

# 1. CREDO

FULL SCORE

ANTONIO VIVALDI

Edited and translated by  
CLAYTON WESTERMANN

Allegro

Violin

Viola \*

Soprano

Alto

Tenor

Bass

Basso Continuo

[f]

[f]

[f]

5

\* In the manuscript the Viola part is indicated by the notation  
"Violette suonano il Basso" (the Viola plays the Bass line.)

Musical score page 10, featuring four staves of music. The top staff consists of three measures of eighth-note patterns. The second staff begins with a measure of rests followed by three measures of eighth-note patterns. The third staff begins with a measure of rests followed by three measures of eighth-note patterns. The fourth staff begins with a measure of rests followed by three measures of eighth-note patterns. The lyrics "CRE - DO, be -" are repeated in each measure.

Musical score page 10, continuing from the previous page. The top staff consists of three measures of eighth-note patterns. The second staff begins with a measure of rests followed by three measures of eighth-note patterns. The third staff begins with a measure of rests followed by three measures of eighth-note patterns. The fourth staff begins with a measure of rests followed by three measures of eighth-note patterns. The lyrics "CRE - DO, be -" are repeated in each measure. The bottom staff shows a bass line consisting of eighth-note patterns.

CRE - DO, be -  
lieve in  
one God who is the  
Fa - ther,  
CRE - DO, be -  
lieve in  
one God who is the  
Fa - ther,  
CRE - DO, be -  
lieve in  
one God who is the  
Fa - ther,  
CRE - DO, be -  
lieve in  
one God who is the  
Fa - ther,

DE - UM,  
Fa - ther,

PA one - TREM OM NI - PO - TEN - TEM,  
God that is al - migh - ty,

PA one - TREM OM NI - PO -  
God that is al -

DE - UM,  
Fa - ther,

PA one - TREM OM NI - PO - TEN - TEM,  
God that is al - migh - ty,

PA one - TREM OM NI - PO -  
God that is al -

8 DE - UM,  
Fa - ther,

PA one - TREM OM NI - PO - TEN - TEM,  
God that is al - migh - ty,

PA one - TREM OM NI - PO -  
God that is al -

TEN - TEM, FAC - TO REM COE - LI, FAC - TO REM  
migh - ty, who made the hea - vens, who made the

TEN - TEM, FAC - TO REM COE - LI, FAC - TO REM  
migh - ty, who made the hea - vens, who made the

8 TEN - TEM, FAC - TO REM COE - LI, FAC - TO REM  
migh - ty, who made the hea - vens, who made the

TEN - TEM, FAC - TO REM COE - LI, FAC - TO REM  
migh - ty, who made the hea - vens, who made the

COE - LI, hea - vens, FAC - who TO made REM the COE hea - vens LI and ET  
COE - LI, hea - vens, FAC - who TO made REM the COE hea - vens LI and ET  
8 COE - LI, hea - vens, FAC - who TO made REM the COE hea - vens LI and ET  
COE - LI, hea - vens, FAC - TO made REM the COE hea - vens LI and ET  
[6]  
5

TER the RAE, VI - SI - earth, who made BI all LI - UM that is OM vi - NI - UM si - ble  
TER the RAE, VI - SI - earth, who made BI all LI - UM that is OM vi - NI - UM si - ble  
8 TER the RAE, VI - SI - earth, who made BI all LI - UM that is OM vi - NI - UM si - ble  
TER the RAE, VI - SI - earth, who made BI all LI - UM that is OM vi - NI - UM si - ble  
[5]  
3

Musical score for page 30, featuring two staves of music. The top staff consists of two measures of sixteenth-note patterns. The bottom staff consists of four measures of quarter notes. The lyrics are as follows:

ET and	IN -	VI is	-	SI in	-	BI vi	-	LI si	-	UM. ble.
ET and	IN -	VI is	-	SI in	-	BI vi	-	LI si	-	UM. ble.
8 ET and	IN -	VI is	-	SI in	-	BI vi	-	LI si	-	UM. ble.
ET and	IN -	VI is	-	SI in	-	BI vi	-	LI si	-	UM. ble.

Measure numbers 6, 5, 5, and 4 are indicated below the staff, corresponding to the lyrics in each measure.

35

Musical score for page 35, featuring two staves of music. The top staff consists of two measures of sixteenth-note patterns. The bottom staff consists of four measures of quarter notes. The lyrics are as follows:

ET And	IN in	U one	-	NUM Lord	DO Je	-	MI - UM, sus, our
ET And	IN in	U one	-	NUM Lord	DO Je	-	MI - UM, sus, our
8 ET And	IN in	U one	-	NUM Lord	DO Je	-	MI - UM, sus, our
ET And	IN in	U one	-	NUM Lord	DO Je	-	MI - UM, sus, our

JE Lord      SUM Je      CHRI sus      STUM, Christ,  
 JE Lord      SUM Je      CHRI sus      STUM, Christ,  
 JE Lord      SUM Je      CHRI sus      STUM, Christ,  
 JE Lord      SUM Je      CHRI sus      STUM, Christ,

40

FI son      LI - UM of the      DE Fa      I, ther,  
 FI son      LI - UM of the      DE Fa      I, ther  
 FI son      LI - UM of the      DE Fa      I, ther  
 FI son      LI - UM of the      DE Fa      I, ther  
 FI son      LI - UM of the      DE Fa      I, ther

