

index

Antonio Lotti - Missa Sancti Christophori

Marked-up G.Carr

Kyrie 01. **Pg. 02**

Christe. **Pg. 06**

Kyrie 02. **Pg. 09**

Sanctus. **Pg. 15**

Benedictus. **Pg. 20**

Agnus Dei. **Pg. 26**

Giovanni Croce

Marked-up G.Carr

O sacrum convivium. **Pg. 35**

Claudio Merulo

Marked-up G.Carr

Adoramus te. **Pg. 38**

Antonio Vivaldi - Credo RV591

Marked-up G.Carr

Credo in unum Deum. **Pg. 44**

Et incarnatus est. **Pg. 55**

Crucifixus. **Pg. 57**

Et resurrexit. **Pg. 61**

Conductor : Gavin Carr

Arttime Quartet

Singing Holidays Choir Venice 2024

Kyrie 1.

Lotti - Missa Sancti Christophori

Kyrie eleison. Lord, have mercy.
Christe eleison. Christ, have mercy.
Kyrie eleison. Lord, have mercy.

Cresc.

Violin 1 *mp*

Violin 2 *mp*

Viola (Tutti) *mp Soli*

Basso *mp Soli*

Soprano

Alto

Tenor

Bass

Continuo *Soli*

6 5 6 5 6 9 6 5 6 7

dim

dim

dim

Tutti

mp Ky - ri - e,

Tutti

mp Ky - ri - e,

6 5

Tutti

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

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

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

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

Tutti

6/4 6/4 5/3 6/4 5/3 6/4 b7/5

Soli

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

Tutti

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

Tutti

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

Soli

6 6 6 6 6 6 5 6 7 4 b

32

Cresc. *mf.*

Cresc. *mf.*

Cresc. *mf.*

Cresc. *mf.*

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

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

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

- le - i - son, e - le - - i - son, e - le - i - son, - e - le - i - son, e - le - - i - son, e - le - i - son,

6/4 5/3 4/2 7

36

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

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

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

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

7 7 7 4 3

Christe.

41 Allegro

Violin 1 *mf.*

Violin 2 *mf.*

Viole (Tutti) *mf.*

Basso *mf.*

Soprano

Alto

Tenor

Bass

Continuo *mf.*

9 7 8 6 b5 9 9 9

48

mf. Chri - - ste, Chri - - ste e - le - i - son,

mf. e - - le - i - son,

mf. e - - le - i - son,

e - - le - i - son,

Tutti Soli

9 b9 8 7 5 9

Piano accompaniment for measures 57-65. The score consists of four staves: Treble, Right Hand, Bass, and Left Hand. The music is in a minor key with a 3/4 time signature. The bass line features a steady eighth-note accompaniment. The right hand has a more melodic line with some rests. The word 'Tutti' is written above the bass staff at measure 63, and 'Soli' is written above it at measure 65.

Vocal staves for measures 57-65. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: "e - - le - i - son, Chri - ste, Chri - - ste e - le - i - son, Chri - e - - le - i - son, e - - le - i - son,". The music is in a minor key. The vocal lines are mostly rests, with some notes appearing in the Soprano and Alto parts. The word 'Tutti' is written above the bass staff at measure 63, and 'Soli' is written above it at measure 65.

Piano accompaniment for measures 66-75. The score consists of four staves: Treble, Right Hand, Bass, and Left Hand. The music is in a minor key with a 3/4 time signature. The bass line features a steady eighth-note accompaniment. The right hand has a more melodic line with some rests. The word 'Tutti' is written above the bass staff at measure 73, and '[Soli]' is written above it at measure 75. Fingerings are indicated below the bass staff: 9, 9, 9 7 5, 7 5.

Piano accompaniment for measures 76-85. The score consists of four staves: Treble, Right Hand, Bass, and Left Hand. The music is in a minor key with a 3/4 time signature. The bass line features a steady eighth-note accompaniment. The right hand has a more melodic line with some rests. The word 'Tutti' is written above the bass staff at measure 78, 'Soli' is written above it at measure 82, and '[Tutti]' is written above it at measure 85.

Vocal staves for measures 76-85. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: "- - ste, Chri - ste e - le - i - son, e - le - i - son, Chri - - ste, Chri - ste e - - le - i - son, Chri - e - le - i - son, e - le - i - son, Chri - - ste, Chri - ste e - - le - i - son, Chri - e - le - i - son, e - le - i - son, Chri - - ste, Chri - ste e - - le - i - son, Chri - - -". The music is in a minor key. The vocal lines are mostly rests, with some notes appearing in the Soprano and Alto parts. The word 'Tutti' is written above the bass staff at measure 78, 'Soli' is written above it at measure 82, and '[Tutti]' is written above it at measure 85.

Piano accompaniment for measures 86-95. The score consists of four staves: Treble, Right Hand, Bass, and Left Hand. The music is in a minor key with a 3/4 time signature. The bass line features a steady eighth-note accompaniment. The right hand has a more melodic line with some rests. The word 'Tutti' is written above the bass staff at measure 88, 'Soli' is written above it at measure 92, and '[Tutti]' is written above it at measure 95. Fingerings are indicated below the bass staff: 9 8 6 5, 7 6 4 3, 7 6 b5, b5 4 3.

Piano accompaniment for measures 75-81. The score consists of four staves: two for the right hand and two for the left hand. The music is in a 3/4 time signature with a key signature of one flat (B-flat). The right hand features a melodic line with some trills (tr) and a steady accompaniment. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

Vocal staves for measures 75-81. The score includes four vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are:

Soprano: -ste, Chri - - - ste, Chri - - - ste e - - - le - i - son, Chri - -

Alto: - - ste, Chri - - - ste, Chri - - - ste e - le - i - son, Chri - -

Tenor: Chri - - - ste, Chri - - - ste, e - le - i - son, e - le - i - son,

Bass: -ste, Chri - - - ste, Chri - - - ste - - - e - le - i - son,

The vocal lines are written in a four-part setting with various note values and rests.

