

Antonio
VIVALDI

Credo
RV 591

Coro (SATB)
2 Violini, Viola, Basso continuo
(Violoncello / Fagotto / Contrabbasso ed Organo)

herausgegeben von / edited by
Günter Graulich

Stuttgarter Vivaldi-Ausgaben
Urtext

Partitur / Full score



Carus 40.004

Credo

1. Credo in unum Deum

Antonio Vivaldi
1678–1741

Allegro

ni
Unis: 3

Violine 1
(g–b²)

Violine 2
(g–b²)

Viola
(c–b¹)

Sopran
(e¹–fis²)

Alt
(dis¹–b¹)

Tenor
(fis–g¹)

Baß
(G–b)

Orgel
Violoncello
Kontrabaß
Fagott
(C–dis¹)

Violette suonano il Basso

Cre

4

4

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Available on CD with *Estonian Philharmonic Chamber Choir*, conducted by Tõnu Kaljuste (Carus 83.403).

Aufführungsdauer / Duration: ca. 11 min.

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Herausgeber: Günter Graulich

Generalbassaussetzung:

Paul Horn (1922–2016)

English version by Jean Lunn

8

Cre - do, cre - do,
Now my faith is

Cre - do, cre - do,
Now my faith is

Cre - do, cr
Now my

Cre - d
Now faith

12

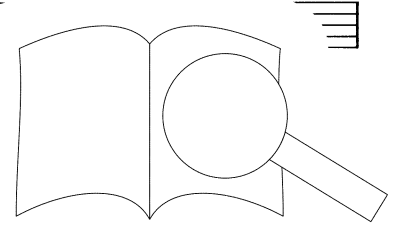
cre - do in
in one Lord

cre - do in u - num De - um,
in one Lord God and Fa - ther,

cre - do in u - num De - um,
in one Lord God and Fa - ther,

De - um, cre - do in u - num De - um,
Fa - ther, in one Lord God and Fa - ther.

u - num De - um, cre - do in u
rd God and Fa - ther, in one Lord G



16

16

pa - trem om - ni - po - ten - tem, pa - trem om - ni - po - ten - tem, fac -
 Fa - ther who is al - might - y, Fa - ther who is al - might - y, who

pa - trem om - ni - po - ten - tem, pa - trem om - ni - po - ten - tem. fac -
 Fa - ther who is al - might - y, Fa - ther who is al - might - y.

pa - trem om - ni - po - ten - tem, pa - trem om - ni - po - ten - tem. fac -
 Fa - ther who is al - might - y, Fa - ther who is al - might - y.

pa - trem om - ni - po - ten - tem, pa - trem om - ni - po - ten - tem. fac -
 Fa - ther who is al - might - y, Fa - ther who is al - might - y.

20

20

to made ac - to rem cae - li, fac -
 made who made the heav - ens, who

to made li, fac - to - rem cae - li, fac -
 made ens, who made the heav - ens, who

cae - li, fac - to - rem cae - li, fac -
 heav - ens, who made the heav - ens, who

rem cae - li, fac - to -
 the heav - ens, who made

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24

24

to - rem cae - li et ter - rae, vi - si -
 made the heav - ens and the earth, e - ven

to - rem cae - li et ter - rae, vi
 made the heav - ens and the earth, e

to - rem cae - li et ter - rae
 made the heav - ens and the

to - rem cae - li et ter -
 made the heav - ens and the

28

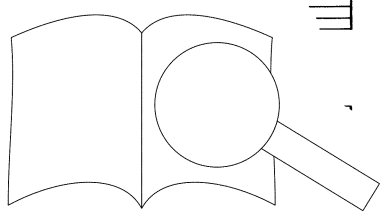
28

bi - li - ur .m et in - vi - si -
 all that - ble and that is in -

bi - ni - um et in - vi - si -
 all i - ble and that is in -

om - ni - um et in - vi - si -
 vis i - ble and that is in -

- um om - ni - um et in
 chat is vis i - ble and that



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32

32

bi - li - um. Et in u - num
vis - i - ble; and I put - my

bi - li - um. Et in u -
vis - i - ble; and I put

bi - li - um. Et in u -
vis - i - ble; and I put

bi - li - um. Et in
vis - i - ble; and I

36

36

Do trust mi - in sum Chri - stum,
Christ Je - sus,

Do trust - sum Chri - stum,
Christ Je - sus,

Je - sum Chri - stum,
Lord Christ Je - sus,

o rust in - num Je - sum Chri -
rust in one Lord Christ Je -

6#

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40

40

fi - li - um De - i, fi - li - um De - i
 Son of the Fa - ther, Son of the Fa - ther,