U born - NI His - GE on - NI ly TUM. son, ET and EX be - PA got - TRE ten

U born - NI His - GE on - NI ly TUM. son, ET and EX be - PA got - TRE ten

8 U born - NI His - GE on - NI ly TUM. son, ET and EX be - PA got - TRE ten

U born - NI His - GE on - NI ly TUM. son, ET and EX be - PA got - TRE ten

[6#] [6#]

NA of TUM, the AN Lord, TE the OM Fa - NI - A SAE fore - CU - all

NA of TUM, the AN Lord, TE the OM Fa - NI - A SAE fore - CU - all

8 NA of TUM, the AN Lord, TE the OM Fa - NI - A SAE fore - CU - all

NA of TUM, the AN Lord, TE the OM Fa - NI - A SAE fore - CU - all

[6] [7] [6]

Musical score for page 55, featuring four staves of music with lyrics in multiple languages. The lyrics are as follows:

LA. worlds. DE - UM DE God from the DE God - O, head, LU light - MEN from the  
 LA. worlds. DE - UM DE God from the DE God - O, head, LU light - MEN from the  
 8 LA. worlds. DE - UM DE God from the DE God - O, head, LU light - MEN from the  
 LA. worlds. DE - UM DE God from the DE God - O, head, LU light - MEN from the  
 6#

Continuation of the musical score with lyrics in multiple languages. The lyrics are as follows:

LU source - MI - NE of light, DE true - UM God, VE born - RUM of DE the  
 LU source - MI - NE of light, DE true - UM God, VE born - RUM of DE the  
 8 LU source - MI - NE of light, DE true - UM God, VE born - RUM of DE the  
 LU source - MI - NE of light, DE true - UM God, VE born - RUM of DE the

Musical score for page 60, featuring four staves of music. The lyrics are in three languages: German, French, and Latin. The lyrics are:

DE on	- O ly	VE true	-	RO. God.	GE Born	NI-TUM of God,
DE on	- O ly	VE true	-	RO. God.	GE Born	NI-TUM of God,
8 DE on	- O ly	VE true	-	RO. God.	GE Born	NI-TUM of God,
DE on	- O ly	VE true	-	RO. God.	GE Born	NI-TUM of God,

The key signature changes from  $\frac{5}{4}$  to  $\frac{3\#}{4}$ .

Musical score for page 65, featuring four staves of music. The lyrics are in three languages: German, French, and Latin. The lyrics are:

NON and	FAC not	-	TUM, made,	CON of	SUB one
NON and	FAC not	-	TUM, made,	CON of	SUB one
8 NON and	FAC not	-	TUM, made,	CON of	SUB one
NON and	FAC not	-	TUM, made,	CON of	SUB one

The key signature changes from  $\frac{7}{4}$  to  $\frac{6}{4}$  to  $\frac{\#}{4}$ .

STAN sub - TI stance - A with - LEM the - PA Fa -

STAN sub - TI stance - A with - LEM the - PA Fa -

STAN sub - TI stance - A with - LEM the - PA Fa -

STAN sub - TI stance - A with - LEM the - PA Fa -

STAN sub - TI stance - A with - LEM the - PA Fa -

70

70

TRI, ther,

PER through QUEM whom OM all NI - A, was made,

TRI, ther,

PER through QUEM whom OM all NI - A, was made,

8 TRI, ther,

PER through QUEM whom OM all NI - A, was made,

TRI, ther,

PER through QUEM whom OM all NI - A, was made,

75

PER QUEM through whom OM all - NI - A was made FAC - TA that was SUNT, made, PER through QUEM whom

PER QUEM through whom OM all - NI - A was made FAC - TA that was SUNT, made, PER through QUEM whom

8 PER QUEM through whom OM all - NI - A was made FAC - TA that was SUNT, made, PER through QUEM whom

PER QUEM through whom OM all - NI - A was made FAC - TA that was SUNT, made, PER through QUEM whom

6#

OM all - NI - A was made FAC that - TA was SUNT, made.

OM all - NI - A was made FAC that - TA was SUNT, made.

8 OM all - NI - A was made FAC that - TA was SUNT, made.

OM all - NI - A was made FAC that - TA was SUNT, made.

5 3#

80

QUI And PROP thence - TER for NOS us HO men - MI - NES, He de -

QUI And PROP thence - TER for NOS us HO men - MI - NES, He de -

QUI And PROP thence - TER for NOS us HO men - MI - NES, He de -

QUI And PROP thence - TER for NOS us HO men - MI - NES, He de -

QUI And PROP thence - TER for NOS us HO men - MI - NES, He de -

ET scen - PROP ded - TER and NO for - STRAM our SA sal - LU va - TEM tion DE de -

ET scen - PROP ded - TER and NO for - STRAM our SA sal - LU va - TEM tion DE de -

8 ET scen - PROP ded - TER and NO for - STRAM our SA sal - LU va - TEM tion DE de -

ET scen - PROP ded - TER and NO for - STRAM our SA sal - LU va - TEM tion DE de -

[7] 7 #

Musical score for page 85, featuring two systems of music. The top system consists of four staves. The lyrics are:

SCEN	-	DIT,	DE	-	SCEN	-	DIT	DE	COE	-	-
scen	-	ded,	de	-	scen	-	ded	from	hea	-	-

The bottom system also has four staves. The lyrics are:

