

# SYMBOLUM NICENUM

Tromba I, II, III

Timpani

Flauto traverso I, II

Oboe I, II, auch Oboe d'amore I, II

Violino I, II

Viola

Soprano I, II

Alto

Tenore

Basso

Continuo



# Symbolum Nicenum

1.

Violino I 13

Violino II 16

Soprano I 8

Soprano II 11

Alto 5

Tenore 8

Basso 3

Continuo

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

Cre - - - -

5

Cre - - - -

Cre - - - - do in u - - num De - - um

u-num De - - um, in u - - num De - um, in u - - num De - - - - um, in u - -

do in u - - num De - - um, in u-num De - um, in u-num De - - -

10

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

15

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

20

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

24

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

28

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

32

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

36

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

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

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

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

in u - num De - um

41

in u - num De - um, cre - do in u - num De - um.

um, in u - num De - um, cre - do in u - num De - um.

in u - num De - um, cre - do in u - num De - um.

- um, in u - num De - um, cre - do, cre - do in u - num De - um.

, in u - num, in u - num, in u - num De - um.

2.

28  
64  
66  
66

Tromba I  
Tromba II  
Tromba III  
Timpani

Oboe I  
Oboe II

Violino I  
Violino II  
Viola

Soprano I, II  
Alto  
Tenore  
Basso

Continuo

Cre - do in u-num De-um,  
Cre - do in u-num De-um,  
Cre - do in u-num De-um,  
Pa - trem o - mni-po-ten - tem, fa-cto-rem coe - li et ter - - -



6

Ob. I

Ob. II

Viol. I

Viol. II

Viola

Sopr. I, II

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

Alto

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

Ten.

cre - do Pa - trem o-mni-po-ten - tem, fa-cto-rem coe - li et ter - - rae, fa - cto - -

Basso

rae, fa-cto-rem coe - li et ter-rae, fa - cto - - - rem coe - li et ter - rae, vi-si-bi - - lium o -

Cont.

14

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

coe - li et ter - - rae, fa - cto-rem coe - li et ter-rae, fa - cto - - - rem coe -

- - rem coe - li et ter - rae, vi-si-bi - - lium o-mni-um, vi-si-bi - - lium o - - - mnum et in-

- - mni-um et in-vi - si - bi - li - um;

21

ter - - - rae, fa - cto - - - rem coe - li et ter - - - rae, fa - cto - - - li et ter - rae, fa - cto - - - rem coe - - - li et ter - rae, vi - si - bi - - - lium o - - vi - si - bi - li - um, fa - cto - - - rem coe - - - li et ter - rae, vi - si - bi - li - um o - Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et ter - - - rae, fa - cto - - -

28

Tr. I  
Ob. I  
Ob. II  
Viol. I  
Viol. II  
Viola  
Sopr. I, II  
Alto  
Ten.  
Basso  
Cont.

- rem coe - - li et ter - rae, vi - si - bi - - li - um o - - - mni - um et in - vi - si - bi - li - um, fa - cto - - - rem coe - - li et ter - - mni - um et in - vi - si - bi - li - um, fa - cto - rem, fa - cto - - rem coe - li et ter - - rae, - - rem coe - li et ter - rae, fa - cto - - - rem coe - - li et ter - rae, vi - si -

35

- - mni-um et in - - vi-si-bi - - li - um, Pa-trem o-mni-po-ten - tem, fa-cto-rem  
 rae, vi - - si - bi - li-um o - mni-um et in - vi - si - bi - li - um;  
 vi - si - bi - li - um o - - mni - um et in - vi - si - bi - li - um;  
 bi - li - um o - - mni-um et in - vi-si-bi - li - um, et in - vi-si-bi - li - um;

42

coe - li et ter - - rae, fa - cto - - - rem coe - li et ter - rae, fa -  
 cre - do Pa-trem o - mni-po-ten - tem, fa - cto-rem coe - li et ter - - rae, fa -  
 cre - do in u-num De-um, Pa-trem o - mni-po-ten -  
 cre - do in u-num De-um, cre - do

49

Ob. I

Ob. II

Viol. I

Viol. II

Viola

Sopr. I, II

Alto

Ten.