fi - li - um De - i, fi - li - um De -
 Son of the Fa - ther, Son of the Fa -

fi - li - um De - i, fi - li - um De
 Son of the Fa - ther, Son of the Fa

fi - li - um De - i, fi - li - um
 Son of the Fa - ther, Son of the

44

44

u - ni - ni - tum, et ex pa - tre
 one br - ten Son born of God the

u - ni - ni - tum, et ex pa - tre
 one got - ten Son born of God the

ni - ge - ni - tum, et ex
 be - got - ten Son born of

48

48

na - tum an - te om ni - a sae - cu -
 Fa - ther ev'n be - fore all the world be -

na - tum an - te om ni - a sae - cu -
 Fa - ther ev'n be - fore all the world

na - tum an - te om ni - a
 Fa - ther ev'n be - fore all

52

52

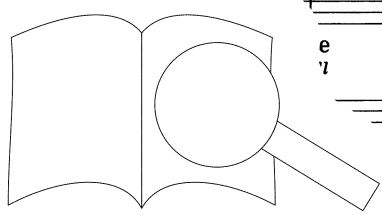
la. gan: de all De - o, lu - men de
 gan: of all God - head, light of all

um of de De - o, lu - men de
 of all God - head, light of all

De - um of de De - o, lu - men de
 God of all God - head, light of all

De - um of de De -
 God of all God - e

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lu - mi - ne, De - - um ve - rum de De - - o
 light as well, ver - - y God of the ver - - y

lu - mi - ne, De - - um ve - rum de De - -
 light as well, ver - - y God of the ver - -

lu - mi - ne, De - - um ve - rum of de De
 light as well, ver - - y God of the ve

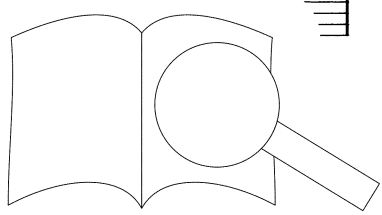
lu - mi - ne, De - - um ve - rum de
 light as well, ver - - y God of the

ve - Ge - ni - tum, non fac -
 God - made ni - tum, not, but be - got -

ro. Ge - ni - tum, non fac -
 head, made ni - tum, not, but be - got -

ro. Ge - ni - tur
 head, made ni - tur
 not, bu

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64

64

tum, con - sub - stan - - ti - a - - lem
 ten, of one, sub - - stance with the

tum, con - sub - stan - - ti - a - -
 ten, of one, sub - - stance with

tum, con - sub - stan - - ti - a - -
 ten, of one, sub - - stance with

tum, con - sub - stan - - ti - a - -
 ten, of one, sub - - stance

68

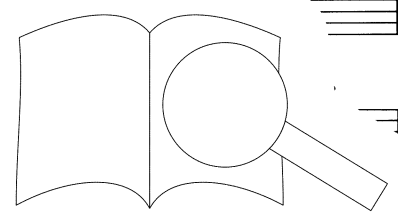
68

pa - per quem om - ni - a,
 Fa by whom ev - 'ry - thing,

tri; per quem om - ni - a,
 - ther, by whom ev - 'ry - thing,

tri; per qt
 - ther, by w

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72

72

per quem om - ni - a fac - ta sunt, per quem
 by whom ev - 'ry - thing has been made, by whom

per quem om - ni - a fac - ta sunt, per quem
 by whom ev - 'ry - thing has been made, by whom

per quem om - ni - a fac - ta sunt,
 by whom ev - 'ry - thing has been made,

per quem om - ni - a fac - ta sunt,
 by whom ev - 'ry - thing has been made,

76

76

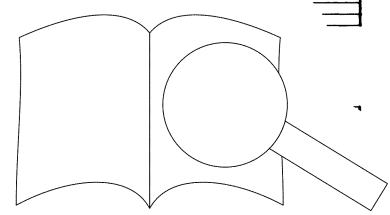
om - ni - a sunt. Qui
 ev - 'ry - thi made; who

om - ni - a sunt. Qui
 ev - 'ry - thi been made; who

fac - ta sunt. Qui
 has been made; who

a fac - ta sunt.
 - thing has been made;