Piano accompaniment for measures 82-88. The score consists of four staves: two for the right hand and two for the left hand. The music continues in the same 3/4 time signature and key signature. The right hand has a more active melodic line, while the left hand continues with a steady accompaniment. There are some fermatas and dynamic markings.

Piano accompaniment for measures 82-88. The score consists of four staves: two for the right hand and two for the left hand. The music continues in the same 3/4 time signature and key signature. The right hand has a more active melodic line, while the left hand continues with a steady accompaniment. There are some fermatas and dynamic markings.

Vocal staves for measures 82-88. The score includes four vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are:

Soprano: -ste, Chri - - - ste e - - - le - i - son, e - le - i - son.

Alto: - ste, Chri - - - ste e - - - le - i - son, e - le - i - son.

Tenor: -

Bass: -

The vocal lines are written in a four-part setting with various note values and rests. There is a trill (tr) marking above the Soprano line in measure 88.

Piano accompaniment for measures 82-88. The score consists of four staves: two for the right hand and two for the left hand. The music continues in the same 3/4 time signature and key signature. The right hand has a more active melodic line, while the left hand continues with a steady accompaniment. There are some fermatas and dynamic markings.

Kyrie. 02

89

Violin 1
f.

Violin 2
f.

Viola (Tutti)
f.

Basso
f.

Soprano
f. Ky - ri - e,

Alto
f. Ky - ri - e, *Slow 2*

Tenor
f. Ky - ri - e, Ky - ri - e e - le - i - son, e - - - - - le - i -

Bass
f. Ky - ri - e,

Continuo
[Tutti]

95

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

-son, e - le - i - son, e - le - - - - - i - son, e -

Ky - ri - e e -

6 4 9 6 6 $\frac{4}{2}$ 6 7 $\frac{4}{6}$

9 $\frac{4}{6}$ 6 6 $\frac{6}{5}$ 4 3

111

e - - - - - le - - i - son, e - le - i -
 e - le - - - - - i - - son, e - le - i -
 - le - - i - son, e - - - - - le - i - son, e - le - i - son,
 - son, e - - - - - - - - - - - - - - - - - le - i - son, e - le - i - son,

7 6 7 6 7 ♯6 ♯6

116

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

4 3 ♯4 6 3 4 ♯ 6 ♯

Piano accompaniment for measures 121-125. The score consists of four staves: Treble, Right Hand, Bass, and Left Hand. The music is in a minor key with a key signature of one flat. The right hand features a melodic line with some grace notes, while the left hand provides a steady bass line.

Vocal and piano accompaniment for measures 121-125. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on three staves (Treble, Right Hand, Bass, Left Hand). The lyrics are: "e - - - - - le - i - son, e - - - - - son, Ky - ri - e e - le - i - son, - - - - - le - - i - son, e - le - i - son, - le - - - - - i - son, e - le - i - son, e - - -".

6 6 #6
 $\frac{b^4}{2}$ 5 \flat

Piano accompaniment for measures 126-130. The score consists of four staves: Treble, Right Hand, Bass, and Left Hand. The music continues in the same style as the previous page.

Vocal and piano accompaniment for measures 126-130. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on three staves (Treble, Right Hand, Bass, Left Hand). The lyrics are: "le - i - son, Ky - ri - e e - le - i - son, e - - - - - e - le - i - son, e - - - - - le - i - son, e - - - - -".

4 # 6 4
 # 2

The musical score for page 142 consists of a piano accompaniment and three vocal parts. The piano part is written in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The vocal parts are written in a grand staff with a key signature of one flat. The lyrics for the vocal parts are "le - i - son." The piano accompaniment includes a bass line with fingering numbers 6, 5, 6, 5, 7, 6, 5, 3, 6, 4, 5, 5, 3. The score concludes with a double bar line and a fermata over the final note.

Sanctus.

Sanctus. Sanctus, Sanctus, Dominus Deus Sabaoth!

Holy, holy, holy Lord God of Hosts.

Pleni sunt coeli et terra gloria tua.

Heaven and earth are full of thy glory.

Osanna in excelsis.

Hosanna in the highest.

Lento

Violin 1
Violin 2
Viola (Tutti)
Basso
Soprano
Alto
Tenor
Bass
Continuo

mp. *mp.* *mp.* *mp.* *mp.* *mp.* *mp.* *mp.*

Soli **Tutti** **Soli** **Tutti** **Soli** **Tutti** **Soli** **Tutti**

San - ctus, San - ctus, San - ctus, San - ctus, San - ctus, San - ctus, San - ctus, San - ctus,

Lento

Soli **Tutti** **Soli** **Tutti** **Soli** **Tutti**

Allegro

Tutti **Soli** **Tutti** **Tutti**

Allegro

San - ctus, Do - mi - nus De - us Sa - ba - oth, **f.** ple - ni sunt
San - ctus, San - ctus, Do - mi - nus De - us Sa - ba - oth, **f.** ple - ni sunt
San - ctus, **f.** ple - ni sunt coe -
San - ctus, **f.** ple - ni sunt coe -

Allegro

Tutti **Soli** **Tutti**

6 5 9 7 6 5 5

9

coe - li et ter - - - ra, glo - - - ri - a
 coe - li et ter - - - ra, glo - - - ri - a
 - li et ter - - - ra, glo - - - ri - a
 - li et ter - - - ra, glo - - - ri - a

6 7 46 7

15

tu - a. O - san - na in ex - cel - -
 tu - a.
 tu - a.
 tu - a.

mp.

Musical score for measures 21-25. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active treble line. The vocal lines are mostly rests, with some notes appearing in the final measure of the system.