Basso

Cont.

cto - - - rem coe - li et ter - - rae, vi - - si - bi - li - um o - - -

cto - - - rem coe - li et ter - rae, vi - - si - bi - li - um et in - vi - si - bi - - - li -

tem, fa - cto - rem coe - li et ter - - - rae, fa - cto - - - - rem coe - li et - ter - -

in u - num De - um, Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et ter - rae, coe -

56

- - - mni - um et in - vi - si - bi - li - um, fa - cto - - - - rem coe - - - li et

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

- - rae, vi - si - bi - li - um o - - - mni - um, fa - cto - - - - rem coe - -

- - li et ter - rae, coe - - - li et ter - rae, vi - si - bi - - - lium o - - - - mni - um et -

63

Tr. I  
Tr. II  
Tr. III  
Timp.  
Ob. I  
Ob. II  
Viol. I  
Viol. II  
Viola  
Sopr. I, II  
Alto  
Ten.  
Basso  
Cont.

ter - - rae, Pa - trem o - mni-po-ten- - tem, fa-cto-rem coe - li et ter - - - rae, vi-si-bi- -  
- - - - mni-um, fa-cto - rem coe - li et ter - rae, et ter - - - rae, vi-si-  
- - - - li et ter - rae, fa - cto - - - - rem coe - li et ter - - rae,  
- in - vi - si - bi - - li - um - - - - , in - vi - si - bi - li - - um - - - -

70

The first system of music consists of four staves. The top three staves are for the right hand, and the bottom staff is for the left hand. The music is in a key with one sharp (F#) and a 4/4 time signature. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note accompaniment in the left hand.

The second system continues the piano accompaniment. The right hand part becomes more melodic with some sixteenth-note runs, while the left hand maintains its accompaniment role.

The third system of piano accompaniment, showing further development of the melodic lines in the right hand and the accompaniment in the left hand.

The fourth system contains the vocal line with Latin lyrics. The lyrics are:
   
- - lium o-mni-um et in-vi- - si - bi - li - um, et in - vi - - si - bi - li - um, vi-si - bi - li - um et
   
bi - lium o-mni-um et in-vi- - si - bi - li - um, vi-si-bi - - lium o - -
   
vi-si-bi - - lium o-mni-um et in-vi-si - bi - li - um, et in - vi - - si - bi - li - um, vi-si-
   
- - - - - , vi-si-bi - - lium o-mni - um et in - -
   
The vocal line is written in a single staff with a treble clef and a key signature of one sharp. The lyrics are aligned with the notes, with some notes having longer durations than others.

77

The first system of music consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one sharp (F#). The music features a complex piano accompaniment with various rhythmic patterns and melodic lines.

The second system of music consists of two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature has one sharp (F#). The piano accompaniment continues with intricate rhythmic and melodic textures.

The third system of music consists of two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature has one sharp (F#). The piano accompaniment continues with intricate rhythmic and melodic textures.

The fourth system of music consists of five staves. The top staff is a vocal line in treble clef with lyrics. The bottom four staves are piano accompaniment in bass clef. The key signature has one sharp (F#). The lyrics are: "in-vi-si-bi - li - um, vi-si-bi - lium o - - - - - mni - um et in-vi - si - bi - li - um. - mni-um et in-vi-si-bi - li - um. bi - - li - um o - - - - - mni-um et in-vi-si - bi - li - um. - vi-si-bi - lium o - - - - - mni-um et in-vi - si - bi - li - um."

3. *Andante*<sup>1)</sup>

Oboe d'amore I

Oboe d'amore II

Violino I

Violino II

Viola

Soprano I

Alto

Continuo

5

Et in u-num, in

Et in u-num,

1) Variante hierzu auf S. 216



10

piano

u-num Do - minum Je - sum Christum, Fi - - lium De-i u - ni - ge -

in u-num Do - - - minum Je - sum Christum, Fi - - lium De-i u - ni - ge -

14

- - nitum et ex Pa-tre na - - - tum an - - te omni-a se - cu - la, Fi - lium De-i u - ni -

- - ni-tum et ex Pa-tre na - - - tum an - - te omni-a se-cu - la,

18

ge-ni-tum et ex Pa-tre na - - - tum, et ex Pa-tre  
Fi-lium De-i u-ni - ge-ni-tum et ex Pa-tre na - - - tum, et ex Pa-tre

22

na - - - - - tum an-te o-mni-a se - cu-la, an - te o-mni-a se - cu-la, an - te o-mni-a se - - - - -  
na - - - - - tum an-te o-mni-a se - cu-la, an-te o-mni-a se - cu-la, an - te o-mni-a

26

- cu-la, an - te o - - mni-a se - cu - la.  
se - - cu - la, an - te o - mni-a se - cu - la.