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80

Piano accompaniment for measures 80-83, featuring a right-hand melody with eighth-note patterns and a left-hand bass line.

80

prop - ter nos ho mi - nes et prop - ter no - stram sa -
 once for the sake of men and al - so for our sal -

prop - ter nos ho mi - nes et prop - ter no - stram
 once for the sake of men and al - so for c -

prop - ter nos ho mi - nes et prop - ter no
 once for the sake of men and al - so for

prop - ter nos ho mi - nes et prop al - te no
 once for the sake of men and al - so for sal -

Vocal staves for measures 80-83, including soprano, alto, tenor, and bass parts with lyrics in Latin and German.

84

Piano accompaniment for measures 84-87, continuing the musical texture from the previous section.

84

lu - tem de - scen - dit de cae -
 va - tion de - scend - ed from heav -

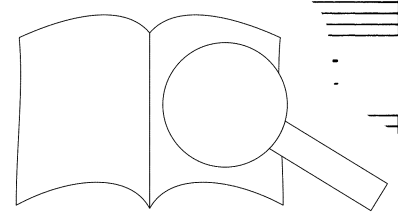
lu - va - dit, de - scen - dit de cae -
 va - ed, de - scend - ed from heav -

- scen - dit, de - scen - dit de cae -
 - scend - ed, de - scend - ed from heav -

u de - scen - dit, de - scen - dit
 va de - scend - ed, de - scend - ed

Vocal staves for measures 84-87, including soprano, alto, tenor, and bass parts with lyrics in Latin and German.

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6
4#

5
4

88

88

lis, de - scen - dit, de - scen - dit de cae -
 en, de - scend - ed, de - scend - ed from heav -

lis, de - scen - dit de cae -
 en, de - scend - ed from heav -

lis, de - scen - dit de cae -
 en, de - scend - ed from heav -

lis, de - scen - dit de
 en, de - scend - ed from

92

92

lis.
 en.

lis.
 en.

2. Et incarnatus est

Adagio

Violine 1
(c²-a²)

Violine 2
(es¹-f²)

Viola
(g-g¹)

Sopran
(es¹-f²)

Alt
(c¹-a¹)

Tenor
(g-f¹)

Baß
(G-a)

Orgel
Violoncello
Kontrabaß
Fagott
(D-a)

Et in - car - na - tus est, de spi - ri - tu sanc - to
 And he be - came our flesh, con - ceived of the Spir - it

Et in - car - na - tus est, de spi - ri - tu
 And he be - came our flesh, con - ceived of the

Et in - car - na - tus est, de spi - ri - tu
 And he be - came our flesh, con - ceived of the

Et in - car - na - tus est, de spi - ri - tu
 And he be - came our flesh, con - ceived of the

ex Ma - ri - a
from the vir - gin

ex Ma -
from the

ne, et ho - mo fac -
y's womb, and thus he was

vir - gi - ne, et ho - mo fac -
Mar - y's womb, and thus he was

6 5 b 5 3 6b 4 7 5 6 4b 6 5b 9 8b 5 9 8 3b 6 5

13

-tus est, et ho - mo fac - tus est.
made man, and thus he was made man.

