

# ANCIENT GROOVE MUSIC

## ANTONIO CALDARA

(c.1671 - 1736)

### **Credo à 8 Voci con Strumenti** *with Crucifixus à 16*

Edited by

BEN BYRAM-WIGFIELD

For SSSSAAAATTTTBBBB

2 violins, 2 viola,

basso and organ continuo

**SCORE**



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## EDITORIAL NOTES

Caldara's *Credo* for double choir is found in one autograph manuscript, written in Venice in 1707. The material is bound as a booklet, with sheets folded and gathered together. Curiously, the middle sheet, which contains a *Crucifixus* for solo Soprano, has been shown to be a replacement (also in Caldara's hand). This middle sheet is hurriedly written on different paper from the remainder, and only two of the four pages on the sheet are used, leaving the last two blank, before the *Et resurrexit* on the original gathering.

The obvious question to ask is: what might the original *Crucifixus* setting have been? One candidate immediately presents itself.

Caldara's setting of *Crucifixus* for sixteen voices is something of an enigma. It exists in very few manuscript sources, all dating from the 19th century. It was published in Berlin in 1840 (ed. G. W. Teschner), and the work was eventually included in an anthology of Caldara's sacred music: volume 26 of the *Denkmäler der Tonkunst in Österreich*, edited by Eusebius Mandyczewski in 1906. Caldara wrote over a hundred masses and individual *Credo* settings, and this *Crucifixus* cannot be found in any of them. Because of its mysterious origins, some doubt whether the work is actually by Caldara.

There are a number of arguments supporting the hypothesis that the *Crucifixus à 16* was the original setting within Caldara's *Credo* for double choir. Firstly, the music of both *Crucifixus* settings starts and ends on a tonal centre of A minor.

Secondly, this structural form of an expanded choir and tacet strings for the *Crucifixus* has parallels in other *Credo* settings by Caldara's Venetian contemporaries. Most notably, Caldara's colleague, friend and fellow student of Legrenzi: Antonio Lotti, who wrote two *Credo* settings for four voices with strings, which then expand to larger-sized choirs of eight or ten voices for the *Crucifixus*, at which point the strings remain silent, returning for the Presto *Et resurrexit*. There are many other similarities of structure between these composers' *Credo* settings. Like Caldara, Lotti's *Crucifixus* settings found fame in 19th-century compilations of antique motets.

Similar parallels of enlarged vocal scoring for one section can be found between Caldara's *Gloria* in C, also written in Venice in 1707, and Lotti's many concertato *Gloria* settings written at around the same time. It may be that expanding the vocal parts for just one section of the *Gloria* and *Credo* was a

Venetian fashion, or even a competition between the two composers.

If we are to look for similarities in the music itself, the *Credo*'s final fugue starts similarly 'top-down', from Soprano to Bass, which may be more than coincidental.

Caldara's original *Credo* manuscript is written on sheets lined with 16 staves: this would be just enough for the vocal parts of the *Crucifixus*, and perhaps, as is sometimes seen in manuscripts, the lowest bass voice would contain figures and other notes for the organ.

Any choral director can appreciate the possibility that not enough singers were available to perform the 16-part *Crucifixus*, and so a reduced setting was needed; a single voice with simple accompaniment could be quickly written and inserted. And, indeed, the replacement does appear to have been written in a rush. (The replacement *Crucifixus* for solo Soprano has been included in an Appendix, should it be needed or preferred.)

At the very least, we satisfy Occam's law of parsimony by marrying a *Credo* lacking its original *Crucifixus* with a *Crucifixus* that lacks its place in a *Credo*.

### SOURCES:

*Credo*:

Vienna, Gesellschaft der Musikfreunde in Wien (A-Wgm) A 330.

*Crucifixus*:

1. London, British Library (GB-Lbl) Add. 32389.
2. Leipziger Stadtbibliothek (D-LEm) Becker III.2.33.
3. Berlin, Staatsbibliothek (D-B) Mus.ms.autogr. Salieri, A. 4 (3).

The underlay does not agree between all three *Crucifixus* sources, though 1 and 2 concur more often than 3. The underlay is therefore a conflation of the three sources, favouring consistency in imitative points and complete expansion of textual phrases. The keyboard part has been realised from the *basso seguente* organ line. All other editorial contributions are in brackets.

### BIBLIOGRAPHY:

Pauly, Richard G. and Pritchard, B.: 'Antonio Caldara's *Credo à 8 voci*: A Composition for the Duke of Mantua?' in *Antonio Caldara: Essays on his life and times*, ed. Brian Pritchard (Aldershot: Scolar Press, 1987) pp. 46-76.