Musical score for measures 26-30. The piano accompaniment continues with the same rhythmic pattern. The vocal lines include the following lyrics:

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

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

Piano accompaniment for measures 26-30, showing the left and right hand parts.

Musical score for measures 31-35. The piano accompaniment continues. The vocal lines are mostly rests, with some notes appearing in the final measure of the system.

Musical score for measures 36-40. The piano accompaniment continues. The vocal lines include the following lyrics:

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

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

- cel - - - - - sis, o - san -

o - san - na in ex - cel - -

Piano accompaniment for measures 36-40, showing the left and right hand parts.

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

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

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

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

7 6 7 6 7 6 7 ♯6 7 4/2 6 5

- cel - sis,

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

- cel - sis,

- cel - sis,

4 ♯ 9 6 7 ♯

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

7 7 6 4 4 3
2

Benedictus.

Benedictus qui venit	Blessed is he who comes
in nomine Domini.	in the name of the Lord.
Hosanna in excelsis.	Hosanna in the highest.

Violin 1
Violin 2
Viola (Tutti)
Basso
Soprano
Alto
Tenor
Basso
Continuo

mf. be - ne - di - - ctus,
 be - ne - di - - ctus,
mf. Be - - ne - - di - - ctus, be - ne - di - - ctus,
mf. be - ne - di - - ctus,

mf. Soli Tutti Soli
mf. Soli Tutti Soli

7 9 9 9
5

8

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

Tutti Soli Tutti

7 7 5 7 5 9 8 6 5

18

- ne Do - mi - ni, *mf.* qui ve - - nit in
 - ne Do - mi - ni, be - - ne - - di - - ctus, be - - ne - - di - - ctus qui ve - - nit in
 - ne Do - mi - ni, be - - ne - - di - - ctus, be - - ne - - di - - ctus qui ve - - nit in
 - ne Do - mi - ni, *mf.* qui ve - - nit in

Soli Tutti

6 5 9 8 9 9 9

27

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

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

no - - - - mi - ne Do - mi - ni,

no - - - - mi - ne Do - mi - ni,

9 9 4 3

36

in 2

mf. + O - san - - na, o - san - na in ex -

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

41

mf. + 0 - - san - - - na, o - san - na in ex -

5 ♭6 7 ♭6

45

mf. +

4/2 7 6 4/2 4/2 7 6

Piano accompaniment for measures 49-52. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is in a minor key and features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

Vocal and piano accompaniment for measures 49-52. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. The lyrics are: "sis, in ex - cel - sis, - na in ex - cel - sis, sis, o - san - na in ex - cel - sis, o - san - na". There is a dynamic marking *f.* in measure 51.

6 6 4 4
5

Piano accompaniment for measures 53-56. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music continues with the same accompaniment style as the previous section.

Vocal and piano accompaniment for measures 53-56. The vocal line is on a single staff with lyrics underneath. The piano accompaniment is on two staves. The lyrics are: "o - san - na, o - san - na in ex - san - na, o - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, o - san - na, in - ex -". There is a dynamic marking *V* in measure 54.

9 9 9 4 3 4 4 5

Piano accompaniment for measures 57-60. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is in a minor key and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Vocal line and piano accompaniment for measures 57-60. The vocal line is written on a single staff with lyrics underneath. The piano accompaniment is on the staves below. Dynamics include *f.* (forte).

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

5 b6 7 6 6

Piano accompaniment for measures 61-64. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music continues with the same eighth-note accompaniment pattern.

Vocal line and piano accompaniment for measures 61-64. The vocal line is written on a single staff with lyrics underneath. The piano accompaniment is on the staves below. Dynamics include *f.* (forte).

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

7 5 6 6 b6

65

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

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

in ex - cel - sis, in ex - cel - sis.

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

5 6 4 3

Agnus Dei.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Lamb of God, who takes away the sins of the world, have mercy on us.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Lamb of God, who takes away the sins of the world, grant us peace.

Andante

Violin 1

Violin 2

Viole (Tutti)

Soli

Basso

Soprano

Alto

Tenor

Bass

Andante

Soli

Continuo

6/4 5/3 6/4 5/3 6/5 9 6 5/3 6/4 5/3 6/4

6

Tutti

p. A - gnus De - i qui tol - lis pec - ca - - ta, qui

p. A - gnus De - i, *p.* A - gnus De - i qui

A - gnus De - i, *p.* A - gnus De - - i qui tol - - lis pec -

Tutti

6/4 6/4 5/3 6/4 5/3

12

Soli

tol - lis pec - ca - ta mun - - di,

- lis pec - ca - ta mun - - di, mi - se - re - re, mi - se - re - re no - -

tol - lis pec - ca - ta mun - - di, mi - se - re - re, mi - se - re - re no - -

- ca - - - ta mun - - di, mi - se - re - re, mi - se - re - re

Soli

6/4 b7/5 6/4 7/5 6/6 6/6 6/6

qui tol - lis pec - ca - ta mun -

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

- bis, mi - se - re - re no - bis, A - gnus De - i,

no - bis, mi - se - re - re no - bis, A - gnus De - i,

9

4

Tutti

- di, pec - ca - ta mun - di, mi - se - re - re,

- di, pec - ca - ta mun - di, mi - se - re - re no - bis, *mf.* mi - se - re - re,

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

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

Tutti

6
4

5
3

6

6

Piano accompaniment for measures 28-33, featuring a steady eighth-note pattern in the right hand and a more complex rhythmic accompaniment in the left hand.

mf.

mi - - se - re - re, mi - se - re - - re, mi - - - se - re - re no - - -

mi - se - re - - re, mi - se - re - - re no - - -

- se - re - re, mi - se - re - - re, mi - se - re - re, mi - - se - re - re no -

- se - re - re, mi - se - re - - re, mi - se - re - re, mi - se - re - re no - - -

Vocal line and piano accompaniment for measures 28-33. The vocal line includes dynamic markings like *mf.* and *V*. The piano accompaniment continues with the established rhythmic patterns.