9 8 9 8 7 6 6 7 6# 5 4 3# #

3. Crucifix
Largo

Violine 1
(e¹-f²)

Violine 2
(b-c²)

Viola
(e-fis¹)

Sopran
(e¹-f²)

Alt
(b-c²)

Tenor
(e-fis¹)

Org

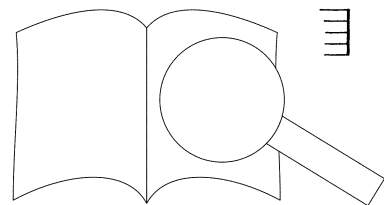
Violoncello.
Kontrabaß
(D-D¹)
Fagott

Il Primo uniso:

Il 2^o

Cru

Cru - xus



3

3

Cru - ci - fi - xus e - ti - am pro no -
 He was al - so cru - ci - fied to save

Cru - ci - fi - xus e - ti pro
 He was al - so cru - ci - fied to

8 e - ti - am pro no - bis, e - ti - am pro no - bis, cru - ci was
 cru - ci - fied to save us, cru - ci - fied to save us, he was

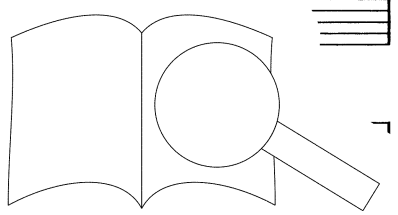
Cru - ci - fi pro
 He was cru - ci - fied to

6

6

bis, us, o Pi - la - to pas - - sus, pas - - sus et
 us, Pon - tius Pi - late suf - - fered, suf - - fered and

no - save bis, us, bis, us, bis, us, bis, us,



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9

se - pul - tus est, pas - sus, pas - sus, pas - sus et se -
was laid to rest, suf - fered, suf - fered, suf - fered and was

pas - sus, pas - sus, pas - sus et se - pul - tus est, et
suf - fered, suf - fered, suf - fered and was laid to rest, a

pas - sus et se - pul - tus est re.
suf - fered, and was laid to re.

pas - sus et se - pul - tus,
suf - fered, suf - fered, suf - fered,

6 5 # 4 2 6 3

12

pul - tus est, no - bis, cru - ci - fi - xus
laid to rest to save us, he was al - so

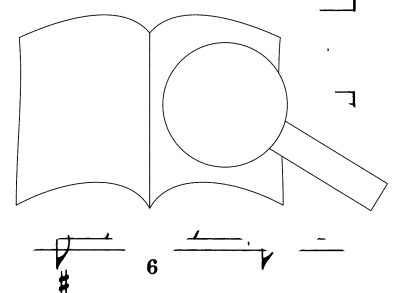
se - pul - tus est, cru - ci - fi - xus, cru - ci -
was laid to rest to save us, he was al - so, he was

fi - xus e - ti - am pro no - bis, e - ti - am pro
al - so cru - ci - fied to save us, cru - ci - fied to

est, rest, cru - ci - fi - xus,
rest, he was al - so,

5 4 3# # 6

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15

15

e - ti - am, e - ti - am pro no - - - bis,
 cru - ci - fied, cru - ci - fied to save us,

fi - xus e - ti - am pro no - - - bis,
 al - so cru - ci - fied to save us,

no - bis, sub Pon - ti - o Pi - la - to pas - sus, pas -
 save us, and un - der Pon - ti - us Pi - late suf - fered, suf -

fi - xus e - ti - am pro no - - - bis, sub
 al - so cru - ci - fied to save us, and Po. late

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

18

pas - sus, pas - - sus et se -
 suf - fered, suf - - fered and was

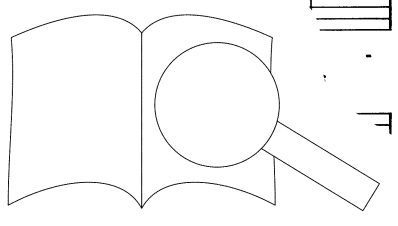
pas - sus, pas - sus, pas - sus,
 suf - fered, suf - fered, suf - fered,

- pul - tus est, pas - sus, pas - sus, pas - sus,
 was laid to rest, suf - fered, suf - fered, suf - fered,

is uf et se - pul - tus est,
 ,ered and was laid to rest,

7 6# # b # 6b

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21

21

pul - tus est, et se - pul - tus est, pas - sus
 laid to rest, and was laid to rest, suf - fered