SCEN	-	DIT,	DE	-	SCEN	-	DIT	DE	COE	-	-
scen	-	ded,	de	-	scen	-	ded	from	hea	-	-

Measure 8: SCEN - DIT, DE - SCEN - DIT DE COE  
scen - ded, de - scen - ded from hea

Measure 9: SCEN - DIT, DE - SCEN - DIT DE COE  
scen - ded, de - scen - ded from hea

Measure 10:  $\frac{6}{4}$  2       $\frac{5}{4}$

90

Musical score for page 90, featuring three systems of music. The top system consists of four staves. The lyrics are:

LIS,	DE	-	SCEN	-	DIT,	DE	-	SCEN	-	DIT	DE
ven,	de	-	scen	-	ded,	de	-	scen	-	ded	from

The middle system has four staves. The lyrics are:

LIS,	DE	-	SCEN	-	DIT,	DE	-	SCEN	-	DIT	DE
ven,	de	-	scen	-	ded,	de	-	scen	-	ded	from

Measure 8: LIS, DE - SCEN - DIT DE COE  
ven, de - scen - ded from hea

The bottom system has four staves. The lyrics are:

LIS,	DE	-	SCEN	-	DIT,	DE	-	SCEN	-	DIT	DE
ven,	de	-	scen	-	ded,	de	-	scen	-	ded	from

COE  
hea

LIS.  
ven.

COE  
hea

LIS.  
ven.

COE  
hea

LIS.  
ven.

COE  
hea

LIS.  
ven.

5

95

<img alt="Musical score page 14 continuing from measure 95. The score consists of five staves. The top two staves have treble clefs and sharps. The bottom three staves have bass clefs. Measures 95-97 show eighth-note patterns. Measures 98-100 show eighth-note patterns. Measures 101-103 show eighth-note patterns. Measures 104-106 show eighth-note patterns. Measures 107-109 show eighth-note patterns. Measures 110-112 show eighth-note patterns. Measures 113-115 show eighth-note patterns. Measures 116-118 show eighth-note patterns. Measures 119-121 show eighth-note patterns. Measures 122-124 show eighth-note patterns. Measures 125-127 show eighth-note patterns. Measures 128-130 show eighth-note patterns. Measures 131-133 show eighth-note patterns. Measures 134-136 show eighth-note patterns. Measures 137-139 show eighth-note patterns. Measures 140-142 show eighth-note patterns. Measures 143-145 show eighth-note patterns. Measures 146-148 show eighth-note patterns. Measures 149-151 show eighth-note patterns. Measures 152-154 show eighth-note patterns. Measures 155-157 show eighth-note patterns. Measures 158-160 show eighth-note patterns. Measures 161-163 show eighth-note patterns. Measures 164-166 show eighth-note patterns. Measures 167-169 show eighth-note patterns. Measures 170-172 show eighth-note patterns. Measures 173-175 show eighth-note patterns. Measures 176-178 show eighth-note patterns. Measures 179-181 show eighth-note patterns. Measures 182-184 show eighth-note patterns. Measures 185-187 show eighth-note patterns. Measures 188-190 show eighth-note patterns. Measures 191-193 show eighth-note patterns. Measures 194-196 show eighth-note patterns. Measures 197-199 show eighth-note patterns. Measures 200-202 show eighth-note patterns. Measures 203-205 show eighth-note patterns. Measures 206-208 show eighth-note patterns. Measures 209-211 show eighth-note patterns. Measures 212-214 show eighth-note patterns. Measures 215-217 show eighth-note patterns. Measures 218-220 show eighth-note patterns. Measures 221-223 show eighth-note patterns. Measures 224-226 show eighth-note patterns. Measures 227-229 show eighth-note patterns. Measures 230-232 show eighth-note patterns. Measures 233-235 show eighth-note patterns. Measures 236-238 show eighth-note patterns. Measures 239-241 show eighth-note patterns. Measures 242-244 show eighth-note patterns. Measures 245-247 show eighth-note patterns. Measures 248-250 show eighth-note patterns. Measures 251-253 show eighth-note patterns. Measures 254-256 show eighth-note patterns. Measures 257-259 show eighth-note patterns. Measures 260-262 show eighth-note patterns. Measures 263-265 show eighth-note patterns. Measures 266-268 show eighth-note patterns. Measures 269-271 show eighth-note patterns. Measures 272-274 show eighth-note patterns. Measures 275-277 show eighth-note patterns. Measures 278-280 show eighth-note patterns. Measures 281-283 show eighth-note patterns. Measures 284-286 show eighth-note patterns. Measures 287-289 show eighth-note patterns. Measures 290-292 show eighth-note patterns. Measures 293-295 show eighth-note patterns. Measures 296-298 show eighth-note patterns. Measures 299-301 show eighth-note patterns. Measures 302-304 show eighth-note patterns. Measures 305-307 show eighth-note patterns. Measures 308-310 show eighth-note patterns. Measures 311-313 show eighth-note patterns. Measures 314-316 show eighth-note patterns. Measures 317-319 show eighth-note patterns. Measures 320-322 show eighth-note patterns. Measures 323-325 show eighth-note patterns. Measures 326-328 show eighth-note patterns. Measures 329-331 show eighth-note patterns. Measures 332-334 show eighth-note patterns. Measures 335-337 show eighth-note patterns. Measures 338-340 show eighth-note patterns. Measures 341-343 show eighth-note patterns. Measures 344-346 show eighth-note patterns. Measures 347-349 show eighth-note patterns. Measures 350-352 show eighth-note patterns. Measures 353-355 show eighth-note patterns. Measures 356-358 show eighth-note patterns. Measures 359-361 show eighth-note patterns. Measures 362-364 show eighth-note patterns. Measures 365-367 show eighth-note patterns. Measures 368-370 show eighth-note patterns. Measures 371-373 show eighth-note patterns. Measures 374-376 show eighth-note patterns. Measures 377-379 show eighth-note patterns. Measures 380-382 show eighth-note patterns. Measures 383-385 show eighth-note patterns. Measures 386-388 show eighth-note patterns. Measures 389-391 show eighth-note patterns. Measures 392-394 show eighth-note patterns. Measures 395-397 show eighth-note patterns. Measures 398-400 show eighth-note patterns. Measures 401-403 show eighth-note patterns. Measures 404-406 show eighth-note patterns. Measures 407-409 show eighth-note patterns. Measures 410-412 show eighth-note patterns. Measures 413-415 show eighth-note patterns. Measures 416-418 show eighth-note patterns. Measures 419-421 show eighth-note patterns. Measures 422-424 show eighth-note patterns. Measures 425-427 show eighth-note patterns. Measures 428-429 #</p>