Ben Byram-Wigfield  
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## Credo à 8 Voci con Strumenti

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ANTONIO CALDARA  
(c. 1671 - 1736)

(♩ = 100)

Violin 1

Violin 2

Viola 1

Viola 2

Violoncello

*f*

Soprano

Alto

Tenor

Bass

Soprano

Alto

Tenor

Bass

(♩ = 100)

Continuo

*f* Soli

6

Le viole suonano il Basso

Le viole suonano il Basso

Cre - - - - -

Cre - - - - -

Cre - - - - -

Cre - - - - -

Cre - - - - - do in

Cre - - - - - do in

Cre - - - - - do in

Cre - - - - - do in

10

-do in u - - num De - um Pa - trem, Pa - trem om - ni - po -

-do in u - - num De - um Pa - trem, Pa - trem om - ni - po -

-do in u - - num De - um Pa - trem, Pa - trem om - ni - po -

-do in u - - num De - um Pa - trem, Pa - trem om - ni - po -

u - - num De - um Pa - trem, Pa - trem om - ni - po - ten - - - -

u - - num De - um Pa - trem, Pa - trem om - ni - po - ten - - - -

u - - num De - um Pa - trem, Pa - trem om - ni - po - ten - - - -

u - - num De - um Pa - trem, Pa - trem om - ni - po - ten - - - -

14

- ten - - - - - tem, fa - - cto - rem

- ten - - - - - tem, fa - - cto - rem

- ten - - - - - tem, fa - - cto - rem

- ten - - - - - tem, fa - - cto - rem

- - - - - tem,

- - - - - tem,

- - - - - tem,

- - - - - tem,

5 #

18

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs and two inner staves for the right and left hands.

cae - li, fa - cto - rem cae - li, fa - cto - rem  
 cae - li, fa - cto - rem cae - li, fa - cto - rem  
 cae - li, fa - cto - rem cae - li, fa - cto - rem  
 cae - li, fa - cto - rem cae - li et \_\_\_\_\_

fa - cto - rem cae - li, fa - cto - rem cae - li  
 fa - cto - rem cae - li, fa - cto - rem cae - li  
 fa - cto - rem cae - li, fa - cto - rem cae - li  
 fa - cto - rem cae - li, fa - cto - rem cae - li

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs and two inner staves for the right and left hands.

Piano accompaniment for the first system, consisting of a grand staff (treble and bass clefs) and two additional bass staves. The music features a steady eighth-note accompaniment in the bass and a more active treble part with sixteenth-note patterns.

cae - li et ter - - - - - ra, vi - si - - bi - - li - um

cae - li et ter - - - - - ra, vi - si - - bi - - li - um

cae - li et ter - - - - - ra, vi - si - - bi - - li - um

ter - - - - - ra, vi - si - - bi - - li - um

Vocal staves for the first system, showing four vocal parts with lyrics. The lyrics are: cae - li et ter - - - - - ra, vi - si - - bi - - li - um. The notes are mostly quarter and half notes.

et ter - - - - - ra,

et ter - - - - - ra,

et ter - - - - - ra,

et \_\_\_\_\_ ter - - - - - ra,

Vocal staves for the second system, showing four vocal parts with lyrics. The lyrics are: et ter - - - - - ra, et ter - - - - - ra, et ter - - - - - ra, et \_\_\_\_\_ ter - - - - - ra,.

Piano accompaniment for the second system, consisting of a grand staff (treble and bass clefs) and two additional bass staves. The music continues with the same accompaniment style as the first system.



26

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs and two piano staves. The music consists of rhythmic patterns and melodic lines.

om - - ni - um, et in - vi - si -  
om - - ni - um, et in - vi - si -  
om - - ni - um, et in - vi - si -  
om - - ni - um, et in - vi - si -

vi - si - - bi - - li - um om - - ni - um, et in - -  
vi - si - - bi - - li - um om - - ni - um, et in - -  
vi - si - - bi - - li - um om - - ni - um, et in - -  
vi - si - - bi - - li - um om - - ni - um, et in - -

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs and two piano staves. The music consists of rhythmic patterns and melodic lines.

6

30

Piano accompaniment for the first system, including treble and bass staves with various musical notations.