31

De-um de De-o,  
De-um de De-o,

35

lu-men de lu - mi-ne, De - um ve-rum de De-o ve - ro, ge-ni-tum, non fa - ctum consub-

lu-mende lu - - mi-ne, De - - um ve-rum de De-o ve - - ro, ge-ni-tum, non fa - -

39

stan-ti - a-lem Pa - - - tri, per quem o-mni-a fa - - cta sunt.

- - ctum consubstan-ti - a-lem Pa - - - tri, per quem omni-a fa- cta sunt.

43

Musical score for measures 43-47. It features a grand staff with two treble clefs and a bass clef. The music is in G major and 4/4 time. Measures 43-47 contain complex piano accompaniment with many sixteenth and thirty-second notes. The vocal staves are empty.

48

Musical score for measures 48-52. It features a grand staff with two treble clefs and a bass clef. Measures 48-51 contain piano accompaniment with rests in the vocal staves. Measure 52 contains vocal entries with Latin lyrics. The music is in G major and 4/4 time.

Qui, qui propter nos ho - - - mi-nes et, et propter nostram sa-lu - - -

Qui, qui propter nos ho - - - mi-nes et, et propter no-stram sa-lu - - - tem, no-

52

- - tem, nostram sa - lu - - tem de - scendit de coe - - - lis, de - scendit de coe - lis, qui, qui propter  
stramsa - lu - - tem de - scen - dit de coe - - - lis, de - scen - dit de coe - - - lis, qui, qui propter

57

nos, nos homines et propter nostram sa - lu - - tem de - scen - dit de coe - lis, de coe - lis.  
nos, nos homines et propter nostram sa - lu - - tem de - scen - dit de coe - - - lis.

63

Et in-car-na - tus est, et in-car-na-tus est de Spi - - - ri-tu  
Et in-car-na - tus est, et in-car-na-tus est de Spi - - - ri-tu san-cto ex Ma-

68

san-cto ex Ma-ri-a vir-gi-ne et ho - - mo fa-ctus est, ho - mo fa - ctus est, et in-car-  
ri-a vir-gi-ne et ho - - mo fa-ctus est, fa - ctus est, ho - mo fa - ctus est,

72

na-tus est de Spi - ri - tu san - - - cto ex Ma-ri- a vir - - - gi- ne et ho - - -  
 et in-car-na-tus est de Spi-ri-tu san - cto ex Ma-ri- a vir - - gi- ne et ho - mo

76

- - mo fa- ctus est.  
 fa - ctus est.



4.

Violino I

Violino II

Soprano I

Soprano II

Alto

Tenore

Basso

Continuo

Et in-car - na - tus

Et in-car - na - - - tus

Et in-car - na - tus est, in-car - na - tus

Et in-car -

6 4 7/4 2 8 3 5 6 6 4 2 4 7/2

8

est, in-car - na - tus est de Spi - ri - tu san - cto ex Ma - ri - a vir - gi -

est, in-car - na - tus est de Spi - ri - tu san - cto ex Ma - ri - a vir - gi -

est, in-car - na - tus est de Spi - ri - tu san - cto ex Ma - ri - a

na - - tus est, 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

8 3 7 6

16

ne, ex Ma-ri-a vir-gi-ne,  
 ne, ex Ma-ri-a, Ma-ri-a vir-gi-ne,  
 vir-gi-ne, ex Ma-ri-a vir-gi-ne, et in-car-  
 vir-gi-ne, ex Ma-ri-a vir-gi-ne, et in-car-na-tus  
 vir-gi-ne, ex Ma-ri-a vir-gi-ne,

25

et in-car-na-tus est de Spi-ri-tu san-cto  
 et in-car-na-tus est, in-car-na-tus est de Spi-ri-tu san-cto ex Ma-  
 na-tus est, in-car-na-tus est de Spi-ri-tu san-cto ex Ma-  
 est, in-car-na-tus est, in-car-na-tus est de Spi-ri-tu san-cto  
 et in-car-na-tus est de Spi-ri-tu san-cto

33

ex Ma - ri - a vir - gi - ne, ex Ma - ri - a vir - gi - ne,  
 ri - a vir - gi - ne, ex Ma - ri - a, ex Ma - ri - a vir - gi - ne,  
 ri - a vir - gi - ne, ex Ma - ri - a, Ma - ri - a vir - gi - ne,  
 ex Ma - ri - a vir - gi - ne, ex Ma - ri - a vir - gi - ne,  
 ex Ma - ri - a vir - gi - ne, ex Ma - ri - a vir - gi - ne,

41

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

5.