## 2. ET INCARNATUS EST

15

Adagio

**Violin I**

**Violin II**

**Viola**

**Soprano**

**Alto**

**Tenor**

**Bass**

**Basso Continuo**

**5**

**6**

ET And IN - CAR - NA - - TUS EST SPI - RI - TU  
And by the ho - - ly ghost DE He was - made in -  
[mp]

ET And IN - CAR - NA - - TUS EST SPI - RI - TU  
And by the ho - - ly ghost DE He was - made in -  
[mp]

8 ET And IN - CAR - NA - - TUS EST SPI - RI - TU  
And by the ho - - ly ghost DE He was - made in -  
[mp]

ET And IN - CAR - NA - - TUS EST SPI - RI - TU  
And by the ho - - ly ghost DE He was - made in -  
[mp]

**5**

**6**

SAN - CTO EX MA - RI - A VIR GI - NE: ET HO - MO  
car - nate of the vir - gin Ma - ry's womb; there - of He  
SAN - CTO EX MA - RI - A VIR GI - NE: ET HO - MO  
car - nate of the vir - gin Ma - ry's womb; there - of He  
8 SAN - CTO EX MA - RI - A VIR GI - NE: ET HO - MO  
car - nate of the vir - gin Ma - ry's womb; there - of He  
SAN - CTO EX MA - RI - A VIR GI - NE: ET HO - MO  
car - nate of the vir - gin Ma - ry's womb; there - of He

10

FAC was

FAC was

8 FAC was

FAC was

7 5      6 4b    6b 6b 5b    9 8 5      9b 8 6 5    9b 8 9 7 8      7 6 4# 6

15

TUS EST,  
made man,

ET there -  
*p*

HO of - MO He

FAC was - TUS made  
EST. man.

- TUS EST,  
made man,

ET there -  
*p*

HO of - MO He

FAC was - TUS made  
EST. man.

8 - TUS EST,  
made man,

ET there -  
*p*

HO of - MO He

FAC was - TUS made  
EST. man.

- TUS EST,  
made man,

ET there -  
*p*

HO of - MO He

FAC was - TUS made  
EST. man.

7 6#      p      4      3#      p

# 3. CRUCIFIXUS

Largo \*

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Basso Continuo

8

5

CRU - CI - FI - XUS  
On the cross was

E - TI - AM PRO NO - BIS,  
cru - ci - fied for our sake,

E - TI - AM PRO NO - BIS,  
cru - ci - fied for our sake,

[p]

CRU - CI -  
On the

E - TI - AM PRO NO -  
cru - ci - fied for our

BIS:

SUB He

PQN - TI - O PI - LA - TO PAS  
suf - fer'd un - der Pon-tius Pi

- SUS, PA - SUS ET

E - TI - AM PRO NO -  
Cru - ci - fied for

NO -  
our

BIS:  
sake:

8 CRU - CI - FI - XUS  
On the cross was

E - TI - AM PRO NO -  
cru - ci - fied for our

FI - XUS  
cross was

E - TI - AM PRO NO -  
cru - ci - fied for our

BIS:  
sake:

4 3# 7 7 7 6

\* Largo senza strumenti. Il primo Violino con il canto, il secondo con l'Alto, e Violetta con il Tenore.

10

SE - PUL-TUS EST,  
was lain to rest,  
PAS-SUS, PAS-SUS,  
suf - fer'd, suf - fer'd,  
PAS - SUS ET SE  
suf - fer'd and was  
PUL - TUS EST, ET  
lain to rest, and  
SE - PUL - TUS EST.  
was lain to rest.

8  
PAS - SUS, ET  
suf - fer'd, and  
SE - was  
PUL - TUS EST.  
lain to rest.

CRU - CI -  
On the

PAS - SUS ET SE - PUL-TUS,  
suf - fer'd and was bur - ied,  
PAS - SUS ET SE -  
lain - TUS EST.  
rest.