6 5 9 8 7 6 5 6 7
4 3 4 3 4 3 4 2

Piano accompaniment for measures 34-39, featuring a steady eighth-note pattern in the right hand and a more complex rhythmic accompaniment in the left hand.

- bis.

- bis, A - - gnus De - - i qui tol - - lis pec - ca - ta mun - - - di:

- bis.

- bis.

Vocal line and piano accompaniment for measures 34-39. The vocal line includes dynamic markings like *V* and *tr.*. The piano accompaniment continues with the established rhythmic patterns.

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

61

Piano accompaniment for measures 61-66, featuring a right-hand melody and a left-hand bass line.

pa - - - - - cem, *mf.* do - na no - bis pa - cem,

mf. do - na no - bis pa - - - - - cem, *mf.* do - na no - bis pa - cem, do - na no - bis -

mf. do - na no - bis - pa - - - - - cem, do - na no - bis *f.* pa - - - - -

pa - - - - - cem, do - na no - bis pa - cem, do - na no - bis - pa - - - - -

mf. *f.*

Vocal lines and piano accompaniment for measures 61-66. The piano part includes chord symbols: 7 6, 7 6, 7 ♯6, ♯6, ♯6.

67

Piano accompaniment for measures 67-72, featuring a right-hand melody and a left-hand bass line.

f. do - na no - bis pa - - - - - cem, do - na no - bis - pa - - - - -

f. pa - - - - - cem,

- - - - - cem, do - na no - bis - pa - - - - -

- - - - - cem, do - na no - bis pa - - - - -

Vocal lines and piano accompaniment for measures 67-72. The piano part includes chord symbols: ♯4/2, 6, 6/5, 4 #, 6 #, 6/2, 2.

O sacrum convivium.

Croce

O sacrum convivium, in quo Christus sumitur;
recolitur memoria passionis ejus;
mens impletur gratia;
et futurae gloriae nobis pignus datur
Panem de caelo praestitisti eis
Omnem delectamentum in se habentem.

O sacred banquet, wherein Christ is received;
the memorial of his passion is renewed;
the soul is filled with grace;
and a pledge of future glory is given to us.
You gave them bread from heaven
Containing in itself all sweetness.

Soprano
O sa - crum con - vi - vi - um, in quo

Alto
O sa - crum con - vi - vi - um,

Tenor
O sa - crum con - vi - vi - um, in

Bass
O sa - crum con - vi - vi - um, in quo

Chri - - stus in quo Chri - stus su - - mi - tur, in quo

in quo Chri - stus su - mi - tur, in quo Chri - stus su - mi -

- quo Chri - stus su - mi - tur, in quo Chri - stus su - mi -

Chri - stus su - mi - tur, in quo Chri - stus su - mi - tur,

Chri - stus su - mi - tur; re - co - li - tur me - mo - ri - a Pas -

tur, in quo Chri - stus su - mi - tur; re - co - li - tur me - mo - ri - a Pas -

tur, in quo Chri - stus su - mi - tur; Pas - si - o - nis

in quo Chri - stus su - mi - tur; re - co - li - tur me - mo - ri - a

20

- si - o - nis e - jus; Pas - si - o - nis e - jus; mens

- si - o - nis e - jus; Pas - si - o - nis e - jus; mens

e - jus, Pas - si - o - nis e - jus, Pas - si - o - nis e - jus; mens

Pas - si - o - nis e - jus; Pas - si - o - nis e - jus; mens

25

mens im - ple - tur gra - ti - a; et fu - tu -

im - ple - tur im - ple - tur gra - ti - a; et fu -

im - ple - tur gra - ti - a; et fu - tu - rae et

im - ple - tur gra - ti - a; et fu - tu -

30

- rae glo - ri - ae no - bis pi - gnus da - tur. Al - le - lu -

tu - rae glo - ri - ae no - bis pi - gnus da - tur. Al - le - lu -

fu - tu - rae glo - ri - ae no - bis pi - gnus da - tur.

- rae glo - ri - ae no - bis pi - gnus da - tur.

35

ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

40

- le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

45

- ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

Adoramus te.

Merulo

Soprano I
A - do - ra - mus te Do - mi - ne Je -

Soprano II
A - do - ra - mus te

Alto
A - do - ra - mus te Do - mi -

Tenor 1 [SB, AG]
A - do - ra - mus te Do - - - mi -

Tenor 2 [TW, AM]

Bass [DB, JJ, CH]

5

- su Chri - - - ste, a - do - ra -

Do - - mi - ne Je - - su Chri - ste,

ne Je - su Chri - - ste,

ne Je - su Chri - - ste, a - do -

A - - do - ra - mus te Do -

A - - do - ra - mus te

9

mus te Do - - - mi - ne Je - su Chri - -
 a - - do - ra - mus te Do - - mi -
 a - do - ra - mus te Do - mi - ne Je - - - -
 ra - mus te Do - mi - ne Je - su Chri - -
 - - - - mi - ne Je - su Chri - - ste,
 Do - - mi - ne Je - su Chri - - ste,

13

- ste, qui -
 ne Je - su Chri - - - ste,
 - su Chri - - - ste, qui - a per san - ctam
 - ste, qui - a per san - ctam cru - cem
 qui - a per san - ctam cru - cem tu -

- a per san - ctam cru - cem, qui -
 qui - a per san - ctam cru - cem tu - - - am,
 cru - cem tu - - - am, qui -
 tu - - - - am, qui - a per san -
 am, qui - a per san - ctam cru - cem tu -
 qui - a per san - ctam cru -

a per san - - ctam cru - cem tu - - - am
 qui - a per san - ctam cru - cem
 - a per san - ctam, qui - a per san - ctam cru - cem tu - am re -
 - ctam cru - cem tu - am re -
 - am, qui - a per san - ctam cru - cem tu - am re -
 - cem tu - am re -

