

Antonio  
**VIVALDI**

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**Credo in G**

RV 592

Soli (SA), Coro (SATB)  
2 Violini, Alto Viola, Tenore Viola e Basso continuo  
ad libitum: Oboe

herausgegeben von / edited by  
Gregory M. Pysh

Stuttgarter Vivaldi-Ausgaben  
Urtext

Partitur / Full score



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Carus 40.009

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Zu diesem Werk ist folgendes Aufführungsmaterial erhältlich:  
Partitur (Carus 40.009),  
Klaviersatz (Carus 40.009/03),  
Chorpartitur (Carus 40.009/05),  
Komplettes Orchestermaterial (Carus 40.009/19).

The following performance material is available:  
full score (Carus 40.009),  
vocal score (Carus 40.009/03),  
choral score (Carus 40.009/05),  
complete orchestral material (Carus 40.009/19).

## Vorwort

Antonio Vivaldi wurde 1678 in Venedig geboren und war die meiste Zeit seines Arbeitslebens am dortigen Ospedale della Pietà tätig, einem Waisenhaus für Mädchen, das an die Kirche Santa Maria della Pietà angegliedert war und eine Musikschule unterhielt, deren Chor und Orchester – beide nur mit Mädchen und jungen Frauen besetzt – sehr renommiert waren. Vivaldi arbeitete dort ab 1703 als Geigenlehrer. Vivaldis Bekanntheit beruhte zu seinen Lebzeiten besonders auf der Instrumentalmusik (Bach bearbeitete sechs von Vivaldis Konzerten), seine geistliche Musik hingegen geriet nach seinem Tod 1741 in Vergessenheit und viele Manuskripte gingen verloren.

Der liturgische Text des Credos hat Vivaldi in sechs musikalische Einheiten aufgeteilt. Das eröffnende Alla breve in G-Dur wird von einer kurzen Credo-Figur geprägt, die über 7 kurze Abschnitte hinweg imitatorisch eingesetzt wird. Als Brücke zwischen diesen Abschnitten dient eine von den Streichern unisono vorgetragene Staccato-Phrase. Darauf folgt ein neuntaktiges Adagio zum Textabschnitt „Et incarnatus est“, in homophonem Chorsatz, wobei der Sopran von den zweiten Violinen verdoppelt wird und der Alt von den ersten Violinen eine Oktave höher, in ganz traditioneller Vivaldi-Instrumentierung. Das „Crucifixus“ ist ein Duett für Sopran, Alt und Streicher (ohne Tenorviola und Oboe), bei dem die Streicher die Gesangstimmen mit einer eigenständigen, von der kurzen Einleitung und dem Schluss abgesehen, durchweg unisono gespielten Phrase begleiten. Auf das Duett folgt ein lebendiger Satz zum „Et resurrexit“ im  $\frac{3}{8}$ -Takt für vollen Chor und Orchester. Die Streicher werden weitgehend unisono geführt und verwenden in der Art einer Reprise dreimal melodisches Material des Eröffnungsteils. Am Ende dieses Satzes moduliert er kurz nach g-Moll, dann zu einer endgültigen Kadenz in G-Dur. Die Komposition schließt mit einer lebhaften Vertonung des „Et vitam venturi saeculi. Amen“ im  $\frac{3}{4}$ -Takt, mit einem melismatischen „Amen“ im Tutti.

Die einzigen bekannten Quellen zu dieser Komposition stammen aus Schlesien und es konnte noch nicht aufgeklärt werden, wie Vivaldis Werk seinen Weg dorthin fand. Eine mögliche Erklärung böte Johann Georg Pisendel, damals der Leiter des kleinen Orchesters des Kurprinzen Friedrich August II. von Sachsen. Der Kurprinz weilte von Februar 1716 bis Juli 1717 gemeinsam mit seinen Musikern in Venedig und während dieser Zeit war Pisendel nicht nur Vivaldis Schüler (sowohl im Violinspiel als auch in der Komposition), sondern er erwarb auch eine größere Anzahl an Werken Vivaldis und wurde nach der Rückkehr an den Hof zu einem wichtigen Verfechter von Vivaldis Musik.<sup>1</sup>

Bei seiner Heimreise nach Dresden im September 1717 hatte Pisendel „in seinem Gepäck Handschriften von mindestens vierzig Instrumentalwerken Vivaldis: außer den

ihm übereigneten Originalhandschriften die von ihm selbst gefertigten Kopien von sieben Sonaten und von mehr als zwanzig Konzerten und Sinfonien, teils in Partitur und teils in Stimmen.“<sup>2</sup>

Dies war wahrscheinlich der erste große Bestand an Vivaldis Werken, der Dresden erreichte, aber nicht der einzige. Nach unserer heutigen Kenntnis wurde eine große Zahl der Vivaldi-Handschriften in Dresden deutlich später, zwischen 1725 und 1730 geschrieben. Entgegen früherer Annahmen arbeiteten die beteiligten Kopisten nämlich erst ab ca. 1725 für die Hofkapelle auf. Es kann gut sein, dass auch dieses *Credo* (neben anderen liturgischen Kompositionen Vivaldis) von Venedig nach Dresden kam und dann von dort seinen Weg weiter nach Schlesien fand.

Lange war nur eine Quelle zu Vivaldis *Credo* in G, RV 592 bekannt: Eine Stimmenabschrift verschiedener Hände in den Beständen der Universitätsbibliothek Breslau. Sie stammt wohl von einem Sammler aus dem Dominikanerkloster in Neisse (Nysa) südlich von Breslau (Krit. Bericht, Quelle A);<sup>3</sup> unklar ist, ob die Handschrift wirklich in Neisse entstanden ist, oder vielmehr dort nur gesammelt wurde. Einziger Hinweis auf einen Komponisten ist die Autorenangabe „Sig. D [?] Vivaldi“ auf der Stimme der 2. Violine. Schon wegen dieser eher dürftigen Zuschreibung gilt das Stück seit längerem als zweifelhaft. Ein *Credo* von Vivaldi ist allerdings auch im Musikalienverzeichnis des Breslauer Doms von 1761 verzeichnet.<sup>4</sup> Es ist aufgrund der geographischen Nähe sehr gut möglich, dass diese Handschrift des Doms Vorlage der unsrigen war (oder auch umgekehrt). Leider sind die zugehörigen Handschriften nicht mehr nachzuweisen.

Michael Talbot<sup>5</sup> hält den Stil des *Credo* für eher neapolitanisch als venezianisch und bringt Johann Adolf Hasse als Komponist ins Gespräch; allerdings beruht diese Zuweisung allein auf einem Lesefehler: Es findet sich auf dem sonst unbeschrifteten Bogen Papier, der heute als Umschlag für den Stimmensatz dient, der Besitzvermerk „Weisse“, den Talbot offensichtlich nicht richtig entziffern konnte und „Hasse“ las.

In jüngster Zeit ist nun eine zweite Stimmenabschrift des Werks bekannt geworden, ebenfalls aus Breslau, nun vom Augustinerkloster Maria auf dem Sande (Krit.