Flauto traverso I

Flauto traverso II

Violino I

Violino II

Viola

Soprano II

Alto

Tenore

Basso

Continuo

6.

fi - xus, cru - ci - fi - xus,

Cru - ci - fi - xus, cru - ci -

Cru - ci - fi - xus, cru - ci - fi - xus,

Cru - ci - fi - xus, cru - ci - fi - xus,

13

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

20

fi - xus e - ti - am pro no - bis sub Pon - ti - e - ti - am pro no - bis sub Pon - ti - o Pi - la - to, no - bis, e - ti - am pro no - bis sub - ti - am pro no - bis sub Pon - ti -

27

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

34

- sus et se - pul - tus est, cru - ci - fi - xus e - ti - am pro -  
 - sus et se - pul - tus est, cru - ci - fi -  
 - sus et se - pul - tus est, cru - ci -  
 sus et se - pul - tus est, cru -

41

no - bis sub Pon-ti-o Pi-la - - - to, pas - - - - -  
 - - xus e - ti-am pro no - bis sub Pon - ti - o Pi - la - - - to, pas - sus et se - -  
 fi - - - xus e - ti-am pro no - bis, pas - sus  
 - - - - - ci - fi - xus e - ti-am pro no - - - - bis,

47

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

6.

Tromba I

Tromba II

Tromba III

Timpani

Flauto traverso I

Flauto traverso II

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano I

Soprano II

Alto

Tenore

Basso

Continuo

Et re-sur-re - - xit, re-sur-re - xit,

Et re-sur-re - - xit, re-sur-re - xit,

Et re-sur-re - xit, re - sur-re - xit,

Et re-sur-re - xit, re - sur-re - xit,

Et re-sur-re - xit, re - sur-re - xit,



5

tr

tr

tr

tr

tr

et re-sur-

10

et re-sur-

et re-sur - re - - - - - xit, re-sur-

et re-sur - re - xit, re-sur-

et re-sur - re - xit, re-sur-

re - xit, re-sur - re-xit, re - sur- re-xit, et re-sur-

15

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

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

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

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

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



25

The musical score consists of several systems. The first system shows empty staves for piano accompaniment. The second system contains piano accompaniment with triplets and trills. The third system continues the piano accompaniment. The fourth system introduces vocal lines with lyrics. The fifth system continues the vocal lines. The sixth system continues the piano accompaniment. The seventh system continues the piano accompaniment. The eighth system continues the piano accompaniment. The ninth system continues the piano accompaniment. The tenth system continues the piano accompaniment. The eleventh system continues the piano accompaniment. The twelfth system continues the piano accompaniment. The thirteenth system continues the piano accompaniment. The fourteenth system continues the piano accompaniment. The fifteenth system continues the piano accompaniment. The sixteenth system continues the piano accompaniment. The seventeenth system continues the piano accompaniment. The eighteenth system continues the piano accompaniment. The nineteenth system continues the piano accompaniment. The twentieth system continues the piano accompaniment. The twenty-first system continues the piano accompaniment. The twenty-second system continues the piano accompaniment. The twenty-third system continues the piano accompaniment. The twenty-fourth system continues the piano accompaniment. The twenty-fifth system continues the piano accompaniment. The twenty-sixth system continues the piano accompaniment. The twenty-seventh system continues the piano accompaniment. The twenty-eighth system continues the piano accompaniment. The twenty-ninth system continues the piano accompaniment. The thirtieth system continues the piano accompaniment. The thirty-first system continues the piano accompaniment. The thirty-second system continues the piano accompaniment. The thirty-third system continues the piano accompaniment. The thirty-fourth system continues the piano accompaniment. The thirty-fifth system continues the piano accompaniment. The thirty-sixth system continues the piano accompaniment. The thirty-seventh system continues the piano accompaniment. The thirty-eighth system continues the piano accompaniment. The thirty-ninth system continues the piano accompaniment. The fortieth system continues the piano accompaniment. The forty-first system continues the piano accompaniment. The forty-second system continues the piano accompaniment. The forty-third system continues the piano accompaniment. The forty-fourth system continues the piano accompaniment. The forty-fifth system continues the piano accompaniment. The forty-sixth system continues the piano accompaniment. The forty-seventh system continues