25

re - de - mi - sti mun - dum,

tu - am re - de - mi - sti mun - dum,

- de - mi - sti mun - dum, re - de - mi - sti mun - dum, re -

- de - mi - sti mun - dum, re - de - mi - sti mun - dum,

- de - mi - sti mun - dum, re -

- de - mi - sti mun - dum, re -

29

qui - a per san - ctam

qui - a per san - ctam cru -

- de - mi - sti mun - dum, qui - a per san - ctam

re - de - mi - sti mun - dum, qui - a per san -

- de - mi - sti mun - dum, qui - a per san - ctam

- de - mi - sti mun - dum,

cru - cem tu - - am re - de - mi - -

- - cem tu - - am re - de - mi - - sti

cru - cem tu - - - am re - de - mi - sti mun -

- ctam cru - - - cem tu - - - am re - de - mi - sti

cru - cem tu - - - am re - - de - mi - sti

qui - a per san - ctam cru - - cem tu - - am re - de -

- sti mun - dum, re - de - mi - sti mun - - - dum.

mun - dum, re - de - mi - sti mun - - - - - dum.

- - - dum, re - de - mi - - sti mun - - dum.

mun - dum, re - de - mi - sti mun - - - - dum.

mun - - - dum.

mi - sti mun - dum, re - de - mi - - sti mun - - - dum.

Credo in unum Deum.

Credo in unum Deum.

Patrem omnipotentem,

factorem caeli et terrae,

visibilium omnium et invisibilium.

Et in unum Dominum

Jesum Christum,

Filium Dei unigenitum,

Et ex Patre natum ante omnia saecula.

Deum de Deo, lumen de lumine,

Deum verum de Deo vero.

Genitum, non factum,

consubstantialem Patri:

per quem omnia facta sunt.

Qui propter nos homines

et propter nostram salutem

descendit de caelis.

Et incarnatus est de Spiritu Sancto

ex Maria Virgine:

Et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato:

passus, et sepultus est.

Et resurrexit tertia die,

secundum scripturas.

Et ascendit in caelum:

sedet ad dexteram Patris.

Et iterum venturus est

cum gloria judicare vivos et mortuos:

Cujus regni non erit finis.

Et in Spiritum sanctum Dominum,

et vivificantem:

Qui ex Patre, Filioque procedit.

Qui cum Patre, et Filio simul adoratur,

et conglorificatur:

Qui locutus est per Prophetas.

Et unam, sanctam, catholicam et apostolicam Ecclesiam.

Confiteor unum baptismum

in remissionem peccatorum.

Et expecto resurrectionem mortuorum

Et vitam venturi saeculi.

Amen.

I believe in one God,

the Father almighty,

Maker of heaven and earth,

and of all things visible and invisible.

And in one Lord,

Jesus Christ,

Only begotten Son of God,

Begotten of his Father before all worlds.

God of God, light of light,

Very God of very God.

Begotten, not made,

being of one substance with the Father:

by whom all things were made.

Who for us men

and for our salvation

came down from heaven.

And was incarnate by the Holy Ghost

of the Virgin Mary:

And was made man.

And was crucified also for us under Pontius Pilate:

suffered, and was buried.

And the third day He rose again

according to the scriptures.

And ascended into heaven,

and sitteth at the right hand of the Father

And He shall come again

with glory to judge the living and the dead:

His kingdom shall have no end.

And (I believe in) the Holy Ghost, Lord

and giver of life:

Who proceedeth from the Father and Son.

Who with the Father and Son

together is worshipped and glorified:

Who spake by the Prophets.

And in one holy catholic and apostolic church.

I acknowledge one baptism

for the remission of sins.

And I look for the resurrection of the dead

And the life of the world to come.

Amen.

Credo in unum Deum.

Vivaldi Credo RV.591

Allegro

Musical score for the first system of 'Credo in unum Deum' by Vivaldi. The score is in 3/4 time and G major. It includes vocal staves for Soprano, Alto, Tenor, and Bass, and instrumental staves for Violines, Viola, and Continuo. The tempo is marked 'Allegro'. The vocal parts are currently silent, indicated by horizontal lines. The instrumental parts are active, with the Violines and Viola marked 'f.' (forte). The Continuo part provides a rhythmic and harmonic foundation.

5

Musical score for the second system of 'Credo in unum Deum' by Vivaldi. The score is in 3/4 time and G major. It includes vocal staves for Soprano, Alto, Tenor, and Bass, and instrumental staves for Violines, Viola, and Continuo. The tempo is marked 'Allegro'. The vocal parts are currently silent, indicated by horizontal lines. The instrumental parts continue with their respective parts, maintaining the 'Allegro' tempo.

f. Cre - do, cre - do cre - do in u - num

f. Cre - do, cre - do cre - do in u - num

f. Cre - do, cre - do cre - do in u - num

f. Cre - do, cre - do cre - do in u - num

De - um, cre - do in u - num De - um, Pa - trem o - mni - po - ten - tem,

De - um, cre - do in u - num De - um, Pa - trem o - mni - po - ten - tem,

De - um, cre - do in u - num De - um, Pa - trem o - mni - po - ten - tem,

De - um, cre - do in u - num De - um, Pa - trem o - mni - po - ten - tem,

#3 #3

Pa - trem o - mni-po - ten - tem, fa - cto - rem cæ - li, fa - cto - rem

Pa - trem o - mni-po - ten - tem, fa - cto - rem cæ - li, fa - cto - rem

Pa - trem o - mni-po - ten - tem, fa - cto - rem cæ - li, fa - cto - rem

Pa - trem o - mni-po - ten - tem, fa - cto - rem cæ - li, fa - cto - rem

The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a steady eighth-note bass line.