<sup>2</sup> Ebd., S. 301.

<sup>3</sup> Siehe auch: Ewa Hauptman-Fischer, *The mysterious provenance and uncommon repertoire of the music collection belonging to the Dominican Pius Hancke*, in: *Interdisciplinary Studies in Musicology* 11 (2012) S. 155–167.

<sup>4</sup> Rudolph Walter, *Das Musikalienverzeichnis der Breslauer Kathedrale aus den Jahr 1761*, in: *Fontes Artis Musicae*, Vol. 35 No. 4 (1988), S. 256–275, hier S. 263. Außer dem *Credo* in G enthält der Katalog auch ein *Magnificat* ex G $\flat$  von Vivaldi (Walter, S. 272, vermutlich RV 610 oder 611).

<sup>5</sup> Michael Talbot, *The Sacred Vocal Music of Antonio Vivaldi*, Florenz 1995, S. 201f.

<sup>1</sup> Karl Heller, *Antonio Vivaldi*, Leipzig 1991, S. 295.

Bericht, Quelle **B**). Die sorgfältiger (aber nicht fehlerärmer) geschriebene Abschrift stammt von einem Schreiber, der sich auf dem Titelschlag als Johannes Baudisch (1701–1746), Cantor und Regens Chori von S. Maria in arena (Maria auf dem Sande) zu erkennen gibt. Auf diesem Titelblatt ist die Komposition einem „Authore Pigaglia“ zugeschrieben (außer auf dem Titelschlag auch als Nachtrag auf der Orgelstimme). Die Autorenangabe stammt an beiden Stellen von derselben Person; nicht ganz sicher ist, ob diese mit dem Hauptschreiber des Stimmensatzes identisch ist. Beide Stimmensätze sind eng miteinander verwandt, teilen sowohl Besonderheiten als auch Fehler und charakteristische Ungenauigkeiten miteinander. Eine direkte Abhängigkeit kann dennoch ausgeschlossen werden; wahrscheinlich hatten sie eine gemeinsame Vorlage. Wie es bei dieser Ausgangslage zu den unterschiedlichen Zuschreibungen kommen konnte, ist freilich gänzlich unklar.

Mit jenem „Pigaglia“ dürfte Dioceno Bigaglia (um 1676 bis um 1745), ein venezianischer Zeitgenosse Vivaldis gemeint sein. Bigaglia war offenbar zu seiner Zeit als Komponist von weltlichen Cantaten und einigen Oratorien einigermaßen bekannt und seine Werke ziemlich weit verbreitet. Es ist auch eine Anzahl liturgischer Werke unter seinem Namen überliefert (Kurzmassen und Psalmen, jedoch keine weiteren einzelnen Messsätze), doch sind die Zuschreibungen größtenteils (vielleicht auch insgesamt) zumindest fraglich.<sup>6</sup> Zu den meisten der acht Kurzmassen, die allesamt (und mit einer Ausnahme nur) in Kremsmünster unter seinem Namen überliefert sind, lassen sich leicht Konkordanzen mit Zuschreibung an andere Zeitgenossen finden: Nicolò Fago, Francesco Feo, Francesco Mancini, Domenico Natale Sarri sowie einen sonst nicht bekannten „Pignatelli“ (Guiseppe kommt nicht in Betracht) lassen sich ermitteln. Die ebenfalls nur in Kremsmünster unter seinem Namen überlieferten Psalmen sind insgesamt nicht ganz so leicht anderen Komponisten zuweisbar; dafür wird ein *Miserere* neben Bigaglia gleich noch drei weiteren Komponisten zugeschrieben: Giovanni Battista Pergolesi, Giovanni Battista Sammartini und Gottfried Heinrich Stölzel. Diese Überlieferungs- und Zuschreibungssituation macht einen stilistischen Vergleich mit anderen liturgischen Werken Bigaglias gänzlich unmöglich; es scheint fast fraglich, ob es solche überhaupt tatsächlich gibt. In das Werk Vivaldis hingegen fügt sich das *Credo* – trotz gewisser Auffälligkeiten, wie das äußerst expressive Crucifixus – gut ein. Zu seinem anderen *Credo* in e RV 591 gibt es zahlreiche Parallelen. So ist die Gliederung und die Anlage zwischen beiden Kompositionen weitgehend übereinstimmend; lediglich im hinteren Teil ist im vorliegenden *Credo* eine weitere Unterteilung vorgenommen worden, um noch einmal das ritornellartige *Credo*-Motiv erklingen zu lassen („Credo in unam sanctam catholicam“). Der letzte Satz des *Credo* in G „Et vitam venturi saeculi. Amen“ hingegen zeigt deutliche, auch motivische Ähnlichkeiten zum *Credo*

in e, auch wenn im *Credo* in G den Instrumenten nur eine untergeordnetere Rolle zufällt.

In Vivaldis geistlichem Werk finden sich Messteile (Kyrie, Gloria, Credo), Vesperpsalmen, Magnificat, Hymnen, Motetten und verschiedene Oratorien. Die einzelnen Messsätze gehören dabei nicht etwa zu einer größeren Messe, sondern sind eigenständige Kompositionen, komponiert überwiegend für die Musikerinnen der Pietà. Auch wenn der Kompositionszeitraum für das *Credo* RV 592 unbekannt ist, deutet die Verwendung der Tenorviola in Italien auf die Zeit vor 1720, als solche zusätzlichen Partien noch üblicher waren; wahrscheinlich ist ein Zeitraum vor 1718, da Vivaldi dann in Mantua vor allem für die Oper gearbeitet hat. Am bekanntesten ist wohl der Einsatz von zwei (solistischen) Violinen in Vivaldis geistlichem Werk im „Qui sedes“ des *Gloria* RV 588 (komponiert um 1715). Die Tenorviola ist tiefer gestimmt als die heutige Viola, unsere Edition bietet daher Alternativnoten für das heutige Instrument.

Midland TX, November 2018  
Übersetzung: Carus

Gregory M. Pysh

Stuttgart, Dezember 2018

Uwe Wolf  
(zur zweiten Quelle)

<sup>6</sup> Literatur zu Bigaglia existiert praktisch nicht. Die Aussagen stützen sich auf einer Auswertung der im RISM-OPAC ([opac.rism.info](http://opac.rism.info)) gelisteten Quellen und Incipits.

## Foreword

Antonio Vivaldi was born in Venice in 1678 and was employed for most of his working life by the Ospedale della Pietà, an orphanage for girls attached to the church of Santa Maria della Pietà which maintained a music school whose choir and orchestra – both of which were made up of only girls and young women – were very renowned. Vivaldi served the Pietà as violin master beginning in 1703. Although especially well-known during his lifetime for his instrumental music (Bach transcribed six of Vivaldi's concerti), his sacred music fell into oblivion after his death in Vienna in 1741, and many manuscripts were lost.