- bi - - - - li - um. Et in u - num Do - - mi - num, Je - sum

- bi - - - - li - um. Et in u - num Do - - mi - num, Je - sum

- bi - - - - li - um. Et in u - num Do - - mi - num, Je - sum

- bi - - - - li - um. Et in u - num Do - - mi - num, Je - sum

- - vi - si - bi - li - um. Et in u - num Do - - mi - num,

- vi - si - bi - - li - um. Et in u - num Do - - mi - num,

- vi - si - bi - - li - um. Et in u - num Do - - mi - num,

- vi - si - bi - - li - um. Et in u - num Do - - mi - num,

Piano accompaniment for the second system, including treble and bass staves with various musical notations.

34

Chri - stum, Fi - li - um De - i u - ni - -

Chri - stum, Fi - li - um De - i u - ni - -

Chri - stum, Fi - li - um De - i u - ni - -

Chri - stum, Fi - li - um De - i u - ni - -

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

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

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

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

#6 # 6

38

- ge - - - ni - tum. Et ex Pa - tre na - tum an - te

- ge - - - ni - tum. Et ex Pa - tre na - tum an - te

- ge - - - ni - tum. Et ex Pa - tre na - tum an - te

- ge - - - ni - tum. Et ex Pa - tre na - tum an - te

Et ex Pa - tre na - tum an - te om - - ni - a

Et ex Pa - tre na - tum an - te om - - ni - a

Et ex Pa - tre na - tum an - te om - - ni - a

Et ex Pa - tre na - tum an - te om - - ni - a

42

om - ni - a sae - cu - la. lu - men de

om - ni - a sae - cu - la. lu - men de

om - ni - a sae - cu - la. lu - men de

om - ni - a sae - cu - la. lu - men de

sae - cu - la. De - um de De - o,

sae - cu - la. De - um de De - o,

sae - cu - la. De - um de De - o,

sae - cu - la. De - um de De - o,

46

lu - - mi - ne, de De - o ve - - - ro.

lu - - mi - ne, de De - o ve - - - ro.

lu - - mi - ne, de De - o ve - - - ro.

lu - - mi - ne, de De - o ve - - - ro.

De - um ve - rum de De - o ve - - - ro. Ge - ni - tum non

De - um ve - rum de De - o ve - - - ro. Ge - ni - tum non

De - um ve - rum de De - o ve - - - ro. Ge - ni - tum non

De - um ve - rum de De - o ve - - - ro. Ge - ni - tum non

50

con - sub - stan - ti - o - nem Pa - tri, per quem om - nia fa - - cta sunt. Qui

con - sub - stan - ti - o - nem Pa - tri, per quem om - nia fa - - cta sunt. Qui

con - sub - stan - ti - o - nem Pa - tri, per quem om - nia fa - - cta sunt. Qui

con - sub - stan - ti - o - nem Pa - tri, per quem om - nia fa - - cta sunt. Qui

fa - ctum, per quem om - nia fa - cta sunt. Qui

fa - ctum, per quem om - nia fa - - cta sunt. Qui

fa - ctum, per quem om - nia fa - cta sunt. Qui

fa - ctum, per quem om - nia fa - - cta sunt. Qui

4 3

54

pro - pter nos ho - mi - nes et pro - pter nos - tram sa - - lu - tem

pro - pter nos ho - mi - nes et pro - pter nos - tram sa - - lu - tem

pro - pter nos ho - mi - nes et pro - pter nos - tram sa - - lu - tem

pro - pter nos ho - mi - nes et pro - pter nos - tram sa - - lu - tem

pro - pter nos ho - mi - nes et pro - pter nos - tram sa - - lu - tem

pro - pter nos ho - mi - nes et pro - pter nos - tram sa - - lu - tem

pro - pter nos ho - mi - nes et pro - pter nos - tram sa - - lu - tem

pro - pter nos ho - mi - nes et pro - pter nos - tram sa - - lu - tem



58

Piano accompaniment for measures 58-61. The score consists of five staves: two for the right hand (treble clef) and three for the left hand (bass clef). The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, including some sixteenth-note patterns.

Vocal staves for measures 58-61. Four staves are shown, each with a vocal line and the lyrics "de - - - - - scen - dit, de". The notes are mostly whole and half notes, with some rests. The lyrics are aligned with the notes across all staves.

Vocal staves for measures 62-65. Four staves are shown, each with a vocal line and the lyrics "de - - - - - scen - dit, de - - - - - scen - dit de". The notes are mostly whole and half notes, with some rests. The lyrics are aligned with the notes across all staves.

Piano accompaniment for measures 62-65. The score consists of two staves: one for the right hand (treble clef) and one for the left hand (bass clef). The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, including some sixteenth-note patterns.