cæ - li, fa - cto - rem cæ - li et ter - ræ, vi - si -

cæ - li, fa - cto - rem cæ - li et ter - ræ, vi - si -

cæ - li, fa - cto - rem cæ - li et ter - ræ, vi - si -

cæ - li, fa - cto - rem cæ - li et ter - ræ, vi - si -

The piano accompaniment continues with a similar rhythmic pattern. At the end of the page, there are time signature changes: 5/4 and 3/4.

bi - li - um o - mni - um, et in - vi - si - bi - li -

bi - li - um o - mni - um, et in - vi - si - bi - li -

bi - li - um o - mni - um, et in - vi - si - bi - li -

bi - li - um o - mni - um, et in - vi - si - bi - li -

#6 #3/6 5 5/4 #3

um. Et in u - num Do - mi - num

um. Et in u - num Do - mi - num

um. Et in u - num Do - mi - num

um. Et in u - num Do - mi - num

#3 #3

Je - - sum Chri - - stum, Fi - li - um

Je - - sum Chri - - stum, Fi - li - um

Je - - sum Chri - - stum, Fi - li - um

Je - - sum Chri - - stum, Fi - li - um

#6

De - i, fi - li - um De - i u - ni - ge - ni -

De - i, fi - li - um De - i u - ni - ge - ni -

De - i, fi - li - um De - i u - ni - ge - ni -

De - i, fi - li - um De - i u - ni - ge - ni -

tum. Et ex Pa - tre na - tum an - te o - mni - a

tum. Et ex Pa - tre na - tum an - te o - mni - a

tum. Et ex Pa - tre na - tum an - te o - mni - a

tum. Et ex Pa - tre na - tum an - te o - mni - a

The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady eighth-note bass line.

sæ - cu - la. De - um de De - - o, lu - men de

sæ - cu - la. De - um de De - - o, lu - men de

sæ - cu - la. De - um de De - - o, lu - men de

sæ - cu - la. De - um de De - - o, lu - men de

The piano accompaniment features a right-hand part with sixteenth-note runs and a left-hand part with a steady eighth-note bass line. There are markings #3 and #6 at the bottom of the piano part.

lu - mi - ne, De - um ve - rum de De - - o

lu - mi - ne, De - um ve - rum de De - - o

lu - mi - ne, De - um ve - rum de De - - o

lu - mi - ne, De - um ve - rum de De - - o

ve - - ro. Ge - ni-tum non fa - -

ve - - ro. Ge - ni-tum non fa - -

ve - - ro. Ge - ni-tum non fa - -

ve - - ro. Ge - ni-tum non fa - -

5/4 #3 #3 7 6

ctum, con - sub - sta - - ti - a - - lem

ctum, con - sub - sta - - ti - a - - lem

ctum, con - sub - sta - - ti - a - - lem

ctum, con - sub - sta - - ti - a - - lem

#3 #3

Pa - - tri: per quem o - mni - a,

Pa - - tri: per quem o - mni - a,

Pa - - tri: per quem o - mni - a,

Pa - - tri: per quem o - mni - a,

5/4 #3

per quem o - mni - a fa - cta sunt, per quem

per quem o - mni - a fa - cta sunt, per quem

per quem o - mni - a fa - cta sunt, per quem

per quem o - mni - a fa - cta sunt, per quem

#6

o - mni - a fa - cta sunt. Qui

o - mni - a fa - cta sunt. Qui

o - mni - a fa - cta sunt. Qui

o - mni - a fa - cta sunt. Qui

5/4 #3

pro - pter nos ho - mi-nes, et pro - pter no - stram sa -

pro - pter nos hō - mi-nes, et pro - pter no - stram sa -

pro - pter nos ho - mi-nes, et pro - pter no - stram sa -

pro - pter nos hō - mi-nes, et pro - pter no - stram sa -

7
#3

lū - tem de - scen - dit, de - scen - dit de cæ - -

lū - tem de - scen - dit, de - scen - dit de cæ - -

lu - tem de - scen - dit, de - scen - dit de cæ - -

lū - tem de - scen - dit, de - scen - dit de cæ - -

6
#4

5
4

lis, de - scen - dit, de - scen - dit de cæ - -

lis, de - scen - dit de cæ - - -

lis, de - scen - dit de cæ - - -

lis, de - scen - dit de cæ - - -

#3

5/4

lis.

lis.

lis.

lis.

#3

Et incarnatus est.

Vivaldi Credo RV.591

Adagio

Musical score for the first system of 'Et incarnatus est'. It features four vocal parts (Soprano, Alto, Tenor, and Bajo) and four instrumental parts (Violín I, Violín II, Viola, and Continuo). The tempo is marked 'Adagio'. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: 'Et in - car - na - tus est de Spi - ri - tu San - cto'. The instrumental parts include dynamic markings like 'p.' and 'p.' and some accidentals like '#3' and '#4'.

Musical score for the second system of 'Et incarnatus est'. It features four vocal parts (Soprano, Alto, Tenor, and Bajo) and four instrumental parts (Violín I, Violín II, Viola, and Continuo). The tempo is marked 'Adagio'. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: 'ex Ma - ri - a Vir - gi - ne: et ho - mo fa - - -'. The instrumental parts include dynamic markings like 'p.' and 'p.' and some accidentals like '#3', '#4', and '6'. The bottom of the page shows figured bass notation: 6/5, b3, 5/3, b6/4, 7/5, 6/b4, 6, 6/5.

Cresc.

p

- ctus est, et ho - mo fa - ctus est.

- ctus est, et ho - mo fa - ctus est.

- ctus est, et ho - mo fa - ctus est.

- ctus est, et ho - mo fa - ctus est.

Crucifixus.