- sus et se - pul - tus est, pas - sus, pas - sus,
 - fered and was laid to rest, suf - fered, ed

pas - sus, pas - sus,
 suf - fered, suf - fered,

pul - tus, et se - pul - tus est, pas -
 laid to rest, was laid to rest, suf -

6b 5 7 5 3#

24

24

et se - pul pas - sus, pas -
 and was lo' suf - fered, suf -

pas - sus et pas - sus et se -
 suf - fered an - st, suf - fered, suf - fered,

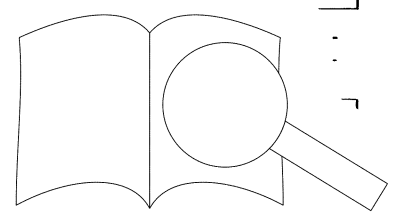
pas to est, rest,

24

pul - tus est,
 laid to rest,

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

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27

27

sus et se - pul - tus, et se - pul - tus est, pas - sus, pas -
 fered and was laid to rest, was laid to rest, suf - fered, suf -
 pul - tus, et se - pul - tus, et se - pul - tus est,
 suf - fered and was laid to rest, was laid to rest,
 et se - pul - tus, et se - pul - tus est,
 suf fered, suf - fered, and was laid to rest,
 - sus et se - pul - tus to est
 - fered and was laid to

30

30

pas sus et se - pul - tus est, et se - pul - tus to est.
 suf suf - fered and was laid to rest, and was laid to rest.
 et se - pul - tus est, et se - pul - tus to est.
 and was laid to rest, and was laid to rest.

1.
 id et se - pul - tus est, et
 4 rest, was laid to rest, and

4. Et resurrexit

Allegro

ni
Unis:

Violine 1 (g-b²)

Violine 2 (g-b²)

Viola (c-e²)

Sopran (e¹-fis²)

Alt (b-b¹)

Tenor (e-gis¹)

Baß (G-c¹)

Orgel
Violoncello
Kontrabaß
Fagott (C-g¹)

Et

Violette suonano il Basso

Et

re - sur - re - xit, re - sur - re - xit, re - sur - re - xit
en, he was ris - en, he was ris - en

re - xit, re - sur - re - xit, re - sur - re - xit
ris - en, he was ris - en, he was ris - en

he - sur - re - xit, re - sur - re - xit, re - sur - re - xit
he was ris - en, he was ris - en, he was ris - en

Et re - sur - re - xit, re - sur - re - xit,
And he was ris - en, he was ris - en,

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9

9

ter - ti - a di - e, se - cun - dum scrip - tu - ras, se - cun - dum
 three days there - aft - er as told in the scrip - tures, as told in

ter - ti - a di - e, se - cun - dum scrip - tu - ras, se - cun - dum
 three days there - aft - er as told in the scrip - tures, as told

ter - ti - a di - e, se - cun - dum scrip - tu - ras, se - cun - dum
 three days there - aft - er as told in the scrip - tures, as

ter - ti - a di - e, se - cun - dum scrip - tu - ras, se - cun - dum
 three days there - aft - er as told in the scrip - tures, as

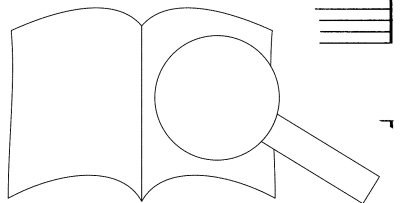
14

14

scrip - tu - et a - scen - dit in
 the scrip - and as - cend - ed to

scrip - et a - scen - dit in
 th ip - - - tures, and as - cend - ed to

scrip - et a - scen - dit in
 th ip - - - tures, and as - cend - ed to



18

Musical score for measures 18-22, instrumental part. It consists of three staves: two treble clefs and one bass clef. The music is in G major and 4/4 time. It features a complex rhythmic pattern with many sixteenth notes and eighth notes.

18

Vocal part with lyrics for measures 18-22. The lyrics are: cae - lum, et a - scen - dit in cae - lum, se - det ad
heav - en, and as - cend - ed to heav - en, and sits at
cae - lum, et a - scen - dit in cae - lum, se - det
heav - en, and as - cend - ed to heav - en, and si'
cae - lum, et a - scen - dit in cae - lum,
heav - en, and as - cend - ed to heav - en,
cae - lum, et a - scen - dit in cae - lum,
heav - en, and as - cend - ed to heav - en.