Vivaldi has divided the liturgical text of the *Credo* into six musical sections. The first is an opening *Alla breve* in G major, scored with an imitative melodic figure, beginning with the word "Credo". The composer sets the initial text in seven phrases, bridged by unison staccato strings. This is followed by a nine-measure *Adagio* setting of "Et incarnatus est", scored for chorus in a homophonic style, with the soprano doubled by the second violins, and the altos by the first violins one octave higher, in traditional Vivaldi scoring. The "Crucifixus" is a solo duet for soprano and alto, with the strings playing an introduction and a closing section, but in unison (minus the tenor viola and oboe) during the vocal phrases. The duet is followed by a brisk  $\frac{3}{8}$ -meter setting of "Et resurrexit" for full chorus and orchestra, with the strings written primarily in unison. A reprise of the opening section follows in three phrases, modulating briefly to G minor, then to a final cadence in G major. The composition closes with a lively setting of "Et vitam venturi saeculi. Amen" in  $\frac{3}{4}$ -meter, with a melismatic "Amen" in all voices and instruments.

The only known sources of this composition were written in Silesia and there is no clear answer how Vivaldi's work reached there. One possible explanation is it was brought to Dresden by Johann Georg Pisendel, the leader of a small orchestral ensemble of the Prince-elector Friederich Augustus II of Saxony. The prince-elector and his musicians spent time in Venice from February 1716 to July 1717, and during this period Pisendel not only studied both violin and composition with Vivaldi but acquired a large number of the composer's manuscripts. He took these pieces back to Dresden, several copied by Pisendel himself, and became a decisive advocate for Vivaldi's music upon his return to court.<sup>1</sup>

When Pisendel returned to Dresden in September 1717 "he took at least forty manuscripts of Vivaldi's instrumental works with him – in addition to the original manuscripts given to him, his own copies of seven sonatas, and more than twenty concertos and sinfonias in score form or in parts."<sup>2</sup> This was presumably the first large body of works

by Vivaldi to reach Dresden, though not the only one. To the best of our present knowledge, a considerable portion of the Vivaldi manuscripts in Dresden were written a good deal later, probably between 1725 and 1730. Contrary to earlier suppositions, the copyists in question began working for the court orchestra in about 1725. Maybe also the *Credo* (besides other liturgical works by Vivaldi) came to Dresden and then found its way from Saxonia to Silesia.

For a long time, there was only one known source of Vivaldi's *Credo* in G major RV 592: a set of manuscript parts copied by various copyists held in the collections of the Wrocław University Library. It probably originated with a collector in the Dominican monastery in Nysa, south of Wrocław (Critical Report, Source A),<sup>3</sup> but it is unclear whether the manuscript in fact originated in Nysa or was actually only collected there. The only reference to a composer is the author indication "Sig. D [?] Vivaldi" in the 2nd violin part. This rather inadequate attribution has sufficed for its provenance to have been regarded as dubious for quite some time. However, a *Credo* by Vivaldi is also listed in the sheet music inventory of Wrocław Cathedral dated 1761.<sup>4</sup> On the basis of geographical proximity, it is very possible that this manuscript of the cathedral was the model of ours (or vice versa). The associated manuscripts can unfortunately no longer be traced.

Michael Talbot<sup>5</sup> considers the style of the *Credo* to be more Neapolitan than Venetian and postulates Johann Adolf Hasse as the composer. However, this assignment is based solely on a reading error: on the otherwise blank sheet of paper which today serves as an envelope for the set of parts, there is the ownership mark "Weisse" which Talbot obviously deciphered incorrectly to read "Hasse."

Recently, a second copy of the work has become known, also from Wrocław, but from the Augustinian monastery of St. Mary on the Sand (Critical Report, Source B). The more meticulously notated (but no less error-prone) copy comes from a scribe who identifies himself on the title cover as Johannes Baudisch (1701–1746), Cantor and Regens Chori of S. Maria in arena (St. Mary on the Sand). On this title page, the composition is attributed to an "Authore Pigaglia". In addition to the title cover, this indication appears also as a postscript on the organ part. In both instances, the author indication was written by the same person, but it is not entirely certain whether the

<sup>1</sup> Karl Heller, *Antonio Vivaldi. The Red Priest of Venice*, translated by David Marinelli, Portland 1997, pp. 226–230.

<sup>2</sup> *Ibid.*, p. 230.

<sup>3</sup> Ewa Hauptman-Fischer, *The mysterious provenance and uncommon repertoire of the music collection belonging to the Dominican Pius Hancke*, in: *Interdisciplinary Studies in Musicology* 11 (2012) pp. 155–167.

<sup>4</sup> Rudolph Walter, *Das Musikalienverzeichnis der Breslauer Kathedrale aus den Jahr 1761*, in: *Fontes Artis Musicae*, vol. 35 no. 4 (1988), pp. 256–275, here p. 263. In addition to the *Credo in G*, the catalog also contains a *Magnificat ex G* by Vivaldi (Walter, p. 272, presumably RV 610 or 611).

<sup>5</sup> Michael Talbot, *The Sacred Vocal Music of Antonio Vivaldi*, Firenze, 1995, pp. 201f.

same person copied the set of parts. Both sets of parts are closely related, sharing idiosyncrasies as well as errors and characteristic inaccuracies. A direct dependence can nevertheless be ruled out; they probably had a common model. In the light of this initial situation, it is, admittedly, completely unclear how these conflicting attributions could have come about.

The Pigaglia referred to was most likely Dioceno Bigaglia (ca. 1676 to ca. 1745), a Venetian contemporary of Vivaldi. During his lifetime, Bigaglia was apparently reasonably well-known as a composer of secular cantatas and some oratorios, and his compositions were quite widely distributed. A number of liturgical works have been handed down under his name (short masses and psalms, but no further individual mass movements), but the attributions are largely – perhaps even entirely – questionable at the very least.<sup>6</sup> For most of the eight short masses, which are all (and, with one exception, solely) handed down in Kremsmünster under his name, concordances with attributions to other contemporaries can easily be found: Nicolò Fago, Francesco Feo, Francesco Mancini, Domenico Natale Sarri as well as an otherwise unknown “Pignatelli” (Guiseppe can be ruled out) can be determined. The psalms, which are also only handed down in Kremsmünster under his name, cannot be assigned to other composers quite so easily; a *Miserere*, for example, is ascribed to no fewer than three other composers besides Bigaglia: Giovanni Battista Pergolesi, Giovanni Battista Sammartini and Gottfried Heinrich Stölzel. This situation of transmission and attribution makes a stylistic comparison with other liturgical works by Bigaglia completely impossible; it seems almost questionable whether such works actually exist at all. On the other hand, the *Credo* fits well into Vivaldi's oeuvre – despite certain conspicuous features, such as the extremely expressive Crucifixus. There are numerous parallels to his other *Credo* in E minor RV 591: for example, the disposition and structure of the two compositions is largely concordant, although a further subdivision was made in the second half of the present *Credo* to allow the ritornello-like *Credo* motif to be heard once more (“*Credo in unam sanctam catholicam*”). On the other hand, the last movement of the *Credo* in G major “*Et vitam venturi saeculi. Amen,*” displays clear similarities, also of motivic material, to the *Credo* in E minor, even though the instruments in the *Credo* in G are only given a subordinate role.