*Musical notation includes treble and bass staves with various note heads and rests. Measure 10 ends with a fermata over the first note of the next measure. Measure 11 starts with a basso continuo line. Measures 12-14 continue the vocal parts with corresponding basso continuo lines.*

15

E - TI - AM PRO NO - BIS  
Cru - ci - fied for our sake  
CRU - CI - FI - XUS,  
on the cross was,

E - TI - AM, E - TI - AM PRO  
cru - ci - fied, cru - ci - fied for  
FI - XUS E - TI - AM PRO  
cross was cru - ci - fied for

NO - BIS;  
sake:  
NO - our -  
BIS;  
sake:

8 FI - XUS E - TI - AM PRO  
cross was cru - ci - fied for  
NO - BIS;  
our sake,  
E - TI - AM PRO  
cru - ci - fied for  
NO - BIS;  
our sake:  
SUB He  
PON - TI - O PI - LA - TO PAS - SUS  
suf - fer'd un - der Pon - ti - o Pi - late

CRU - CI - FI - XUS,  
On the cross was,  
CRU - CI - FI - XUS E - TI - AM PRO  
on the cross was cru - ci - fied for  
NO - our - BIS;  
sake:  
SUB He

*Musical notation continues with treble and bass staves. Measure 15 starts with a basso continuo line. Measures 16-19 continue the vocal parts with corresponding basso continuo lines. Measure 19 ends with a basso continuo line.*

20

Musical score for "PUL-TUS EST" featuring four staves of music with lyrics in French. The score consists of four systems of music, each with a treble clef and a bass clef staff. The lyrics are as follows:

PUL-TUS EST, ET SE -  
lain to rest, and was

PUL - TUS EST,  
lain to rest,

PAS - SUS  
suf fer'd

ET SE - PUL - TUS  
and was lain to

- - - SUS ET  
fer'd and

SE - PUL - TUS EST,  
was lain to rest,

PAS - SUS, PAS - SUS  
suf fer'd, suf fer'd

PAS-SUS ET SE - PUL - TUS  
suf fer'd and was lain to rest,

8

PAS - SUS  
suf fer'd,

PAS-SUS, PAS - SUS  
suf fer'd, suf fer'd

PAS-SUS ET SE - PUL - TUS  
suf fer'd and was lain to

PUL-TUS ET  
bur - ied, and

SE - PUL - TUS  
was lain to

EST, PAS - SUS  
rest, suf fer'd,

PAS  
suf

- - SUS ET SE - PUL - TUS  
fer'd and was lain to

**Measure 1:** Treble clef, 6/4 time, key signature 5 sharps. Bass clef staff.

**Measure 2:** Treble clef, 7/4 time, key signature 5 sharps. Bass clef staff.

**Measure 3:** Treble clef, 5/4 time, key signature 3 sharps. Bass clef staff.

**Measure 4:** Treble clef, 6/4 time, key signature 6 sharps. Bass clef staff.

**Measure 5:** Treble clef, 6/4 time, key signature 6 sharps. Bass clef staff.

**Measure 6:** Treble clef, 5/4 time, key signature 3 sharps. Bass clef staff.

**Measure 7:** Treble clef, 4/4 time, key signature 3 sharps. Bass clef staff.

EST, PAS-SUS, PAS -  
rest, suf - fer'd, suf -

SUS, ET SE -  
fer'd, and was

PUL-TUS, ET  
bur - ied, and

SE-PUL - TUS  
was lain to

PAS -  
suf -

SUS, ET  
fer'd, and was

PUL-TUS, ET  
bur - ied, and

SE-PUL - TUS  
was lain to

8 EST,  
rest,

ET  
and

SE-PUL-TUS  
was bur - ied,

ET SE-PUL -  
and was lain -  
TUS to

EST,  
rest,

PAS-SUS, PAS -  
suf - fer'd, suf -

SUS fer'd

ET and

SE was -  
PUL -  
lain -  
TUS to

$\frac{6}{\sharp}$   $\frac{6}{\sharp}$   $\frac{6}{\sharp}$   $\frac{6}{\sharp}$   $\frac{6}{\sharp}$   $\frac{6}{\sharp}$   $\frac{5}{\flat}$   $\frac{5}{\sharp}$   $\frac{6}{\sharp}$   $\frac{5}{\sharp}$

EST, PAS-SUS, PAS -  
rest, suf - fer'd, suf -

SUS ET SE -  
fer'd, and was

PUL - TUS EST, ET SE -  
lain to rest, and was

PUL - TUS to  
EST. rest.

EST,  
rest,

PAS - SUS, PAS-SUS ET SE -  
suf - fer'd, suf - fer'd and was

PUL - TUS EST, ET SE -  
lain to rest, and was

PUL - TUS to  
EST. rest.

8 EST,  
rest,

ET  
and

SE - PUL - TUS, ET SE -  
was bur - ied, and was

PUL - TUS EST, ET SE -  
lain to rest, and was

PUL - TUS to  
EST. rest.

EST,  
rest,

ET SE -  
and was

PUL - TUS, ET SE -  
bur - ied, and was

PUL - TUS EST, ET SE -  
lain to rest, and was

PUL - TUS to  
EST. rest.