Vivaldi Credo RV.591

Largo

Soprano: Cru - ci - fi - xus

Alto: Cru - ci - fi - xus

Tenor: Cru - ci - fi - xus e - tiam pro nobis, e - tiam pro nobis,

Bajo: Cru - ci -

Violín I: Cru - ci -

Violín II: Cru - ci -

Viola: Cru - ci -

Continuo: Cru - ci -

Detailed description: This system contains the first four staves of the musical score. The vocal parts (Soprano, Alto, Tenor, and Bass) and the string parts (Violin I, Violin II, Viola, and Continuo) are shown. The tempo is marked 'Largo'. The Soprano and Alto parts begin with a rest followed by a half note G4. The Tenor part begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. The Bass part begins with a half note G3. The string parts provide harmonic support with various rhythmic patterns.

5

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

e - tiam pro no - bis,

cru - ci - fi - xus e - tiam pro no - bis,

fi - xus e - tiam pro no - bis,

5/4 #3 7 7 7 6

Detailed description: This system contains the fifth through eighth staves of the musical score. The vocal parts continue with the lyrics. The Soprano part has a half note G4, followed by a half note A4, and then a half note B4. The Alto part has a half note G4, followed by a half note A4, and then a half note B4. The Tenor part has a half note G4, followed by a half note A4, and then a half note B4. The Bass part has a half note G3, followed by a half note A3, and then a half note B3. The string parts continue with their respective parts. The Continuo part has a 5/4 time signature, followed by a #3, and then 7, 7, 7, 6.

se-pul-tus est, pas-sus, passus, pas-sus et se-pul-tus est,
 pas-sus, pas-sus, pas-sus et se-pul-tus est, et se-pul-tus est
 pas-sus et se-pul-tus est cru-ci-
 pas-sus et se-pultus, pas-sus et se-pul-tus est,

6/5 #3 4/2 6/3 5/4 #3

e-tiam pro nobis, cru-ci-fi-xus e-tiam, e-tiam pro no-bis,
 cru-ci-fi-xus, cru-ci-fi-xus e-tiam pro no-bis,
 fi-xus e-tiam pro nobis, e-tiam pro no-bis, sub Pon-ti-o Pi-la-to passus,
 cru-ci-fi-xus, cru-ci-fi-xus e-tiam pro no-bis, sub

#3 6 6/4 5/#3

passus, pas - sus et se -

passus, pas -

pas - - - sus et se - pul - tus est, passus, passus, pas - sus,

Pon - ti - o Pi - la - to pas - sus et se - pultus est, et se -

#3 #6 #3 #6 7 #6 #3 #3 #3 #3 #6

pul - tus est, et se - pul - tus est, pas - sus et se - pul - tus

- - sus et se - pul - tus est, pas - sus, passus, passus et se - pul - tus

pas - sus, pas - sus, pas - sus, passus et se - pul - tus

pul - tus, et se - pul - tus est, pas - sus, pas - sus et se - pul - tus

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

est, passus, pas - - - sus et se - pultus, et se-pul - tus

est, pas - - - sus et se - pultus, et se - pul - tus, et se-pul - tus

est, et se-pultus, *mf.* et se-pul - tus

est, passus, pas - - - sus *mf.* et se - pul - tus

#4 6 #3 #6 6 #6 6 #6 5 #3 6 #3

est, pas-sus, pas - - - sus et se - pul - tus est, et se - pul - tus est.

est, pas - - - sus, pas-sus et se - pul - tus est, et se - pul - tus est.

est, et se - pul - tus, et se - pul - tus est, et se - pul - tus est.

est, et se - pul - tus, et se - pul - tus est, et se - pul - tus est.

#3 #3 #6 #3 #6 #6 5 #3 5 #3 #3

Et resurrexit.

Vivaldi Credo RV.591

Allegro

Musical score for the instrumental introduction of 'Et resurrexit'. The score is in 3/4 time with a key signature of one sharp (F#). It features four vocal staves (Soprano, Alto, Tenor, and Bajo) and three instrumental staves (Violines, Viola, and Continuo). The vocal staves contain whole rests. The instrumental staves are marked with a forte dynamic (*f.*). The Violines part begins with a sixteenth-note figure, followed by quarter notes. The Viola and Continuo parts play a steady quarter-note accompaniment.

5

Musical score for the vocal entry of 'Et resurrexit'. The score is in 3/4 time with a key signature of one sharp (F#). It features four vocal staves (Soprano, Alto, Tenor, and Bajo) and a grand staff for the piano accompaniment. The vocal staves are marked with a forte dynamic (*f.*) and contain the lyrics: "Et re - sur - re - xit, re-sur - re - xit, re - sur - re - xit,". The piano accompaniment consists of a sixteenth-note figure in the right hand and a steady quarter-note accompaniment in the left hand. The score includes a key signature change to two sharps (F# and C#) in the final measure of the vocal entry.

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

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

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

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

#3

cun - dum Scri - ptu - ras. Et a -

cūn - dum Scri - ptu - ras. Et a -

cun - dum Scri - ptu - ras. Et a -

cun - dum Scri - ptu - ras. Et a -

scen - dit in cæ - lum, et a - scen - dit in

scen - dit in cæ - lum, et a - scen - dit in

scen - dit in cæ - lum, et a - scen - dit in

scen - dit in cæ - lum, et a - scen - dit in

13

cæ - lum: se - det ad dex - te - ram, se - det ad

cæ - lum: se - det ad dex - te - ram, se - det ad

cæ - lum: se - det ad dex - te - ram, se - det ad

cæ - lum: se - det ad dex - te - ram, se - det ad

dex - te - ram Pa - - tris. Et
 dex - te - ram Pa - - tris. Et
 dex - te - ram Pa - - tris. Et
 dex - te - ram Pa - - tris. Et

The piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with a steady bass line. The key signature is one sharp (F#) and the time signature is 4/4.

i - - te - rum ven - tu - - rus est cum
 i - - te - rum ven - tu - - rus est cum
 i - - te - rum ven - tu - - rus est cum
 i - - te - rum ven - tu - - rus est cum

The piano accompaniment features a right-hand part with a rhythmic pattern of eighth notes and a left-hand part with a steady bass line. The key signature is one sharp (F#) and the time signature is 4/4.