Vivaldi's known sacred music consists of mass sections (Kyrie, Gloria, and Credo), psalm settings, Magnificat, hymns, motets, and several oratorios. The individual mass settings do not seem to be connected to a larger Missa, but are stand-alone works composed chiefly for the musicians of the Pietà. Although the date of the *Credo* RV 592 is unknown, the use of the tenor viola part would place the origin in Italy before 1720, where the additional part was still more common, and maybe also before 1718, because in Mantua he worked mainly for the opera house. The

most prominent of Vivaldi's choral works which makes use of two (solo) violas, is the “*Qui sedes*” movement of the *Gloria* RV 588 (year of composition ca. 1715). As a tenore viola is tuned lower than the modern viola, there are several places in this edition with alternative notes for the modern instrument.

Midland TX, November 2018

Gregory M. Pysh

Stuttgart, December 2018

Uwe Wolf

(about the second source)

Translation: Gudrun and David Kosviner

<sup>6</sup> There is practically no literature on Bigaglia. The statements are based on an evaluation of the sources and incipits listed in the RISM-OPAC ([opac.rism.info](http://opac.rism.info)).

# Credo

RV 592

Antonio Vivaldi  
1678–1741

## 1. Credo in unum Deum

Alla breve

Oboe  
ad libitum

Violino I

Violino II

Alto Viola

Tenore Viola

Soprano

Alto

Tenore

Basso

Basso continuo

Solo

7

Aufführungsdauer / Duration: ca. 13 min.

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Urtext  
edited by  
Gregory M. Pysh

4 2 6 5 6 4 5 3

Cre - do,  
 Cre - do, cre - do,  
 Cre  
 - do, cre - do in u - num De - um, Pa

5 6

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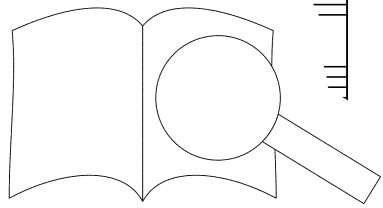
cre - do, cre - do, cre - do in u - num De - um, Pa  
 cre - do, cre - do in u - num De - um, in u -  
 cre - - do, cre - - do .ut,  
 - - trem, Pa - - Pa -

5 6 5 6

Pa -  
 trem,  
 Solo

6 3 4 2 6

\* Kleinstich: fehlt in Quelle A / smaller type: missing in the source A  
 Carus 40.009



Piano accompaniment for measures 37-42, featuring a treble and bass clef with a key signature of one sharp (F#).

Pa - trem o - mni - pot - en - - tem, fa - cto  
 Pa - trem o - mni - pot - en - - tem, fa  
 Pa - trem o - mni - pot - en - - tem,  
 Pa - trem o - mni - pot - en - - rem

Tutti

6 4 3 6 7 7 6

Piano accompaniment for measures 43-48, continuing the musical texture from the previous system.

cae - et - - rae, vi - si - bi - li - um o - mni - um  
 - - rae, vi - si - bi - li - um o - mni - et  
 e - ter - - rae, vi - si - bi - li - um  
 li et ter - - rae, vi - si - bi - li - um

7 6 7 6 6 5

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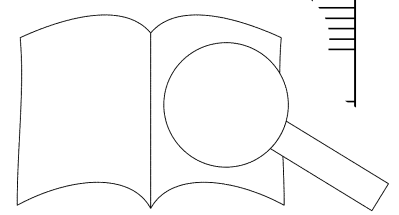
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et in - - vi - - si - - bi - -  
 in - - vi - - si - - bi - -  
 et in - - vi - - si - - bi - -  
 et in - - vi - - si - -

5 7 6 7 6 5 4 5 3

um. Cre - do,  
 Cre - do,  
 Et in  
 do, cre - do in u - num Do -

5 6



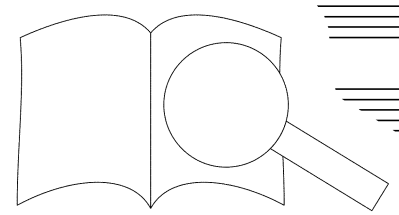
cre - do in u - num Do - mi-num Je - sum Chri - stur um  
 in u - num Do - mi-num Je - sum Chri - stum,  
 Je - sum Chri - stum, Fi - li - um De -  
 Chri - stum, Fi - li - um De - i

5 6 5 7 6

De - i ...  
 ni - tum.  
 ni - tum.  
 ni - tum.  
 Solo

6 5 # 4 2 6

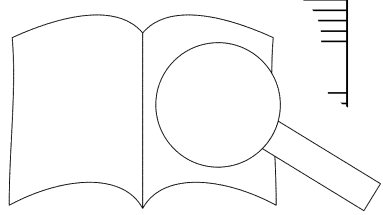
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Cre - do, cre - do et ex Pa - tr  
 Cre - do, cre - do et e  
 Cre - do, cre - do Pa  
 Tutti

cre - do et - tum, et ex Pa - tre na - tum an - te  
 a - tre na - tum, et ex Pa - tre na - tum  
 cre - do, cre - do  
 cre - do, cre - do ex Pa - tre na

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o - mni - a, o - mni - a sae - - - cu - la. De - um de Dr  
cre - do, cre - do an - te o - mni - a sae - cu - la. De - um  
o - - - mni - a sae - cu - la. do,  
- te o - - mni - a sae - e - do

4 3 9 [4#] 6 6 6 4 [#]

lu - De - um ve - rum de De - o ve - - -  
-i-ne, cre - do, cre - do de De - o ve -  
e lu - men de lu - mi - ne, De - um ve  
-um de De - o, De - um ve - rum de I

9[#] 6 4 3 9 6 4 3 9 6 6 6 #

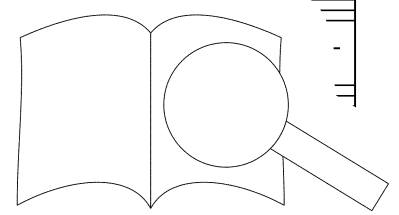
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ro.  
ro.  
ro.  
ro.  
Solo

4 2 6

Ge - ni - tum, non fa - ctum, con - sub -  
Ge - ni - tum, non fa - ctum, con - sub -  
Ge - ni -  
- do, cre - do ge - ni - tum, non fa - ctum, con - sub -

Tu.



stan-ti - a - lem Pa - tri: per quem o - - mni - a fa  
 stan-ti - a - lem Pa - tri: per quem o - - mni - a  
 8 stan-ti - a - lem Pa - tri: per quem o - - mni - a  
 stan - ti - a - lem Pa - tri: per quem fa - cta

7 6 [6] 6 7 6 6 5

sunt. Cr qui pro - pter, nos ho - mi - nes,  
 re - do, cre - do nos ho - mi - nes, et pro - pter  
 pro - pter nos ho - mi - nes, et pro - pter no de -  
 Qui pro - pter nos ho - mi - - ne

6 7 6 [6] 6 7 6



Musical score for measures 125-131. It includes a vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

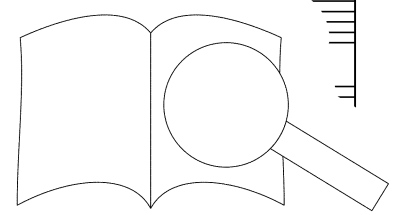
Musical score for measures 132-138. It includes a vocal line with lyrics and piano accompaniment. The lyrics are: "et pro-pter no - stram sa - lu - tem de - scen - - dit. no - - stram sa - lu - tem de - scen - - dit, de - scen - - dit, de - scen - - dit." A "Solo" section is marked in the piano part for measures 136-138.