the piano accompaniment. The forty-eighth system continues the piano accompaniment. The forty-ninth system continues the piano accompaniment. The fiftieth system continues the piano accompaniment. The fifty-first system continues the piano accompaniment. The fifty-second system continues the piano accompaniment. The fifty-third system continues the piano accompaniment. The fifty-fourth system continues the piano accompaniment. The fifty-fifth system continues the piano accompaniment. The fifty-sixth system continues the piano accompaniment. The fifty-seventh system continues the piano accompaniment. The fifty-eighth system continues the piano accompaniment. The fifty-ninth system continues the piano accompaniment. The sixtieth system continues the piano accompaniment. The sixty-first system continues the piano accompaniment. The sixty-second system continues the piano accompaniment. The sixty-third system continues the piano accompaniment. The sixty-fourth system continues the piano accompaniment. The sixty-fifth system continues the piano accompaniment. The sixty-sixth system continues the piano accompaniment. The sixty-seventh system continues the piano accompaniment. The sixty-eighth system continues the piano accompaniment. The sixty-ninth system continues the piano accompaniment. The seventieth system continues the piano accompaniment. The seventy-first system continues the piano accompaniment. The seventy-second system continues the piano accompaniment. The seventy-third system continues the piano accompaniment. The seventy-fourth system continues the piano accompaniment. The seventy-fifth system continues the piano accompaniment. The seventy-sixth system continues the piano accompaniment. The seventy-seventh system continues the piano accompaniment. The seventy-eighth system continues the piano accompaniment. The seventy-ninth system continues the piano accompaniment. The eightieth system continues the piano accompaniment. The eighty-first system continues the piano accompaniment. The eighty-second system continues the piano accompaniment. The eighty-third system continues the piano accompaniment. The eighty-fourth system continues the piano accompaniment. The eighty-fifth system continues the piano accompaniment. The eighty-sixth system continues the piano accompaniment. The eighty-seventh system continues the piano accompaniment. The eighty-eighth system continues the piano accompaniment. The eighty-ninth system continues the piano accompaniment. The ninetieth system continues the piano accompaniment. The hundredth system continues the piano accompaniment.

re - - - - -

re - - - - -

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

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

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

30

Five staves of music, all containing rests, indicating a silent piano introduction.

Six staves of piano accompaniment. The first two staves include trills (tr) and a triplet (3). The music consists of various rhythmic patterns and rests.

Vocal entries with Latin lyrics. The lyrics are:
   
- xit se-cun-dum scri-ptu-ras;
   
- xit ter-ti-a di-e se-cun-dum scri-ptu-ras;
   
ter-ti-a di-e, ter-ti-a di-e se-cun-dum scri-ptu-ras;
   
di-e, re-sur-re-xit ter-ti-a di-e se-cun-dum scri-ptu-ras;
   
ter-ti-a di-e, re-sur-re-xit se-cun-dum scri-ptu-ras;

35

The musical score is written in D major (two sharps) and 3/4 time. It begins at measure 35. The first system (measures 35-39) consists of five empty staves. The second system (measures 40-44) contains the main melodic and harmonic material. It features a grand staff with five staves. The upper staves contain complex melodic lines with triplets and sixteenth-note patterns. The lower staves provide harmonic support with chords and bass lines. The third system (measures 45-49) continues the piece with similar melodic and harmonic development. The fourth system (measures 50-54) is empty. The fifth system (measures 55-59) contains a single line of music in the bass clef, which appears to be a continuation of the bass line from the previous system.

40

The musical score consists of several systems of staves. The first system (measures 40-44) includes a grand staff with five staves (treble, two middle, and bass) and a separate bass line at the bottom. The key signature is G major (one sharp) and the time signature is 4/4. The piano part is highly active, with intricate patterns in the right hand and a steady accompaniment in the left hand. The bottom bass line is sparse, with notes appearing in measures 40, 42, and 44. The notation includes various rhythmic values, accidentals, and articulation marks.