62

5 3  
4

66 [Adagio]

divisi

divisi

Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a

Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a

Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a

Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a

Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a

Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a

Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a

Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a

[Adagio]

b7

6  
4+  
b

6  
5

72

Vir - gi - ne, et ho - mo, ho - - mo fa - - - ctus est.

Vir - gi - ne, et ho - mo, ho - - mo fa - - - ctus est.

Vir - gi - ne, et ho - mo, ho - - mo fa - - - ctus est.

Vir - gi - ne, et ho - mo, et ho - - mo fa - - - ctus est.

Vir - gi - ne, et ho - mo, ho - - mo fa - - - ctus est.

Vir - gi - ne, et ho - mo, ho - - mo fa - - - ctus est.

Vir - gi - ne, et ho - mo, et ho - - mo fa - - - ctus est.

Vir - gi - ne, et ho - mo, ho - - mo fa - - - ctus est.

b

6  
b5

6  
4  
2

b7  
5

5  
4

6  
4

5  
4

-  
4

b

# Crucifixus

80

**Soprano**

1 Cru - ci - - fix - - us e - - ti - am pro  
 2 e - ti - am pro no - bis, pro no - bis, e - ti - am pro no - - - -  
 3 Cru - - ci - - fix - - us e - - ti -  
 4 e - - ti - am pro no - bis,

**Alto**

1 e - ti - am pro no - bis, e - - ti - am pro no -  
 2 e - - ti - am pro no - bis, pro  
 3  
 4 Cru - - ci - - -

**Tenor**

1  
 2  
 3  
 4

**Bass**

1  
 2  
 3  
 4

**Continuo**

9 8 # 9 8 9 8 9 8 7 6

no - bis, pro no - bis, bis, am pro no - bis, pro no - bis, cru - ci - fix - us, bis, no - bis, e - ti - am pro no - bis, - fix - us e - ti - am pro no - bis, Cru - ci - sub Pon - ti - o Pi - la - to pas - e - ti - am pro e - sub Pon - ti - o Pi -

7 6 9 8 6 5 # 9 8

87

sub Pon - ti - o Pi -  
e - - - ti - am pro no - bis,  
e - - - ti - am pro no - bis,  
e - - - ti - am pro  
cru - - - ci - - -  
- fix - - - us e - - - ti - am pro no - bis, sub  
- sus, cru - - - ci - - - fix - - -  
no - bis, sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to pas -  
- ti - am pro - no - bis, pro no - - - - - bis,  
- la - to pas - sus,  
sub Pon - ti - o Pi - la - to pas - sus, sub  
Cru - - - ci - - - - - fix - - - - - us  
e - - - ti - am pro no - bis, cru - - - - - ci - - - - -

9 # 8 9 8 # 9 6 9 8 9 8

e - ti - am pro no - bis, cru - ci - fix - is, pas - sus,  
 - la - to pas - sus, pas - sus, pas - sus, pas -  
 e - ti - am pro no - bis, et se - pul - tus,  
 cru - ci - fix - us, pas -  
 e - ti - am pro no - bis, et  
 sub Pon - ti - o Pi - la - to pas - sus, et se -  
 no - bis, pro no - bis, pas - sus, et se -  
 - fix - us, pas - sus, pas - sus  
 Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to pas - sus,  
 - us, sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus,  
 - sus, pas - sus, pas - sus, et se - pul - tus,  
 cru - ci - fix - us, pas - sus, pa - sus,  
 e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus,  
 Pon - ti - o Pi - la - to pas - sus, et se - pul -  
 sub Pon - ti - o Pi - la - to pas - sus, pas - sus, et se -  
 - fix - us, sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus

6 9 8 9 8 9 8 9 8 6 5  
 4 5



94

pas - - - - sus, et se - - - -

- sus, et se - - - -

et se - pul - tus, et se - pul - tus, se - pul - - - -

- - sus, pas - - - - sus, et se - pul -

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

- pul - tus, et se - pul - tus, et se - pul - tus,

- pul - tus, et se - pul - tus, et se - pul - tus,

et se - pul - tus, et se - pul - tus, et se -

et se - pul - tus, et se - pul - tus, et se -

et se - pul - tus, et se - pul - tus, et se -

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

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

et se - pul - tus pas - - sus, sub Pon - ti - o Pi - la - to pas - -

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

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

est, et se - pul - tus est se - pul - tus, pas - - sus, pas - sus, sub Pon - ti - o Pi -