Musical score for measures 139-145. It features piano accompaniment with a consistent eighth-note pattern in the right hand and a bass line in the left hand.

Musical score for measures 146-152. It includes piano accompaniment with dynamics markings such as *Cre* and *Tutti*. The piano part continues with the eighth-note accompaniment.

4 6 6 5  
2 4 3

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Cre - do, cre - do, cre - do, cre - do

Cre - do, cre - do, cre - do, cre - do

De - scen - dit, de - scen - dit, de - scen - dit,

6 5 6

lis, de - scen - dit de cae - lis. Cre - do, cre - do,

lis, de - scen - dit de cae - lis. Cre - do, cre - do,

lis, de - scen - dit de cae - lis. Cre - do, cre - do,

7 6 6 3 6 [4 3] 9 6 4 3

Musical score for measures 154-157. It consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Musical score for measures 158-161. The vocal line includes the following lyrics: "dit de cae - lis, de cae - dit, de cae - lis, de cre - do de - scen - dit de cae - lis, cre - do, cre - do de cae - lis." Fingerings are indicated by numbers 1-5 below the notes. A "Solo" marking is present above the final note of the vocal line in measure 161.

Musical score for measures 162-165. The piano accompaniment continues with eighth-note patterns. Fingerings are indicated by numbers 2, 4, 6, and 5 below the notes. A magnifying glass icon is located in the bottom right corner of the page.

## 2. Et incarnatus est

Adagio

Oboe  
ad libitum

Violino I

Violino II

Alto Viola

Tenore Viola

Soprano

Alto

Tenore

Basso

Basso continuo

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

[7] 6 7 7 6 9 8

4

3

5

5

4

3

5

ex M  
 - mo, et ho - mo, et ho-mo fa - ctus est.  
 Et ho - mo fa - ctus, et ho-mo fa - ctus est.  
 - ri - gi-ne: Et ho - mo fa - ctus, et ho-mo  
 - ri - a Vir - gi-ne: Et ho - mo fa - ctus, et ho-mo

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

4 2[#]

[4]

4

4

3

5

### 3. Crucifixus

Solo

Violino I

Violino II

Alto Viola

Soprano solo

Alto solo

Basso continuo

6 5 # 9 6 9 6 9 6 9 6

8

Solo

Solo

Cru - ci - fi - xus, et - i - am pro

Cru - ci - fi - xus, et - i - am pro no - bis: sub

# 6 6 7 9 6 9 6 9 6

15

ti - o Pi - la - - to

Pi - la - - to pas

6 7 # 6 6 3 9 6

22

sus, pas sus, sus, pas

6 5 7 6 4 3 7 6 5 7<sup>b</sup> 4 3

29

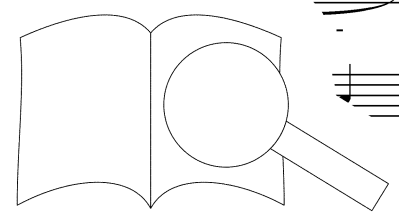
et se-pul - tus est, pas - pul - tus est, pas - sus, et se - pul - tus est et se - pul - tus est,

3 6 5 [6] 4 # #

35

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

7 3 6 6 5 # 9 6 9 6



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9 6 9 6 9 [F] 8 7 5 7

sus, pas - sus,  
sus, pas - sus

6# 7 5 # 6 6 5 # 9 6

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

9 6 9 6 9 6 9 8 8

# 4. Et resurrexit

**Allegro**

Oboe  
ad libitum

Violino I, II

Alto Viola

Tenore Viola

Basso continuo

7

Soprano

Alto

Tenore

Et re - sur - re - xit ter - ti - a di - e, se - cun - dum, se -

re - xit ter - ti - a di - e, se - cun - dum, se -

re - sur - re - xit ter - ti - a di - e, se - cun - dum, se -

Et re - sur - re - xit ter - ti - a di - e, se - cun - dum, se -

[4] 3

\* Alternative für moderne Viola statt Tenore Viola in Kleinstich. / *Alternative for modern viola in smaller type.*



13

cun - dum Scri - ptu - ras. Et a - scen - dit, a - scen - dit in cae - lum:

cun - dum Scri - ptu - ras. Et a - scen - dit in cae - lum, in

8 cun - dum Scri - ptu - ras. Et a - scen - dit, a - scen - dit

cun - dum Scri - ptu - ras. Et a - scen - dit in cae - lum

6/4 5/3 6 6/5 [6] 6 6

19

se - det - tris. Et i - te - rum ven - tu - rus

-ram Pa - tris. Et i - te - rum ven - tu - rus

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

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

5 6 6/5 [6]

est, ven - tu - rus est cum glo - ri - a, ju - di - ca re

est, ven - tu - rus est cum glo - ri - a, ju -

est, ven - tu - rus est cum glo - ri - a

tu - rus est cum glo - re

5 3 6 6 6

vi - vo - os, et mor - tu - os: cu - jus

tu - os, et mor - tu - os: cu - jus

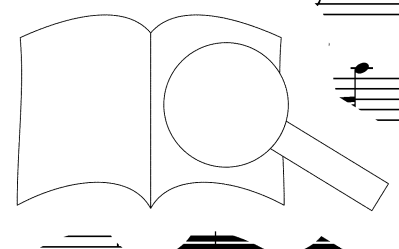
nor - tu - os, et mor

et mor - tu - os, et mor

5 6 [4] 5 [6]

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re - gni, cu - jus re - gni non e - rit fi -

re - gni, cu - jus re - gni non e - rit fi -

re - gni, cu - jus re - gni non e - rit fi -

re - gni, cu - jus re - gni non e - rit fi -

4 3 4 3 6 [6]

nis. - ri - tum San - ctum, Do - mi - num, et vi -

ni Spi - ri - tum San - ctum, Do - mi - num, et vi -

Spi - ri - tum San - ctum, Do -

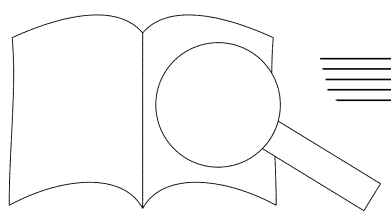
Et in Spi - ri - tum San - ctum, Do -

vi - fi - can - - - tem: qui ex Pa - tre  
 vi - fi - can - - - tem: qui ex  
 vi - fi - can - - - tem: qui  
 vi - fi - can - - - tem: qui tre