23

Musical score for measures 23-27, instrumental part. It consists of three staves: two treble clefs and one bass clef. The music is in G major and 4/4 time. It features a complex rhythmic pattern with many sixteenth notes and eighth notes.

23

Vocal part with lyrics for measures 23-27. The lyrics are: dex - te - ra' dex - te - ram pa -
God's right hand al -
dex - te - ram pa -
God's right hand al -
se - det ad dex - te - ram pa -
and sits at God's right hand al -
ram, se - det ad dex - te - ram
it hand, and sits at God's right hand

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27

27

tris, et i - te - rum ven - tu - rus
ways. And he from thence will come a -

tris, et i - te - rum ven - tu - rus
ways. And he from thence will come

tris, et i - te - rum ven - tu - rus
ways. And he from thence will come

tris, et i - te - rum ven - tu - rus
ways. And he from thence will come

32

32

est cum iu - di - ca - re vi - vos
gain all ev'n to judge the liv - ing

est a iu - di - ca - re vi - vos
gain ous, ev'n to judge the liv - ing

ri - a iu - di - ca - re vi - vos
ri - ous, ev'n to judge the liv - ing

gain n glo - ri - a iu - di - ca - re vi - vos
gain all glo - ri - ous, ev'n to judge the liv - ing

37

37

et mor - tu - os, iu - di - ca - re, iu - di - ca - re,
 and all the dead, ev'n to judge, to judge the liv - ing,

et mor - tu - os, iu - di - ca - re, iu - di - ca - re,
 and all the dead, ev'n to judge, to judge the liv - ing,

et mor - tu - os, iu - di - ca - re, iu - di - ca - re,
 and all the dead, ev'n to judge, to judge the liv - ing,

et mor - tu - os, iu - di - ca - re, iu - di - ca - re,
 and all the dead, ev'n to judge, to judge the liv - ing,

41

41

iu - di - ca - re, iu - di - ca - re, iu - di - ca - re,
 ev'n to judge, to judge the liv - ing,

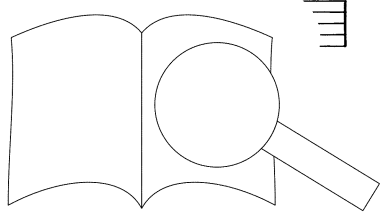
iu - di - ca - re, iu - di - ca - re,
 ev'n to judge, to judge the liv - ing,

iu - di - ca - re, iu - di - ca - re,
 ev'n to judge, to judge the liv - ing,

iu - di - ca - re, iu - di - ca - re,
 ev'n to judge, to judge the liv - ing,

iu - di - ca - re, iu - di - ca - re,
 ev'n to judge, to judge the liv - ing,

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45

Piano accompaniment for measures 45-48, featuring a treble and bass clef with a key signature of one sharp (F#).

45

vi - vos et mor - tu - os.
 liv - ing and all the dead.

vi - vos et mor - tu - os.
 liv - ing and all the dead.

vi - vos et mor - tu - os.
 liv - ing and all the dead.

vi - vos et mor - tu - os.
 liv - ing and all the dead.

Vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment for measures 45-48. The lyrics are: vi - vos et mor - tu - os. liv - ing and all the dead.

49

Piano accompaniment for measures 49-52, featuring a treble and bass clef with a key signature of one sharp (F#).

49

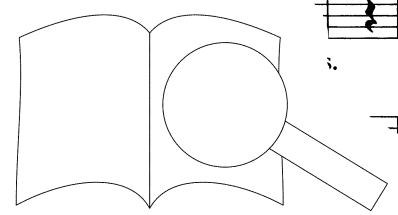
Cui - us re - gni non e - rit fi - nis.
 and his king - dom shall have no end - ing.

non e - rit fi - nis.
 shall have no end - ing.

us re - gni non e - rit
 his king - dom shall have no

Vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment for measures 49-52. The lyrics are: Cui - us re - gni non e - rit fi - nis. and his king - dom shall have no end - ing.