5 6 9 8 5/4 3



102

est, e - - ti - am pro no - bis, e - - ti - am pro no - bis,

est, sub Pon - ti - o Pi - la - to pas - - - sus, e - - ti - am pro

est, cru - ci - fix - - us e - - ti - am pro - no - bis, pas - - - - -

est, sub Pon - ti - o Pi - la - to pas - sus, e - - ti - am pro no - bis,

est, cru - - ci - - fix - - us

est, e - - ti - am pro no - bis sub Pon - ti - o Pi -

est, sub Pon - ti - o Pi - la - to pas -

- pul - tus est, e -

est, cru - - ci - - -

- tus est,

- - tus est,

- - tus est,

est, sub

est,

est,

est,

est,

9 8 9 8 9 8 9 8

# 7 6

sub Pon - ti - o Pi - la - to pas - - - - - sus,  
no - bis, sub Pon - ti - o Pi - la - to pas - - - - - sus,  
- - - - - sus,  
cru - - - - - ci - - - - - fix - - - - - us,  
e - - - - - ti - am pro no - - - - - bis,  
- la - to pas - sus pas - - - - - sus, pas - sus et se - pul - tus est,  
- sus, pas - - - - - sus, pas - - - - - sus,  
- ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - - - - - sus,  
- fix - - - - - us pas - - - - - sus, pas - - - - - sus,  
sub Pon - ti - o Pi - la - to pas - sus,  
e - - - - - ti - am pro no - bis,  
e - - - - - ti - am pro no - bis,  
Pon - ti - o Pi - la - to pas - sus, cru - - - - -  
sub Pon - ti - o Pi - la - to pas - - - - - sus, e -  
e - - - - - ti - am pro no - bis,  
cru - - - - - ci - - - - - fix - - - - - us,

9 8 9 8 9 8 7 6 7 5 6

et se -

et se - pul - tus,

e - ti - am pro -

cru - ci - fix - - us,

pas - -

et

et se -

et se - pul -

et se - pul - tus

- ci - - fix - - us e - - ti - am pro no - bis, pro - no - - bis,

- ti - am pro no - bis, sub Pon - ti - o Pi - la - to pas - - - sus,

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

sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus,

7 b6 5 4 3 7 6 # 9 8

113

- pul - tus, et se - pul - tus, et se - pul - tus, se -  
pas - - sus, pas - - - sus, et se - pul - tus, et se - pul - tus,  
et se - pul - tus, et se - pul - tus, et se -  
et se - pul - tus, pas - - sus, cru - - ci - - -  
et se - pul - tus, pas - - sus et se - pul - -  
- no - bis, et se - pul - tus, et se - pul - tus, et se -  
et se - pul - tus, et se - pul - tus,  
- sus, et se - pul - tus, pas - - sus et se - pul - - tus,  
se - pul - tus est, et se - pul - tus est, et se -  
- pul - tus est, et se - pul - tus est, et se -  
- tus est, et se - pul - tus est, pas - - sus et se - pul - tus,  
est, et se - pul - tus est, pas - - sus et se -  
et se - pul - tus,  
et se - pul - tus est, et se - pul - tus est, et se -  
et se - pul - tus est, et se - pul - tus est, et se -  
et se - pul - tus est, et se - pul - tus est, se -

5 7 6

117

- pul - - - tus est, cru - - ci - - fix - - us e -  
 et se - pul - - tus est, et se - pul - tus,  
 - pul - tus, se - pul - - tus est, et se - pul - tus,  
 - fix - us, et se - pul - tus est, sub Pon - ti - o Pi - la - to pas - sus et se -  
 - - - - - tus est, sub Pon - ti - o Pi - la - to pas - - - sus,  
 - pul - - - - - tus est, sub Pon - ti - o Pi - la - to pas - - - - - sus,  
 et se - - pul - - - - - tus est, cru - -  
 et se - pul - tus est, e - ti - am pro  
 - pul - - - - tus est,  
 - pul - tus, se - pul - - - - tus est,  
 et se - pul - - - - tus est,  
 - pul - tus, se - pul - tus est,  
 et se - pul - - - - tus est,  
 - pul - - - - tus est,  
 - pul - - - - tus est,

# 6 5 # #  
 4 4

- ti - am pro no - bis, e - - ti - am pro no - bis, et se - pul - tus est,  
 e - - ti - am pro no - bis, et se - pul - tus est, pas - - sus,  
 cru - - ci - fix - - us, et se - pul - tus  
 - pul - tus, e - - ti - am pro no - - bis, et se -  
 et se - pul - tus, et se - pul - tus,  
 sub Pon - ti - o Pi - la - to, et se - pul - tus,  
 - ci - - fix - - us e - ti - am pro no - bis, pas - - sus,  
 no - bis, pas - - sus, pas - - sus,  
 et se - pul - tus, pas - -  
 et se - pul - tus,  
 sub Pon - ti - o Pi - la - to pas - - sus, et se - pul - tus,  
 sub Pon - ti - o Pi - la - to, et se -  
 sub Pon - ti - o Pi - la - to pas - sus,  
 et se - pul - tus est, et  
 et se - pul - tus est,  
 et se - pul - tus est, et se -