$\frac{6}{\sharp}$   $\frac{6}{\sharp}$   $\frac{6}{\flat}$   $\frac{6}{\sharp}$   $\frac{6}{\flat}$   $\frac{6}{\flat}$   $\frac{5}{\flat}$   $\frac{3}{\sharp}$   $\frac{5}{\flat}$   $\frac{3}{\sharp}$   $\frac{5}{\flat}$

# 4. ET RESURREXIT

*Allegro*

Violin

Viola \*

Soprano

Alto

Tenor

Bass

Basso Continuo

[f]

[f]

[f] 5

ET And RE on - SUR the - RE third - XIT, RE-SUR-RE rose - XIT, RE - SUR -  
[f]

ET And RE on - SUR the - RE third - XIT, RE-SUR-RE rose - XIT, RE - SUR -  
[f]

8 ET And RE on - SUR the - RE third - XIT, RE-SUR-RE rose - XIT, RE - SUR -  
[f]

ET And RE on - SUR the - RE third - XIT, RE-SUR-RE rose - XIT, RE - SUR -

[2]

\* Violette suonano il Basso

Musical score for voices and basso continuo, page 10, measures 10-15. The score consists of four staves. The top two staves are soprano and alto voices, and the bottom two staves are tenor and basso continuo. The vocal parts sing a four-measure phrase in common time, ending with a sharp sign indicating a key change. The lyrics are:

RE - XIT, hea - ven, TER He - TI - A a - rose DI on - E, the SE third CUN day - DUM as SCRIP -

RE - XIT, hea - ven, TER He - TI - A a - rose DI on - E the SE third CUN day - DUM as SCRIP -

8 RE - XIT, hea - ven, TER He - TI - A a - rose DI on - E, the SE third CUN day - DUM as SCRIP -

RE - XIT, hea - ven, TER He - TI - A a - rose DI on - E, the SE third CUN day - DUM as SCRIP -

Continuation of the musical score for voices and basso continuo, page 10, measures 16-21. The score consists of four staves. The top two staves are soprano and alto voices, and the bottom two staves are tenor and basso continuo. The vocal parts sing a four-measure phrase, ending with a sharp sign indicating a key change. The lyrics are:

- TU told, - RAS, yea, SE for - CUN told - DUM in SCRIP the - TU scrip -

- TU told, - RAS, yea, SE for - CUN told - DUM in SCRIP the - TU scrip -

8 - TU told, - RAS, yea, SE for - CUN told - DUM in SCRIP the - TU scrip -

- TU told, - RAS, yea, SE for - CUN told - DUM in SCRIP the - TU scrip -

Measure 21 concludes with a basso continuo bass note.

15

RAS.  
- tures.

ET And A - SCEN cen - DIT ded IN to COE hea - LUM,  
- ven.

RAS.  
- tures.

ET And A - SCEN cen - DIT ded IN to COE hea - LUM,  
- ven.

8 RAS.  
- tures.

ET And A - SCEN cen - DIT ded IN to COE hea - LUM,  
- ven.

RAS.  
- tures.

ET And A - SCEN cen - DIT ded IN to COE hea - LUM,  
- ven.

20

ET He A - SCEN cen - DIT ded IN to COE heav'n - LUM: SE sit - DET at AD the

ET He A - SCEN cen - DIT ded IN to COE heav'n - LUM: SE sit - DET at AD the

8 ET He A - SCEN cen - DIT ded IN to COE heav'n - LUM: SE sit - DET at AD the

ET He A - SCEN cen - DIT ded IN to COE heav'n - LUM: SE sit - DET at AD the

Musical score for page 25, featuring six staves of music. The lyrics are as follows:

DEX right - TE - RAM, hand, sit SE at - DET the AD right DEX hand - TE - RAM the

DEX right - TE - RAM, hand, sit SE at - DET the AD right DEX hand - TE - RAM the

8 DEX right - TE - RAM, hand, sit SE at - DET the AD right DEX hand - TE - RAM the

DEX right - TE - RAM, hand, sit SE at - DET the AD right DEX hand - TE - RAM the

[6]

Musical score for page 25, continuing from the previous section. The lyrics are as follows:

PA Fa - TRIS. ther. ET And

PA Fa - TRIS. ther. ET And

8 PA Fa - TRIS. ther. ET And

PA Fa - TRIS. ther. ET And

30

30

I He - TE - RUM shall come VEN in TU glo - RUS ry, EST He CUM shall

I He - TE - RUM shall come VEN in TU glo - RUS ry, EST He CUM shall

8 I He - TE - RUM shall come VEN in TU glo - RUS ry, EST He CUM shall

I He - TE - RUM shall come VEN in TU glo - RUS ry, EST He CUM shall

[7] 6

35

35

GLO come - RI - A a - gain, JU come - DI - CA judge - RE the VI liv - VOS ing

GLO come - RI - A a - gain, JU come - DI - CA judge - RE the VI liv - VOS ing

8 GLO come - RI - A a - gain, JU come - DI - CA judge - RE the VI liv - VOS ing

GLO come - RI - A a - gain, JU come - DI - CA judge - RE the VI liv - VOS ing

40

ET and MOR judge TU - OS, dead, JU - DI - CA - RE, JU - DI - CA - RE, judge them,

ET and MOR judge TU - OS, dead, JU - DI - CA - RE, JU - DI - CA - RE, judge them,

8 ET and MOR judge TU - OS, dead, JU - DI - CA - RE, JU - DI - CA - RE, judge them,

ET and MOR judge TU - OS, dead, JU - DI - CA - RE, JU - DI - CA - RE, judge them,

7      6      #      5[<sup>b</sup>]

JU - DI - CA - RE, JU - DI - CA - RE, judge them, JU - DI - CA - RE, JU - DI - CA - RE, judge them,

JU - DI - CA - RE, JU - DI - CA - RE, judge them, JU - DI - CA - RE, JU - DI - CA - RE, judge them,