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

6 6 5 5 [#] 5

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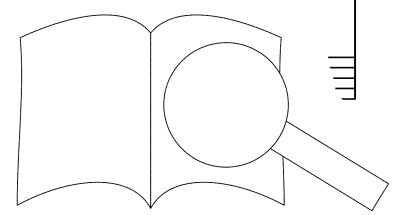


Pa - tre et Fi - lio si - mul ad - o -  
 cum Pa - - tre et Fi - li - o si - - - mul  
 cum Pa - tre et Fi - li - o si - -  
 cum Pa - tre et Fi - li - o si - - - mul

6 7 6 [6]

ra - con - glo - ri - fi - - ca - tur,  
 ra et con - glo - ri - fi - - ca - tur,  
 et con - glo - ri - fi  
 - tur, et con - glo - ri - fi

6 5 4 3 4 3



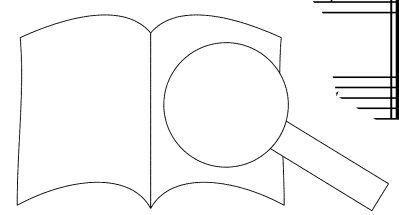
con - glo - - ri - fi - - ca - tur: qui lo - cu - tus  
 con - glo - - ri - fi - ca - - tur: qui lo -  
 qui lo - - cu - tus est, qui  
 con - glo - - ri - fi - ca - - tur:

4 [7] 3 6 6 5 6 5

est tas, per Pro - phe - - - - - tas.  
 - tas, per Pro - phe - - - - - tas.  
 - phe - - - - - tas, per Pro - phe -  
 per Pro - phe -

6 5 6 6 5

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# 5. Credo et in unam sanctam

Alla breve

Oboe  
ad libitum

Violino I

Violino II

Alto Viola

Tenore Viola

Soprano

Alto

Tenore

Basso

Basso continuo

Cre -

Et

Cre - do, cre - do et in u - n -  
Tutti

7

cre - dc

san - ctam

ca - tho - li - cam et

a - po - sto - li - cam Ec -

ctam

ca - tho - li - cam et

a - po - sto - li - cam

ctam

ca - tho - li - cam et

a - po - sto -

sc.

- ctam

ca - tho - li - cam et

a - po - sto

5

6

5

6

[7]

Piano accompaniment for measures 13-18, featuring a treble and bass clef with a key signature of one sharp (F#).

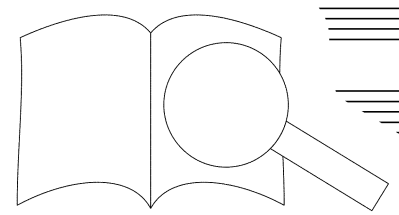
cle - si - am. Con - fi - te - or u - num ba - pti -  
 - si - am. Con - fi - te - or u - num  
 - si - am. Con - fi - te - or  
 - si - am. Con - fi - te - n. - ma

6 3 6 [7] 5 [6]

Piano accompaniment for measures 19-24, continuing the musical texture from the previous system.

in re si pec - ca - to - rum.  
 - - nem pec - ca - to - rum.  
 - si - o - nem pec - ca - to - ru  
 - mis - si - o - nem pec - ca - to - ru

7 6 7 6 6 5 3





re  
do,

4 2 6 3

Cre - do, cre - do, cre - do,  
Cre - do, cre - do, cre  
Cre - - do, cre  
uo et ex - spe - - -

6 5 6

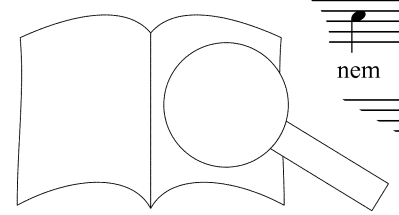
cre - do, cre - do, cre - do et ex - spe - cto  
 cre - do, cre - do et ex - spe -  
 cre - do et ex - spe -  
 - - - - - cto, ex Cre - do,

5 6 7 6 b

- - - - - cti - - - - - o - - - - - nem mor - tu -  
 - - - - - re - - - - - cti - - - - - o - - - - - nem  
 do, cre - do, cre - do, cre - do  
 do, cre - do, cre - do re - sur -  
 nem

4 4 6b 4 3 9[b] 6 4 [b] 9 6

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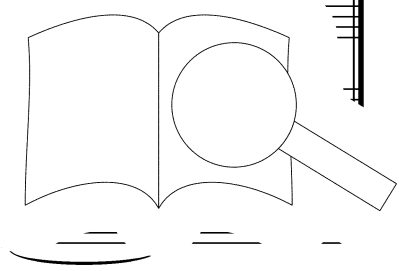


o - - - rum, mor - tu - o - - rum, mor - tu - o - - rum, o - - - rum,

b 6 5 3 b 5b

tu - - - rum. - - - rum.

7b [5b] b 7b



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# 6. Et vitam venturi saeculi. Amen

Allegro

Oboe  
ad libitum

Violino I

Violino II

Alto Viola  
Tenore Viola

Soprano

Alto

Tenore

Basso

Basso continuo

Et vi - tam ri

Et vi - tam ven - tu - ri

sae - cu

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8

men, a - - - - men, a

Et vi - tam ven - tu - ri sae - cu - li.

men, a

Et vi - tam

5 6[#]

men.

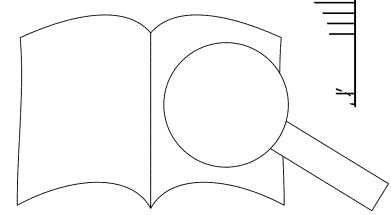
men.

li. A

7 8 4 6 5 7 8 6

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

[4] 2                      6                      7                      6                      7                      6

sae - ci  
 - - - - -  
 - - - - -  
 men, a - - - - -

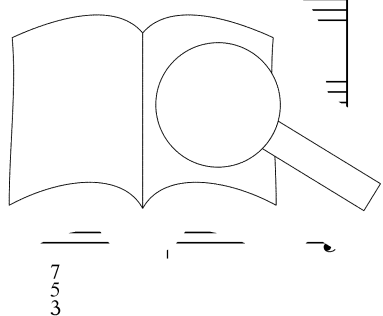
4 2                      6                      6 5                      [6]                      7                      8

men, a - - - - - men, a

4 2 6 #1

a - - - - - men, men.

6 [6#] # 3 3 5 4 3 7 7 5 3

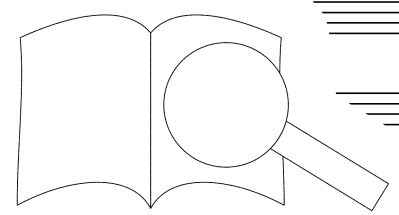


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Musical score for page 50. It consists of a vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The vocal line has lyrics: "a - - - - -". The score includes various musical notations such as notes, rests, and slurs. At the bottom right of the page, there are the numbers "7" and "6".