125

pas - - sus et se - - - - -

pas - - - - - sus et se - - - - -

est, pas - - sus et

- pul - tus, et se - - pul - - - - -

pas - - sus et se - - - - -

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

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

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

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

et se - pul - tus est,

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

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

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

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

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

- pul - - tus, et se - - - - - pul - - - - -

7 #

47 #



133

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

#            6/4            5/4            #            #

# Et resurrexit

137 Allegro

Violin 1

Violin 2

Viola 1

Viola 2

Violoncello

Soprano

Alto

Tenor

Bass

Soprano

Alto

Tenor

Bass

Continuo

Allegro

7 7 7

140

Piano accompaniment for measures 140-142, featuring a grand staff with treble and bass clefs. The music includes complex rhythmic patterns with eighth and sixteenth notes, and various accidentals.

First vocal line with lyrics: Et re - sur - re - xit

Second vocal line with lyrics: Et re - sur - re - xit

Third vocal line with lyrics: Et re - sur - re - xit

Fourth vocal line with lyrics: Et re - sur - re - xit

Fifth vocal line with lyrics: Et re - sur -

Sixth vocal line with lyrics: Et re - sur -

Seventh vocal line with lyrics: Et re - sur -

Eighth vocal line with lyrics: Et re - sur -

Piano accompaniment for measures 143-145, continuing the complex rhythmic patterns from the previous section.

7

7

7

143

ter - ti - a di - e, et re - sur - re - xit et re - sur - re - xit, re - sur -

ter - ti - a di - e, et re - sur - re - xit et re - sur - re - xit, re - sur -

ter - ti - a di - e, et re - sur - re - xit et re - sur - re - xit, re - sur -

ter - ti - a di - e, et re - sur - re - xit et re - sur - re - xit, re - sur -

- re - xit ter - ti - a di - e, et re - sur - re - xit

- re - xit ter - ti - a di - e, et re - sur - re - xit

- re - xit ter - ti - a di - e, et re - sur - re - xit

- re - xit ter - ti - a di - e, et re - sur - re - xit

146

Piano accompaniment for measures 146-148. The score consists of five staves: two treble clefs (right hand) and three bass clefs (left hand). The music is in a key with one sharp (F#) and a 4/4 time signature. The right hand features intricate melodic lines with many sixteenth and thirty-second notes, while the left hand provides a steady harmonic accompaniment with eighth and quarter notes.

Vocal staves for measures 146-148. The first four staves are vocal parts, each with a treble clef and a key signature of one sharp. The lyrics are: - re - xit se - cun - dum scrip - tu - ras, - re - xit se - cun - dum scrip - tu - ras, - re - xit se - cun - dum scrip - tu - ras, - re - xit se - cun - dum scrip - tu - ras, et. The fifth staff is a bass line with a bass clef, providing accompaniment for the vocal parts.

Vocal staves for measures 149-151. The first four staves are vocal parts, each with a treble clef and a key signature of one sharp. The lyrics are: se - cun - dum scrip - tu - ras scrip - tu - ras, se - cun - dum scrip - tu - ras scrip - tu - ras, se - cun - dum scrip - tu - ras scrip - tu - ras, se - cun - dum scrip - tu - ras scrip - tu - ras. The fifth staff is a bass line with a bass clef, providing accompaniment for the vocal parts.

Piano accompaniment for measures 149-151. The score consists of two staves: a treble clef (right hand) and a bass clef (left hand). The music continues with complex melodic and harmonic textures, featuring many sixteenth and thirty-second notes in the right hand and a steady accompaniment in the left hand.

149

et a - - - scen - - -

a - - - scen - - - dit in cae - lum,

et

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

#6 6 6  
4



152

Piano accompaniment for measures 152-154. The score features a grand staff with treble and bass clefs. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Measure 154 includes a fermata over the final chord.

Vocal line 1 for measures 152-154. The melody is in a soprano range, starting with a whole note 'et' in measure 152, followed by a dotted half note 'a - - - scen - - - dit' in measure 153, and ending with a quarter note 'in cae - lum,' in measure 154.