45

The musical score consists of several systems of staves. The first system (measures 45-47) shows mostly rests in all staves, with some activity in the right hand. The second system (measures 48-50) features a dense, rhythmic accompaniment in both hands, with the right hand playing a melodic line and the left hand providing a harmonic and rhythmic foundation. The notation includes various note values, rests, and dynamic markings.

50

et a - scen - - dit in coe - lum, se - det ad dex - - teram De - i Pa - tris, ad dex - tram

et a - scen - dit in coe - lum, se - det ad dex - teram De - - i Pa - tris, ad dex - tram

et a - scen - - dit in coe - - lum, se - det ad dex - teram De - i Pa - tris, ad dex - tram

et a - scen - dit in coe - - lum, se - det ad dex - tram De - i Pa - tris, ad dex - tram

et a - scen - dit in coe - - lum, se - det ad dex - tram De - i Pa - tris, ad dex -

55

De - - i Pa - tris, a - scen - dit, a-scendit in  
De - - i Pa - tris, a-scen-dit, a - scen-dit in  
De - - i Pa - tris, a - scen-dit in  
De - - i Pa - tris, a - scen-dit in coe-lum, a - scen-dit in  
- tram De-i Pa - tris, a - scen - - dit in

60

coe-lum, a-scen-dit in coe-lum, se-det ad dexteram De-i Pa-

coe-lum, a-scen-dit in coe-lum, se-det ad dex-

coe-lum, a-scen-dit in coe-lum, se-det, se-det ad

coe-lum, a-scen-dit in coe-lum, se-det ad dex-

coe-lum, a-scen-dit in coe-lum, se-det ad dex-tram De-i Pa-tris,

65

tris,  
te-ram De-i Pa-tris,  
dex-tram De-i Pa-tris,  
-tram De-i Pa-tris,  
De-i Pa-tris,

70

et i - te -

75

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

80

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



85

cu - jus re - gni non e - rit fi - nis,  
 cu - jus re - gni non e - rit fi - nis,  
 cu - jus re - gni non e - rit fi - nis,  
 cu - jus re - gni non e - rit fi - nis,  
 os, vi - vos et mor - tu - os, cu - jus re - gni non e - rit fi - nis,

90

The musical score consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) with four staves, and a vocal line with lyrics. The second system includes a grand staff with four staves and a vocal line with lyrics. The piano accompaniment features intricate patterns, including triplets and sixteenth-note runs. The vocal line is sparse, with lyrics appearing in the final measures of the system.

cu - jus re - - - -

cu - jus

cu - jus re - - - -

95

The musical score consists of two systems. The first system contains piano accompaniment for the first three systems of the page. The second system contains vocal lines with Latin lyrics. The lyrics are:   
 cu - jus re - gni non e - rit fi - nis, cu - jus  
 cu - jus re - gni, cu - jus re - gni non e - rit fi - nis, cu - jus  
 - gni non e - rit fi - nis, non e - rit fi - nis, cu - jus  
 re - gni non e - rit fi - nis, non e - rit fi - nis, cu - jus  
 - gni non e - rit fi - nis, non e - rit fi - nis, cu - jus re - gni non e - rit fi - nis, cu - jus

100

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

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

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

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

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

105

The musical score consists of several systems of staves. The top system includes a grand staff with a treble clef and a bass clef, with a key signature of one sharp (F#). The music features intricate rhythmic patterns, including sixteenth-note runs and trills (tr). The lyrics are written in Latin and are distributed across the lower staves of the page.

Lyrics (from top to bottom):

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

110

regninone - rit fi - nis.

fi - - nis, fi - nis.

fi - - nis, fi - nis.

fi - - nis, fi - nis.

regninone - rit fi - nis.

116

The musical score consists of two systems of five staves each. The first system (measures 116-120) shows the beginning of the piece. The right hand starts with a melodic line in measure 119, featuring a triplet of eighth notes. The left hand provides a steady bass line. The second system (measures 121-125) continues the piece with similar textures. The key signature is G major (one sharp) and the time signature is 4/4. The score is written for piano.

121

The musical score is written for five systems. The first system consists of five staves. The second and third systems each consist of four staves. The fourth system consists of three staves, and the fifth system consists of three empty staves. The music is in 2/4 time with a key signature of two sharps (F# and C#). It features complex rhythmic patterns, including triplets and sixteenth-note runs. Trills (tr) are indicated in the first three systems. The fourth system shows a change in the bass line. The fifth system contains empty staves.





