic lines with many sixteenth and thirty-second notes. The fourth staff features a key signature change to two sharps (F# and C#) and includes the tempo marking "adagio." in the center. Above the notes in the fourth staff are several performance markings: "76", "76 5", and "#4 4#".

à 12.

Organo.

*Credidi, propter quod locutus sum.*

*Ego dixi etc. Cap.*

*Quid retribuam s.*

*San. solo. Calicem*



Handwritten musical score on aged paper, featuring multiple staves of music. The score includes the following sections and annotations:

- Top Section:** Labeled "allegro. Vota mea." with various time signatures (4/3, 7/6, 4/4) and a red wavy line underlining.
- Middle Section:** Labeled "Solo con Violini. Domine etc." with time signatures (7/6, 4/3, 6/8) and a red wavy line underlining.
- Lower Section:** Labeled "B. V. V. Dirupisti." with time signatures (4/3, 7/6, 5/6) and a red wavy line underlining.
- Bottom Section:** Labeled "allegro. Vota mea." with time signatures (4/3, 7/6, 4/4) and a red wavy line underlining.

The music is written in a single system with a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings.



76 43    76 4#    76 43    76 3 4#    76    4#    b    6    5    #4#

Gloria etc.

Sicut erat.

Adagio.

Handwritten musical notation on aged, yellowed paper. The page contains approximately 12 staves of music, written in dark ink. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and stems. The paper shows signs of age, including foxing and some staining. The handwriting is somewhat faded and the ink is dark brown or black.

Fagotto

*Credidi*

*allegro.*  
*adagio.* *Ego dixi*

*Quid retribuam*

*Calicem etc. Vota mea.* *allegro.*

The musical score is written on ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The first staff contains a triplet of eighth notes. The second staff has the word "Credidi" written above it. The third and fourth staves continue the melody. The fifth staff has "adagio." written below it, followed by "Ego dixi" with a triplet of eighth notes above it. The sixth staff has "Quid retribuam" written below it. The seventh and eighth staves continue the melody. The ninth staff has "Calicem etc. Vota mea." written below it, with "allegro." written above it. The tenth staff continues the melody. There are various musical notations including notes, rests, and ornaments throughout the score.



20 14 16 3

*Doie Dirupisti tibi sacrificia Vota mea etc.*

*allegro*

*Gloria.*

*Sicut erat*

*Adagio.*

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45

376 - 8  $\frac{1}{2}$

215A

46