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

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

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

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

et mor - tu - os, ju - di - ca - re ju - di - ca - re,

et mor - tu - os, ju - di - ca - re ju - di - ca - re,

et mor - tu - os, ju - di - ca - re ju - di - ca - re,

et mor - tu - os, *mp.* ju - di - ca - re ju - di - ca - re,

7 6 #3 5

ju - di - ca - re, ju - di - ca - re, ju - di - ca - re, ju - di - ca - re

ju - di - ca - re, ju - di - ca - re, ju - di - ca - re, ju - di - ca - re

ju - di - ca - re, ju - di - ca - re, ju - di - ca - re, ju - di - ca - re

ju - di - ca - re, ju - di - ca - re, ju - di - ca - re, ju - di - ca - re

3 5

vi - - vos et mor - - tu - - os:

vi - - vos et mor - - tu - - os:

vi - - vos et mor - - tu - - os:

vi - - vos et mor - - tu - - os:

3 3

49

cu - jus re - gni non e - - rit fi - - nis.

cu - jus re - gni non e - - rit fi - - nis.

cu - jus re - gni non e - - rit fi - - nis.

cu - jus re - gni non e - - rit fi - - nis.

54

Et in Spi - ri - tum San-ctum Do - mi-num,

Et in Spi - ri - tum San-ctum Do - mi-num,

Et in Spi - ri - tum San-ctum Do - mi-num,

Et in Spi - ri - tum San-ctum Do - mi-num,

et vi - vi - fi - can - tem, qui ex Pa - tre, Fi - li -

et vi - vi - fi - can - tem, qui ex Pa - tre, Fi - li -

et vi - vi - fi - can - tem, qui ex Pa - tre, Fi - li -

et vi - vi - fi - can - tem, qui ex Pa - tre, Fi - li -

#3

o - - que pro - ce - - dit. Qui cum

o - - que pro - ce - - dit. Qui cum

o - - que pro - ce - - dit. Qui cum

o - - que pro - ce - - dit. Qui cum

#3 #3

Pa - tre, et Fi - li - o si - mul ad - o - ra - tur, et

Pa - tre, et Fi - li - o si - mul ad - o - rā - tur, et

Pa - tre, et Fi - li - o si - mul ad - o - rā - tur, et

Pa - tre, et Fi - li - o si - mul ad - o - ra - tur, et

#3 #7

con - glo - ri - fi - ca - tur: qui lo - cu - tus est per

con - glo - ri - fi - ca - tur: qui lo - cu - tus est per

con - glo - ri - fi - ca - tur: qui lo - cu - tus est per

con - glo - ri - fi - ca - tur: qui lo - cu - tus est per

6 #3

Pro - phe - - tas. Et u - nam san - ctam,

Pro - phe - - tas. Et u - nam san - ctam,

Pro - phe - - tas. Et u - nam san - ctam,

Pro - phe - - tas. Et u - nam san - ctam,

#3 6

san - ctam ca - tho - li - cam et a - po - sto - li - cam

san - ctam ca - tho - li - cam et a - po - sto - li - cam

san - ctam ca - tho - li - cam et a - po - sto - li - cam

san - ctam ca - tho - li - cam et a - po - sto - li - cam

6

Ec - cle - si - am. Con - fi - te - or

Ec - cle - si - am. Con - fi - te - or

Ec - cle - si - am. Con - fi - te - or

Ec - cle - si - am. Con - fi - te - or

6/5 6/8

u - num ba - ptis - - ma in re - mi - si - o - nem pec -

u - num ba - ptis - - ma in re - mi - si - o - nem pec -

u - num ba - ptis - - ma in re - mi - si - o - nem pec -

u - num ba - ptis - - ma in re - mi - si - o - nem pec -

6/5 7 6 6/4

ca - to - - rum. Et ex - spe - cto

ca - to - - rum. Et ex - spe - cto

ca - to - - rum. Et ex - spe - cto

ca - to - - rum. Et ex - spe - cto

5/4 3 3/3 3/3

re - sur-re-cti - o - nem, re - sur-re-cti - o - nem mor -

re - sur-re-cti - o - nem, re - sur-re-cti - o - nem mor -

re - sur-re-cti - o - nem, re - sur-re-cti - o - nem mor -

re - sur-re-cti - o - nem, re - sur-re-cti - o - nem mor -

7 #3 3/3

tu - o - - rum, *f.* re - sur-re-cti - o - - nem

tu - o - - rum, *f.* re - sur-re-cti - o - - nem

tu - o - - rum, *f.* re - sur-re-cti - o - - nem

tu - o - - rum, *f.* re - sur-re-cti - o - - nem

7/5 #3

mor - - tu - o - - rum.

mor - - tu - o - - rum.

mor - - tu - o - - rum.

mor - - tu - o - - rum.

6 #3 5/4 #3

f.

Et vi - tam ven - tu - ri sæ - culi, et vi - tam ven - tu - ri sæ -

mf. A - - - - -

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

- - - - - men, *f.* et vi - tam ven - tu - ri

mf. A - - - - -

men, a - men, a - - men,

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

men, a - men, a - - men,

mèn, a - men, a - - men,

The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a steady eighth-note accompaniment. The key signature is one sharp (F#).

a - - men, a - - men.

a - - men, a - - men.

a - - men, a - - men.

a - - men, a - - men.

The piano accompaniment continues with a similar rhythmic pattern. The right-hand part features a more complex texture with sixteenth-note runs. The left-hand part maintains the eighth-note accompaniment. The key signature is one sharp (F#).