Musical score for page 56. It consists of a vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The vocal line has lyrics: "men, a - - - - -", "cu - li. A - - - - - men,", and "A - - - - -". The score includes various musical notations such as notes, rests, and slurs. At the bottom right of the page, there are the numbers "7", "6", "6", and "6".

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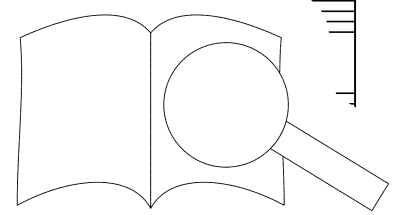




men, a  
a  
men,  
men.

men, a  
Et vi - tam

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men. Et vi - tam

Et vi - - tam

sae - cu - li. A - - - - -

7 6 6 4 2 [6] 5 5 7 6

sae - cu - li. A - - - - - men,

- - - - - men, a - -

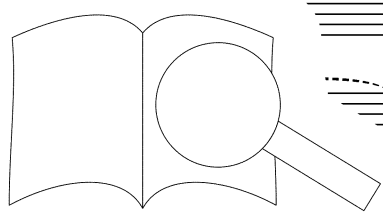
e A - - - - - men, a

- - - - - men, a - - -

7 6 7 6 6

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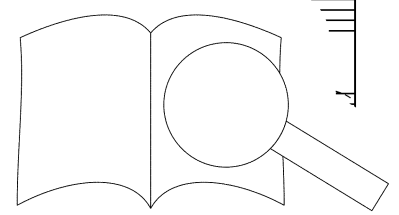
men, a - men, a - men, a - men,

4 2 6 5 6 7 6 6

a - men, a

7 6 7 6 7 6

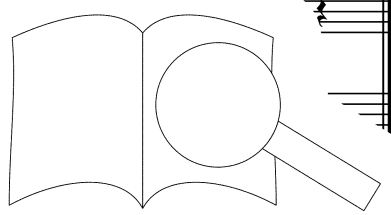
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men, a - - - - - men,  
 - - - - - men,  
 - - - - - men,  
 - - - - - men,

a - - - - - men.  
 - n, a - - - - - men.  
 a - - - - -  
 a - - - - -

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# Critical Report

## I. The Sources

**A.** Set of copied parts, written in several copyists' hands, of 18th century Silesian provenance, probably of Dominican origin. Bibliotheka Uniwersytecka Warsaw (PL-Wu), RM 5046.

Cover (not original): Credo | C : A : T : B | 2 Violin | 2 Viola | Oboe ad libitum | + | Organo  
A composer's name is not found on the cover but written on the second violin part: "Sig D [?] Vivaldi"

There are 10 parts in 11 bifolios, measuring 365 x 240 mm., with the following remarks on the copyists:

Canto	De Scriptorum Simon Lamatz   Revivit Joesephus Piechatzeg
Alto	De Scriptorum Simon Lamatz   Revivit Joesephus Piechatzeg
Tenore	Revidit Joannes Furoscheck
Basso	[no name]
Violino Primo	Revivit Antonius Voitala
Violino Secundo	Petrus Kreitzer Revivit
Alto Viola	Redividit [!] Joannes Böhm
Tenore Viola	Revidit Joannes Böhm
Obois ad Libitum	Scripsit Michael Krusche   Revidit Antonius Voitala
Organo	Revidit Joannes Böhm

Most of Vivaldi's currently known sacred works come from only one collection of his autographs; a collection acquired by the Venetian Jacopo Soranzo. He bound these manuscripts into twenty-seven volumes, which now reside in the Biblioteca Nazionale Universitaria in Turin.<sup>1</sup> Unusually the Credo RV 592 is not found in this collection. A manuscript of the *Credo*, however, found in the so-called "Breslau (Wrocław) Collection" which includes the library of the Dominican monk Pius Hancke, who lived temporarily in Wrocław, Nysa, and which is housed in the Department of the University of Wrocław.

The composer's name is missing from the manuscript (the title page) but written on the second violin part: "Sig. D [?] Vivaldi". For this work the name of the copyist is not known (other than Vivaldi).

**B.** Set of copied parts, written in several copyists' hands, of 18th century Silesian provenance, probably of Dominican origin. Augustinian monastery (in arena) in Wrocław. Bibliotheka Uniwersytecka Warsaw (PL-Wu), RM 4758.

Cover: + | Credo Solenne | Autore Pigaglia [!] | à | C. 1. | A: 1 | T: 1. | B: 1 | VV: 2b[us] | Violetti 2b[us] | Obois 1 | con organo | Comparavit pro choro | Joannes Baudisch can: | Reg: Lat: S: A: in arena | cantor et Regens Chori.

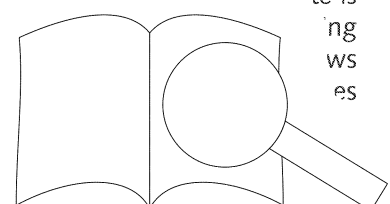
There are 10 parts in the collection, measuring 345 x 220 mm. The copy was presumably made by Johann Carl Baudisch (1701–1746). Baudisch was the copyist of several, mostly liturgical works, including – amongst many anonyma and local compositions – works by Italian composers. Many of these seem to overlap with the (lost) collection of the Wrocław Cathedral (see the Foreword).

## II. The Edition

The two manuscripts show great differences. A whole series of errors and idiosyncrasies in both manuscripts also contain regular errors, a direct dependence on the other can be excluded. The source of the Wrocław Cathedral of which only a few fragments are left (see the Foreword) is not mentioned in the manuscript A with its assignment. The source of the Wrocław Cathedral was consulted for purposes of comparison and correction. The measures and the errors in the manuscript A. B was also used for comparison and correction. Amendments taken from the source are marked in the musical text as changes to the source which go beyond the scope of modern standards of notation are documented appropriately. Editorial additions as well as adaptations from the secondary source B are, as far as possible, indicated diacritically in the music text: accidentals, missing notes in small type, slurs by dotted lines, articulation wedges by thin vertical lines, figuring by square brackets. The movement titles are not found in the source, so they have been added according to the incipits. Important variants in B are described in the individual remarks.

Changes to the source which go beyond the scope of modern standards of notation are documented appropriately. Editorial additions as well as adaptations from the secondary source B are, as far as possible, indicated diacritically in the music text: accidentals, missing notes in small type, slurs by dotted lines, articulation wedges by thin vertical lines, figuring by square brackets. The movement titles are not found in the source, so they have been added according to the incipits. Important variants in B are described in the individual remarks.

Flats (b) were not only used to indicate flattened notes, but also to cancel previous sharps (#). In such cases, for better clarity, flats were replaced by natural accidentals (♮) when necessary. In several measures in the manuscript half notes are not tied across the bar line. This is a common practice in the Baroque era but is not in line with the conventions of modern notation. The alto clef in the tenor viola is in alto clef, the soprano is in soprano clef, the voice in tenor clef. The bass clef in the basso continuo is always in the right hand.