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54

54

Et in spi - ri - tum sanc - tum Do - mi - num
I be - lieve in the Ho - ly Spir - it who

Et in spi - ri - tum sanc - tum Do - mi - num
I be - lieve in the Ho - ly Spir - it

Et in spi - ri - tum sanc - tum Do
I be - lieve in the Ho - ly Spir

Et in spi - ri - tum sanc - tum
I be - lieve in the Ho - l

58

58

et vi - vi - f
gives life ev

et vi - vi - f
gives life ev

an - tem,
last - ing,

fi - can - tem,
ev - er - last - ing,

qui ex pa - tre fi - li -
who pro - ceeds from both the

qui ex pa - tre fi - li -
who pro - ceeds from both the

qui ex pa - tre fi - li -
who pro - ceeds from both the

qui ex
who pro

62

62

o - que pro - ce - dit, qui cum
 Son and the Fa - ther, who with

o - que pro - ce - dit, qu' m
 Son and the Fa - ther,

o - que pro - ce - dit,
 Son and the Fa - ther,

o - que pro - ce - dit,
 Son and the Fa - ther, am with

66

66

pa - tre o si - mul ad - o - ra - tur et
 Fa - ther - like al - so must be wor - shipped and

pa - tre li - o si - mul ad - o - ra - tur et
 Fa - ther a - like al - so must be wor - shipped and

fi - li - o si - mul ad - o - ra - tur et
 Son a - like al - so must be wor - shipped and

pa et fi - li - o si - mul
 Fa and Son a - like al - so m

70

70

con - glo - ri - fi - ca - tur, qui lo - cu - tus est per
 glo - ri - fied to - geth - er, and who spoke to us by

con - glo - ri - fi - ca - tur, qui lo - cu - tus est per
 glo - ri - fied to - geth - er, and who spoke to us

con - glo - ri - fi - ca - tur, qui lo - cu - tus est
 glo - ri - fied to - geth - er, and who spoke to us

con - glo - ri - fi - ca - tur, qui lo - cu - tus
 glo - ri - fied to - geth - er, and who spoke to

6

74

74

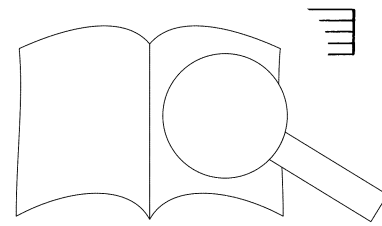
pro - phe - Et u - nam sanc - tam,
 the proph - And in one ho - ly

pro - f Et u - nam sanc - tam,
 the t And in one ho - ly

tas. Et u - nam sanc - tam,
 ets. And in one ho - ly

tas. Et u - nam
 ets. And in one

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78

78

sanc - tam ca - tho - li - cam et a - po - sto - li - cam
 ho - ly most cath - o - lic and ap - os - tol - ic church

sanc - tam ca - tho - li - cam et a - po - sto - li - cam
 ho - ly most cath - o - lic and ap - os - tol - ic h

sanc - tam ca - tho - li - cam et a - po - sto - li - cam
 ho - ly most cath - o - lic and ap - os - tol

sanc - tam ca - tho - li - cam et a - po - sto - li - cam
 ho - ly most cath - o - lic and ap - os - tol

82

82

ec - cle - si - a
 of God

ec - cle - si - a
 of

si - on

am. earth.

am. earth.

Con - fi - te - or
 I al - so ac -

Con - fi - te - or
 I al - so ac -

Con - fi - te - or
 I al - so ac -

6
5

6b
3b

86

u - num bap - tis - ma in re - mis - si - o - nem pec -
 knowl - edge one bap - tism to for - give us all of our

u - num bap - tis - ma in re - mis - si - o - nem pec -
 knowl - edge one bap - tism to for - give us all of

u - num bap - tis - ma in re - mis - si - o - nem pec -
 knowl - edge one bap - tism to for - give us all

u - num bap - tis - ma in re - mis - si -
 knowl - edge one bap - tism to for - give us

6 5b 7b 6b 4b

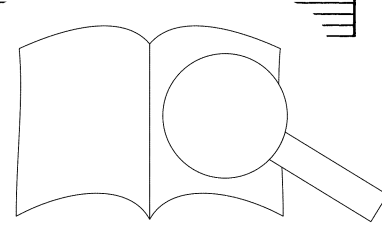
90

ca - to - Et ex - spec - to
 trans - gres - And I look for

ca - to - Et ex - spec - to
 trans - gr And I look for

.m.
 sion. Et ex - spec - to
 And I look for

rum.
 sion. Et ex
 And I



94

Piano accompaniment for measures 94-97, featuring a treble and bass clef with a key signature of one sharp (F#).