7.

Oboe d'amore I

Oboe d'amore II

Basso

Continuo

6

12

tr

tr

Et in Spi-ri-tum san-ctum Do-mi-num et vi-vi-fi-can-tem,

18

tr

tr

24

tr

piano

piano

et in Spi-ri-tum san-ctum Do-mi-num et vi-vi-fi-can-tem, vi-vi-fi-

30

can-tem, Spi-ri-tum san-ctum, Spi-ri-tum san-ctum vi-vi-fi-can-tem, vi-vi-fi-can-tem Do-mi-

36

num, qui ex Pa-tre Fi-li-o- - - - que pro-ce - - - -

42

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

48

- - que pro-ce - - dit;

54

- - - - -

60

tr piano piano

qui cum Pa - - - tre et Fi - li - o si-mul a - do - ra - tur, a - do -

66

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

72

tr forte forte

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

78

tr piano piano

qui lo - cu - tus est per Pro - phe - - - tas, lo - cu - tus est per Pro - phe - tas, per Pro -

84

phe - tas lo - cu - tus est, lo - co - tus est per Pro - phe - - - tas, lo - cu - tus est per Pro -

90

*forte*

*forte*

phe - - - tas, per Pro - phe - - tas. Et u - nam san - ctam ca - tho - li - cam et a - po - sto - li -

96

cam ec - cle - - - si - am,

102

*tr*

*tr*

*piano*

*piano*

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

108

cam ec - cle - si - am, et u - nam san - ctam ca - tho -

114

- li - cam et a - po - sto - li - cam ec - cle -

120

- si - am, u - - - nam san - - ctam ca-tho-li-cam et a-po-sto-li - cam ec-cle - -

126

- si - am, u - nam san - - ctam ca - tho - li - cam et a - po - sto - - - - li - cam ec - cle - si -

132

*forte*

*forte*

am.

138

tr

tr

8.

Soprano I  
Soprano II  
Alto  
Tenore  
Basso  
Continuo

Con - fi - te - or, con-fi - - te - or u - - num ba - pti - -  
 Con - fi - - te - or, con-fi - - te - or u - - num ba -  
 Con - fi - - te - or, con-fi - - te  
 Con - fi - - te - or, con-fi - -  
 Con - -

8

sma, u - num ba - - pti - - sma, u - - num ba - pti-sma, u - - num ba - pti - -  
 pti - - sma, con - fi - - te - or u - - num ba - pti-sma, u - num ba - pti - -  
 or u - num ba - - pti - - sma, u - num, u - num ba - pti - -  
 - - te - or u - - num ba - pti - sma, u - num ba - pti - - sma, u - num ba - pti -  
 fi - - te - or, con-fi - - te - or u - num ba - pti - - sma, u - num ba - pti - -

16

sma  
 sma  
 sma  
 sma  
 sma

in re - mis - si - o - -  
 in re - mis - si - o - - nem pec - ca - to - -  
 in re - mis - si - o - - nem pec - ca - to - - rum, in re - mis - si - o - nem  
 sma in re - mis - si - o - - nem pec - ca - to - - rum, in re - mis - si - o - nem pec - ca - to - -  
 sma

24

- - nem pecca - to - - - rum, in re - mis - si - o - nem pec - ca - to - - - rum, con -  
 rum, in re - mis - si - o - nem pec - ca - to - - - rum, in re -  
 pec - ca - to - - - rum, in re - mis - si - o - nem pecca - to - - - rum, pec - ca - to - -  
 rum, in re - mis - si - o - nem pec - ca - to - - - rum, pec - ca - to - -  
 in re - mis - si - o - - - nem pecca - to - - - rum, in re - mis - si - o - nem pec - ca - to - - -

32

fi - te - or, con - fi - - te - or u - num ba - pti - sma in re - mis - si - o - - nem pec - ca -  
 mis - si - o - - nem pecca - to - - rum, con - fi - - te - or, con - fi - -  
 rum, in re - mis - si - o - - - nem pec - ca - to - - rum, con - fi - te - or u - num ba -  
 rum, con - fi - - te - or, con - fi - - te - or u - num ba - pti - sma, u -  
 rum,