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

Vocal line 2 for measures 152-154. The melody is in a soprano range, starting with a whole note 'et' in measure 152, followed by a dotted half note 'a - - - scen - - - dit' in measure 153, and ending with a quarter note 'in cae - lum,' in measure 154.

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

Piano accompaniment for measures 155-157. The score features a grand staff with treble and bass clefs. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Measure 155 includes a fermata over the final chord.

155

Piano accompaniment for measures 155-158. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes, while the left hand provides a steady accompaniment with quarter and eighth notes.

Vocal staves for measures 155-158. The first four staves (Soprano, Alto, Tenor, Bass) show vocal lines with lyrics. The lyrics are: "se - det," on the first two staves, and "et a - - scen - - dit in cae - lum, se - det," on the last two staves. The vocal lines are mostly rests, with the lyrics appearing at the end of the measures.

Vocal staves for measures 159-162. The first two staves (Soprano, Alto) show vocal lines with lyrics: "- dit in cae - lum,". The last two staves (Tenor, Bass) show vocal lines with lyrics: "et a - - scen - - dit in cae - lum,". The vocal lines are mostly rests, with the lyrics appearing at the end of the measures.

Piano accompaniment for measures 159-162. The score consists of two staves: one for the right hand (treble clef) and one for the left hand (bass clef). The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes, while the left hand provides a steady accompaniment with quarter and eighth notes.

159

se - det ad dex - te - ram Pa - tris, et

se - det ad dex - te - ram Pa - tris, et

se - det ad dex - te - ram Pa - tris, et

se - det ad dex - te - ram Pa - tris, et

se - det, se - det ad dex - te - ram Pa - tris,

se - det, se - det ad dex - te - ram Pa - tris,

se - det, se - det ad dex - te - ram Pa - tris,

se - det, se - det ad dex - te - ram Pa - tris,

161

i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca - re vi - vos

i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca - re vi - vos

i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca - re vi - vos

i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca - re vi - vos

et i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca - re

et i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca - re

et i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca - re

et i - te - rum ven - tu - rus est cum glo - ri - a iu - di - ca - re

6 6  
4

164

et mor - - - - -

vi - vos

vi - vos

vi - vos

vi - vos et mor - - - - -

10  
9

5  
4

9

5  
4

9

9

168

*f*

*p*

*p*

*(f)*

*p*

*(f)*

*f*

non

non

non

non

tu - os. non

Cu - ius re - - gni

Cu - ius re - - gni

Cu - ius re - - gni

tu - os. Cu - ius re - - gni

*f*

$\frac{5}{4}$   $\frac{5}{4}$   $\frac{5}{4}$

171

e - rit, non e - rit fi - nis. Et in Spi - ri - tum San - ctum Do - mi - num

e - rit, non e - rit fi - nis. Et in Spi - ri - tum San - ctum Do - mi - num

e - rit, non e - rit fi - nis. Et in Spi - ri - tum San - ctum Do - mi - num

e - rit, non e - rit fi - nis. Et in Spi - ri - tum San - ctum Do - mi - num

non e - rit, non e - rit fi - nis, et vi -

non e - rit, non e - rit fi - nis, et vi -

non e - rit, non e - rit fi - nis, et vi -

non e - rit, non e - rit fi - nis, et vi -

174

qui ex Pa - tre Fi - li - o - que pro - - - - - ce - dit.

qui ex Pa - tre Fi - li - o - que pro - ce - - - - - dit.

qui ex Pa - tre Fi - li - o - que pro - ce - - - - - dit.

qui ex Pa - tre Fi - li - o - que pro - ce - - - - - dit.

- vi - fi - can - tem qui ex Pa - tre Fi - li - o - que pro - ce - dit.

- vi - fi - can - tem qui ex Pa - tre Fi - li - o - que pro - ce - dit.

- vi - fi - can - tem qui ex Pa - tre Fi - li - o - que pro - ce - dit.

- vi - fi - can - tem qui ex Pa - tre Fi - li - o - que pro - ce - dit.

7 # 6 4 5 #



## Qui cum Patre et Filio

178 *Andante*

Soprano

Alto

Continuo

Qui cum Pa - tre, cum Pa - tre et

Qui cum Pa - tre et

2 2 2 2 6/5 5/4 5/4

187

Fi - li - o si - mul ad - o - ra - - - - - tur et con - glo - ri - fi -

Fi - li - o si - mul ad - o - ra - - - - - tur et con - glo - ri - fi -

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

195

- ca - tur qui lo - cu - tus est, lo - cu - tus est per \_\_\_\_\_ pro - phe - tas.