94

Vocal staves and piano accompaniment for measures 94-97. The lyrics are: re - sur - rec - ti - o - nem, re - sur - rec - ti - o - nem mor - one last res - ur - rec - tion, one last res - ur - rec - tion, ev'n

7

98

Piano accompaniment for measures 98-101, featuring a treble and bass clef with a key signature of one sharp (F#).

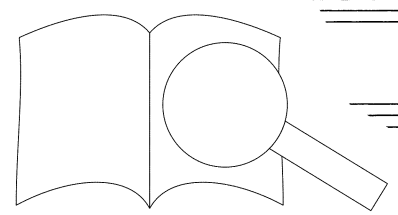
98

Vocal staves and piano accompaniment for measures 98-101. The lyrics are: tu - o - re - sur - rec - ti - o - rum, of all - one last res - ur - rec - rum, re - sur - rec - ti - o - rum, dead, one last r

7

5

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102

102

mor - tu - o - rum,
 ev'n of all dead,

mor - tu - o - rum,
 ev'n of all dead,

mor - tu - o - rum
 ev'n of all de

106

106

et an - ri sae - cu - li, et vi - tam ven - tu - ri
 world that is to come, and life in the world that

A - - - - -
 A - - - - -

110

Musical score for measures 110-113. It includes vocal staves with lyrics and piano accompaniment. The key signature has one sharp (F#).

110

sae - - - cu - li, A - - - - men, A - - - -
 is - - - - - to come A - - - - - men, A - - - - -

Musical score for measures 110-113, featuring vocal staves and piano accompaniment. The key signature has one sharp (F#).

Musical score for measures 110-113, featuring piano accompaniment. The key signature has one sharp (F#).

114

Musical score for measures 114-117. It includes vocal staves with lyrics and piano accompaniment. The key signature has one sharp (F#).

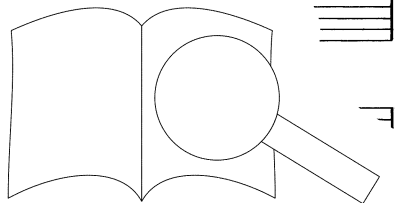
114

men, A - - - men, A - - - men,
 men, A - - - men, A - - - men,

tam ven - tu - ri sae - - - cu - li, A - -
 in the world that is - - - to come, A - -

Musical score for measures 114-117, featuring vocal staves and piano accompaniment. The key signature has one sharp (F#).

Musical score for measures 114-117, featuring piano accompaniment. The key signature has one sharp (F#).



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118

118

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

men, in sae - cu - la sae - cu - lo - rum,
 men, e - ter - nal - ly and for ev - er,

A - - men, in sae - cu - la sae - cu - lo - rum,
 A - - men, e - ter - nal - ly and for ev - er

A - -
 A - -

122

122

A - men,
 a - men,

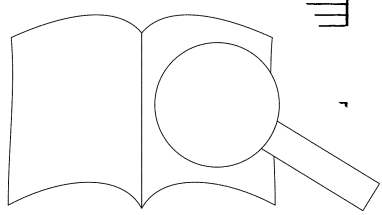
A - -
 a - -

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

o - rum, A - - - - -men,
 ev - er, a - - - - -men

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

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126

Musical notation for measures 126-129. Includes vocal staves and piano accompaniment.

126

Vocal staves with lyrics: A - - men, a - - men, A - - men, a - - men.

Piano accompaniment for measures 126-129.

130

Piano accompaniment for measures 130-133.

130

Vocal staves with lyrics: A a men. men. Includes piano accompaniment for measures 130-133.

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