8 JU - DI - CA - RE, JU - DI - CA - RE, judge them, JU - DI - CA - RE, JU - DI - CA - RE, judge them,

JU - DI - CA - RE, JU - DI - CA - RE, He shall judge them, JU - DI - CA - RE, JU - DI - CA - RE, He shall judge them,

45

VI judge - VOS the ET quick MOR and - TU the

VI judge - VOS the ET quick MOR and - TU the

VI judge - VOS the ET quick MOR and - TU the

VI judge - VOS the ET quick MOR and - TU the

VI judge - VOS the ET quick MOR and - TU the

50

OS: dead, CU and JUS His RE king - GNI dom NON shall

OS: dead, CU and JUS His RE king - GNI dom NON shall

8 OS: dead, CU and JUS His RE king - GNI dom NON shall

OS: dead, CU and JUS His RE king - GNI dom NON shall

E be, RIT with FI out NIS. end.

E be, RIT with FI out NIS. end.

8 E be, RIT with FI out NIS. end.

E be, RIT with FI out NIS. end.

55

ET I IN be SPI lieve RI TUM SANC TUM, DO Spi MI NUM, ET Lord VI VI FI and the life

ET I IN be SPI lieve RI TUM SANC TUM, DO Spi MI NUM, ET Lord VI VI FI and the life

8 ET I IN be SPI lieve RI TUM SANC TUM, DO Spi MI NUM, ET Lord VI VI FI and the life

ET I IN be SPI lieve RI TUM SANC TUM, DO Spi MI NUM, ET Lord VI VI FI and the life

60

CAN - TEM:  
gi - ver                    QUI who            EX pro -            PA cee - TRE deth            FI - LI -  
from the

CAN - TEM:  
gi - ver                    QUI who            EX pro -            PA cee - TRE deth            FI - LI -  
from the

8 CAN - TEM:  
gi - ver                    QUI who            EX pro -            PA cee - TRE deth            FI - LI -  
from the

CAN - TEM:  
gi - ver                    QUI who            EX pro -            PA cee - TRE deth            FI - LI -  
from the

- O Fa - QUE ther PRO and - CE the - DIT. Son.

- O Fa - QUE ther PRO and - CE the - DIT. Son.

8 - O Fa - QUE ther PRO and - CE the - DIT. Son.

- O Fa - QUE ther PRO and - CE the - DIT. Son.

65

QUI CUM PA Son - TRE, ET the FI - LI - O SI ge - MUL A - DO -  
with the Son and the ther to - ge - ther is He

QUI CUM PA Son - TRE, ET the FI - LI - O SI ge - MUL A - DO -  
with the Son and the ther to - ge - ther is He

8 QUI CUM PA Son - TRE, ET the FI - LI - O SI ge - MUL A - DO -  
with the Son and the ther to - ge - ther is He

QUI CUM PA Son - TRE, ET the FI - LI - O SI ge - MUL A - DO -  
with the Son and the ther to - ge - ther is He

[7] # 7 7

70

- RA - TUR ET CON held - GLO - RI - FI - CA - TUR: QUI LO - CU - TUS  
wor - ship'd and with them in glo - ry. He it was who

RA - TUR ET CON held - GLO - RI - FI - CA - TUR: QUI LO - CU - TUS  
wor - ship'd and with them in glo - ry. He it was who

8 RA - TUR ET CON held - GLO - RI - FI - CA - TUR: QUI LO - CU - TUS  
wor - ship'd and with them in glo - ry. He it was who

RA - TUR ET CON held - GLO - RI - FI - CA - TUR: QUI LO - CU - TUS  
wor - ship'd and with them in glo - ry. He it was who

[7]

75

EST spoke PER by PRO the PHE Pro TAS. phets,

EST spoke PER by PRO the PHE Pro TAS. phets,

8 EST spoke PER by PRO the PHE Pro TAS. phets,

EST spoke PER by PRO the PHE Pro TAS. phets,

7 #

ET U - NUM SAN lieve CTAM, SAN - CTAM CA - THO LI - CAM  
and I be - one ho - ly ca tho - lic,

ET U - NUM SAN lieve CTAM, SAN - CTAM CA - THO LI - CAM  
and I be - one ho - ly ca tho - lic,

8 ET U - NUM SAN lieve CTAM, SAN - CTAM CA - THO LI - CAM  
and I be - one ho - ly ca tho - lic,

ET U - NUM SAN lieve CTAM, SAN - CTAM CA - THO LI - CAM  
and I be - one ho - ly ca tho - lic,

6

80

ET and A - PO - STO ho LI - CAM EC pos CLE to SI lic

ET and A - PO - STO ho LI - CAM EC pos CLE to SI lic

8 ET and A - PO - STO ho LI - CAM EC pos CLE to SI lic

ET and A - PO - STO ho LI - CAM EC pos CLE to SI lic

6            6            [5]            3

85

AM. church. CON I FI al TE so OR ack U now NUM ledge BAP one

AM. church. CON I FI al TE so OR ack U now NUM ledge BAP one

8 AM. church. CON I FI al TE so OR ack U now NUM ledge BAP one

AM. church. CON I FI al TE so OR ack U now NUM ledge BAP one

6b            3b            6b

TI bap - SMA tism IN set RE - MIS - SI - O miss - NEM PEC -  
 TI bap - SMA tism IN set RE - MIS - SI - O miss - NEM PEC -  
 TI bap - SMA tism IN set RE - MIS - SI - O miss - NEM PEC -  
 TI bap - SMA tism IN set RE - MIS - SI - O miss - NEM PEC -  
 7b 6b [5] 6b  
 4b