- ca - tur qui lo - cu - tus est per \_\_\_\_\_ pro - phe - tas.

2 2 2 2

203

Et u - nam san - ctam, u - num san - ctam ca - tho - li - cam, et \_\_\_\_\_ a - po - sto - - - li - cam ec -

Et u - nam san - ctam, u - nam san - ctam ca - tho - li - cam, et \_\_\_\_\_

2 2 2 6 5/3 6/4 # 7



## Et exspecto resurrectionem

242 [Adagio] Allegro

Violin 1

Violin 2

Viola 1

Viola 2

Violoncello

Soprano

Et ex - spec - to re - sur - re - cti - o - nem, re - sur - re - cti - o - nem,

Alto

Et ex - spec - to re - sur - re - cti - o - nem, re - sur - re - cti - o - nem,

Tenor

Et ex - spec - to re - sur - re - cti - o - nem, re - sur - re - cti - o - nem,

Bass

Et ex - spec - to re - sur - re - cti - o - nem, re - sur - re - cti - o - nem,

Soprano

Et ex - spec - to re - sur - re - cti - o - nem, re - sur - re - cti -

Alto

Et ex - spec - to re - sur - re - cti - o - nem, re - sur - re - cti -

Tenor

Et ex - spec - to re - sur - re - cti - o - nem, re - sur - re - cti -

Bass

Et ex - spec - to re - sur - re - cti - o - nem, re - sur - re - cti -

[Adagio] Allegro

Continuo

*f*

247

Adagio

Adagio

250

The musical score consists of a piano accompaniment on the left and eight vocal staves on the right. The piano part is written for grand piano with treble and bass clefs. The vocal parts are written for soprano, alto, tenor, and bass voices. The lyrics are: 'tu o rum. mor tu o rum. mor tu o rum. mor tu o rum.' The score includes various musical notations such as notes, rests, and dynamic markings. The piano part features a prominent bass line with a large slur across the first four measures of the vocal section.

# Et vitam venturi

255 Li stromenti si cavono dalle parti

Violin 1

Violin 2

Viols (Unison)

Violoncello

Soprano  
Et vi-tam ven-tu-ri sae-cu-li, a-men, a-men, a-men, a-

Alto  
Et vi-tam ven-tu-ri sae-cu-li, a-men, a-

Tenor  
Et

Bass

Continuo

266

men, Et

[men, a] men, a-

vi-tam ven-tu-ri sae-cu-li, a-men, a-men, a-

Et vi-tam ven-tu-ri sae-cu-li, a-men, a-

276

vi - tam ven - tu - - ri sae - cu - li, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men,

9 8 4 3 6 2

- - - - - men, Et vi - tam ven - tu - - ri sae - cu - li, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men,

5 2 5 #6





311

- tu - ri sae - cu - li, a - - - - - men, Et  
 men, a - - - - - men, a - - - - - men, a - - - - -  
 men, a - - - - - men, a - - - - -

# b 6 5 6 4 6 5

320

Et vi - tam ven - tu - ri sae - cu - li, a - - - - -  
 vi - tam ven - tu - ri sae - cu - li, a - - - - - men, a - - - - -  
 men, Et  
 men, a - - - - - men, a - - - - -

6 4 #

329

- men, a - - - - - men, a - - - - -  
 - men, a - - - - - men, a - - - - -  
 vi - tam ven - tu - - ri sae - cu - li, a - - - - - men, a - - - - -  
 Et vi - tam ven - tu - - ri sae - cu - li, a - - - - - men, a - - - - -

6 4      5 3      7 b6 5      9 8      4 3      6 5

338

- men, a - - - - - men.  
 - men, a - - - - - men.  
 - men, et vi - tam ven - tu - - ri sae - cu - li, a - - - - - men.  
 - men, a - - - - - men.

5 4      3      7      7      4 3

## Appendix A: Crucifixus

*Largo*

Violini unisoni

Soprano

Continuo

4 # #4 6

5

*p*

Cru - ci - fi - xus, cru - ci - fi - xus e - ti - am pro no - -

b6

9

- - - - - bis sub Pon - ti - o Pi - la - to pas - - - -

13

- - - - - sus, et \_\_\_\_\_ se - pul - tus, se - pul - - tus [est],

*f*

17

sub Pon - ti - o Pi - la

6/4 #

21

- to pas - sus, et se - pul -

26

- tus, se - pul - tus, se - pu - tus est, et se - pul - tus, se - pul - tus

30

est.

5 7 6 7 6 7 b6 5 #4