<sup>1</sup> Michael Talbot, *The Chamber Cantatas of Antonio Vivaldi*, Woodbridge 2006, p. 14.



4. Et resurrexit

1	S		<i>Allegro</i>
	Bc		<i>Allo.</i>
			no tempo markings in other parts
1	VI II, Bc	1	<b>B:</b> <i>Solo</i>
1	TVa	1	<b>B:</b> <i>Tutti</i>
8	Bc	1	<b>B:</b> <i>Tutti</i>
12-13	T		text: <i>Scripturas</i>
14	B	2	measure smeared, we follow <b>B</b> , in <b>A</b> probably three eighth notes <i>c<sup>0</sup>-A-d<sup>0</sup></i>
17	VI II		measure written twice
20	VI II	3	measure smeared, we follow <b>B</b>
20	T	2	dotted
24	B	2	<b>A, B:</b> <i>d sharp<sup>0</sup></i>
37	VI II, AVa, B		quarter note – rest
41	T	1	dotted
42	Bc	1	figuring in <b>B</b>
43	VI II, AVa, Bc		quarter note – rest
46	A		<b>B:</b> quarter note – eighth note
46	T		quarter note – eighth note
49	AVa	1	<i>e<sup>2</sup></i>
51	AVa	1	<i>e<sup>2</sup></i>
53	Bc	2, 3	<i>c<sup>0</sup>, c<sup>0</sup></i>
54	B		eighth note – quarter note
56	S	1	<b>B:</b> <i>c<sup>2</sup></i>
56	A	1	<b>B:</b> <i>b<sup>1</sup></i>
56	Bc	4	figuring in <b>B</b>
57	Ob, VI II, TVa, S, B, Bc		quarter note – rest
65	T		eighth note – quarter note
69	B		quarter note – eighth note
70	A	3	<i>f<sup>1</sup></i>
71	A	2, 3	<i>e<sup>1</sup>, f<sup>1</sup></i>
75	A	2	<i>f<sup>1</sup></i>
76	A	1, 2	<i>e<sup>1</sup>, e<sup>1</sup></i>
76	T	2	text: <i>pro</i>
77	Bc	3	figuring in <b>B</b>
78	A	2	<i>e<sup>1</sup></i>
79	VI I, S, A		dotted quarter note

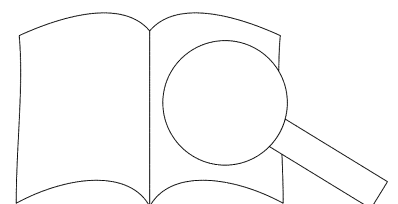
5. Credo in unam sanctam

Second text underlay in **B** to avoid the "et unam sanctam catholicam et apostolicam Ecclesiam" for the use in protestant churches. Second text in **S:** *Credo, credo confiteor unum baptisma in remissionem peccatorum, et exspecto, exspecto resurrectionem mortuorum. Credo, credo, credo, credo venturi saeculi amen, amen, amen, amen, amen, amen, amen.*

1	S		<i>Alla breve</i>
	Bc		<i>Allab</i>
			no tempo markings in <b>C</b>
1-5.1	TVa		<b>C</b> instead of <b>C</b>
2	TVa		bass clef
2	B	1	not dotted
5	B		<b>B:</b> whole note
13	T	2	<i>e<sup>1</sup></i>
16	Bc	1	figuring
23	T	1	<i>e<sup>1</sup></i>
29	VI I	1	<b>B:</b> <i>c<sup>0</sup></i>
29	VI II		
29-33.1	TVa		
30	Bc	2	
34	VI I	2	
36	VI II		
37	VI II		
38	T		
40	Bc		
40-43	T		cto, ex-spec-to.
41			
41			
42, 44			missing in <b>B</b>
42			note
42			half note
42			tie also missing in <b>B</b>
42			figuring in <b>B</b>
42			<i>f sharp<sup>0</sup></i> , we follow <b>B</b>
42			half note
42			tie also missing in <b>B</b>
51	VI I, A, B, Bc		whole note <i>f sharp<sup>1</sup></i>
52		1	<i>f<sup>1</sup></i>
57, 58			notes missing in <b>A</b> and <b>B</b>
59, 60			
61	VI II		half

6. Et vitam venturi saeculi. Amen.

1	VI I, Bc		<i>Allo:</i>
1	VI II		<i>all</i>
			no tempo markings in other parts
1-15	Bc		alto clef
5	VI II	1	dotted
7-8	Bc	2	tie also missing in <b>B</b>
13	VI II	2	tie also missing in <b>B</b>
15	Bc	1	<b>B:</b> without <i>g<sup>1</sup></i>
16	Ob		<b>A, B:</b> half note – rest
20, 28	A	2	tie also missing in <b>B</b>
22, 26, 32	T	2	tie also missing in <b>B</b>
32-39	Bc		alto clef
34	S	2	tie also missing in <b>B</b>
39	B	6	<i>d<sup>0</sup></i> , but see Bc, we follow <b>B</b>
41	A	1	not dotted
42	VI I		dotted half note
42	B	2	quarter note
44	B	6	<i>e<sup>0</sup></i> , but see Bc, we follow <b>B</b>
45	Bc	5	<i>a<sup>0</sup></i>
47	A		half note – quarter note. but see Ob, VI I, we follow <b>B</b>
46-47	B		<b>B</b> text: <i>-men, a-</i>
49	B	1	<i>c<sup>0</sup></i> , we follow <b>B</b>
50-53	Bc	1	tenor clef
53.2-54,	S		<b>B</b> text: <i>-me</i>
55-56.1			
60	Bc	2	tie also missing in <b>B</b>
61	Bc	1	figuring
65-69	Bc		
68	A		
69	VI II		miss.
71	Bc		
72-73.1,	A		<b>B</b>
74-75.1			
75-77	T		xt.
75	P	2	in <b>B</b>
77-78			
80.2-81			<i>a-</i>
82			<i>men, a-</i>
82, 82			follow <b>B</b> , see also VI I
87-			dotted
88-89			<i>est - b<sup>1</sup> - g<sup>2</sup>, rest a<sup>1</sup> - f sharp<sup>2</sup> etc.</i>
			<b>B</b> text: <i>a-men, a-men,</i>
			tie also missing in <b>B</b>
			<i>f sharp<sup>1</sup></i> , we follow <b>B</b>
			<b>B</b> text: <i>-men, a-</i>
			tie also missing in <b>B</b>
			dotted
			soprano clef
			<i>a<sup>1</sup></i> instead of <i>b<sup>1</sup></i> , we follow <b>B</b>
			<b>A, B:</b> <i>b<sup>0</sup></i> , but see AVa, TVa
			tie also missing in <b>B</b>
			<b>B</b> text: <i>-men, a-</i>
			<b>B</b> text: <i>-men, a-</i>



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