90

CA all - TO our - RUM. sins, ET and EX - I PEC wait - TO now  
 CA all - TO our - RUM. sins, ET and EX - I PEC wait - TO now  
 8 CA all - TO our - RUM. sins, ET and EX - I PEC wait - TO now  
 CA all - TO our - RUM. sins, ET and EX - I PEC wait - TO now  
 5 3 [7]

95

RE for - SUR-REC-TI - the re - sur - O rec - NEM, tion, RE for - SUR-REC - TI - the re - sur -  
 RE for - SUR-REC - TI - the re - sur - O rec - NEM, tion, RE for - SUR-REC - TI - the re - sur -  
 RE for - SUR-REC - TI - the re - sur - O rec - NEM, tion, RE for - SUR-REC - TI - the re - sur -  
 8 RE for - SUR-REC - TI - the re - sur - O rec - NEM, tion, RE for - SUR-REC - TI - the re - sur -  
 RE for - SUR-REC - TI - O rec - NEM, tion, RE for - SUR-REC - TI - the re - sur -

7 [b] #

O rec - NEM MOR - TU all - O the - RUM, dead,  
 O rec - NEM MOR - TU all - O the - RUM, dead,  
 8 O rec - NEM MOR - TU all - O the - RUM, dead,  
 O rec - NEM MOR - TU all - O the - RUM, dead,

7 5 [h]

100

IN for RE-SUR-REC - the re-sur - TIO rec - NEM tion MOR of TU those

IN for RE-SUR-REC - the re-sur - TIO rec - NEM tion MOR of TU those

8 IN for RE-SUR-REC - the re-sur - TIO rec - NEM tion MOR of TU those

IN for RE-SUR-REC - TIO rec - NEM tion MOR of TU those

7 6 5

105

O now — RUM. dead.

O now — RUM. dead.

8 O now — RUM. dead.

O now — RUM. dead.

5 3#

Musical score for voices and piano. The vocal parts are arranged in four staves. The piano part is at the bottom.

**Measures 8-10:**

- Voice 1 (Soprano):** ET And VI life - TAM VEN - TU - RI in the world that
- Voice 2 (Alto):** SAE-CU-LI, ET is to come, and VI life - TAM VEN - TU - RI in the world that
- Bass:** A A - - - -
- Piano:** Measures 8-10 show eighth-note patterns in the right hand and sixteenth-note patterns in the left hand.

110

Musical score for voices and piano. The vocal parts are arranged in four staves. The piano part is at the bottom.

**Measures 110-112:**

- Voice 1 (Soprano):** SAE is - - CU-LI, to come. A - - - - - MEN, men, A - - -
- Voice 2 (Alto):** - - - - - MEN, men, A - - - - - MEN, men, a - - -
- Bass:** - - - - - MEN, men, A - - - - - MEN, men,
- Piano:** Measures 110-112 show eighth-note patterns in the right hand and sixteenth-note patterns in the left hand.

115

MEN.  
men.

A A MEN.  
men.

ET And VI life TAM in VEN the TU - RI SAE is

8 A A

120

A A MEN, men, A a MEN, men, A a MEN, men.

- CU-LI. to come. A - - MEN. men. IN For SAE - CU-LA SAE-CU-

now and for e - ver

8 - MEN. men. A - - MEN. men. IN For SAE - CU-LA SAE-CU-

now and for - e - ver

A A

[6] 7 6#

Sheet music for a three-part vocal arrangement. The top two staves are treble clef, and the bottom staff is bass clef. The key signature is G major (one sharp). The music consists of six measures of vocal parts and six measures of piano accompaniment.

**Vocal Parts:**

- Top Part:** The first measure consists of eighth-note pairs. The second measure has eighth-note pairs followed by eighth-note pairs with a sharp sign. The third measure has eighth-note pairs followed by eighth-note pairs with a sharp sign. The fourth measure has eighth-note pairs followed by eighth-note pairs with a sharp sign.
- Middle Part:** The first measure has eighth-note pairs. The second measure has eighth-note pairs followed by eighth-note pairs with a sharp sign. The third measure has eighth-note pairs followed by eighth-note pairs with a sharp sign.
- Bass Part:** The first measure has eighth-note pairs. The second measure has eighth-note pairs followed by eighth-note pairs with a sharp sign. The third measure has eighth-note pairs followed by eighth-note pairs with a sharp sign.

**Text:**

A - MEN, men,  
A - MEN, men,  
A -  
LO shall - RUM, be,  
A - MEN, men,  
A - MEN, men,  
LO shall - RUM, be,  
A -  
8 LO shall - RUM, be, IN for  
SAE now CU - LA SAE - CU -  
and for e - ver  
LO shall - RUM, be,  
A -  
MEN, men,

[6]

125

125

MEN,  
men,

A  
a

MEN,  
men ,

A  
a

MEN,  
men,

A  
a

MEN,  
men,

A  
a

[7]

130

MEN.  
men.

A - MEN,  
men.

A - MEN.  
men.

8 MEN.  
men.

MEN,  
men.

A - MEN.  
men.

MEN.  
men.

A - MEN,  
men.

A - MEN.  
men.

8

[7 5 4 3#]