40

to - - - rum, pecca - to - - rum, in re - mis - si - o - - - nem pec - ca -  
 - - te - or u - num ba - pti - sma, con - fi - - te - or u - num ba - pti - sma, con - fi - - te -  
 pti - sma, u - num ba - pti - sma in re - mis - si - o - nem pec - ca - to - rum, con - fi - - te - or u - num ba -  
 num ba - pti - sma, con - fi - - te - or, con - fi - - te - or u - num ba - pti - sma,  
 con - fi - - te - or, con - fi - - te - or u - num ba - pti - sma, in re -



48

to - rum, con - fi - te - or, con - fi - te - or, con - fi - te - or u -  
 or u - num ba - pti - sma, con - fi - te - or, con - fi - te - or u - num ba - pti - sma, con -  
 pti - sma in re - mis - si - o - nem pec - ca - to - rum, pec - ca - to - rum, con - fi - te -  
 con - fi - te - or, con - fi - te - or u - num ba - pti - sma,  
 mis - si - o - nem pec - ca - to - rum, in re - mis - si - o - nem pec - ca - to - rum,

56

- num ba - pti - sma, con - fi - te - or u - num ba - pti - sma in re -  
 fi - te - or, con - fi - te - or, con - fi - te - or u - num ba - pti - sma  
 or, con - ti - te - or in re - mis - si - o - nem pec - ca - to - rum, in re - mis - si -  
 con - fi - te - or, con - fi - te - or u - num ba - pti - sma in re -  
 con - fi - te - or, con - fi - te - or u - num ba - pti - sma in re - mis - si - o -

64

mis - si - o - nem pec - ca - to - rum, in re - mis - si - o - nem pec - ca -  
 in re - mis - si - o - nem pec - ca - to - rum, pec - ca - to - rum, in re - mis - si - o - nem  
 o - nem pec - ca - to - rum, pec - ca - to - rum, in re - mis - si - o - nem pec -  
 mis - si - o - nem pec - ca - to - rum, pec - ca - to - rum, in re - mis - si - o - nem pec - ca -  
 - nem pec - ca - to - rum,

72

to - - rum, in re - mis - si - o - - nem pec - ca - to - - rum, pec - ca - to - - rum, con - fi - - te - or u - num ba - pti - sma, con - fi - - te - - ca - to - rum, con - fi - te - or u - num ba - pti - - to - - rum, in re - mis - si - o - - nem pec - ca - to - rum, in - con - fi - te - or u - num ba - pti - sma

80

rum, con - fi - - te - or, con - fi - - te - or u - num ba - pti - sma or u - num ba - pti - sma, con - fi - - te - or, con - fi - te - or u - - num ba - pti - - sma in re - mis - si - o - nem pec - ca - to - - re - mis - si - o - nem pec - ca - to - - rum, in re - mis - si - o - - nem pec - ca - to - - in re - mis - si - o - nem pec - ca - to - - rum,

88

in re - mis - si - o - - nem pec - ca - to - rum, in re - mis - si - o - - nem pecca - sma, con - fi - - te - or, in re - mis - si - o - nem pec - ca - to - rum, con - rum, con - fi - - te - or u - num ba - pti - - sma in re - mis - si - o - - nem pecca - to - rum, rum, con - fi - - te - - in re - mis - si - o - - nem pec - ca - to - - rum,

96

to - - - rum, con - fi - te - or, con-fi - - te - or, in re-  
 fi - te - or, con-fi - - te - or u - - num ba - pti - sma, con - fi - - te - or, con-fi - -  
 con - fi - - te - or, con-fi - - te - or, in re-mis-si-o - - nem pecca - to - -  
 or u - - - num ba - - pti - - sma in re-mis-si-o - - nem pecca - to - rum,  
 in re-mis-si-o - - nem pecca - to - rum, con - fi - - te - or, con-fi - -

105

mis-si-o - - nem pecca - to - - - rum, con - fi - - te - or, con-fi - -  
 - - - te - or, in re - mis-si - o - - nem pecca - to - - - rum, con - fi - - te - -  
 rum, in re - mis-si - o - - nem pec - ca - to - - rum, pec - ca - to - - - rum, u - -  
 in re - - mis - - si - - o - - - nem - - -  
 - - te - or u - - - num ba - pti - - sma in re - mis-si - o - - - nem pecca - to - - -

113

- - te - or u - num ba - pti - sma in re - mis - - si - o - - - nem pec - ca -  
 or u - num ba - pti - - sma in re - mis - - si - o - - - nem pec - ca -  
 num ba - pti - sma in re - mis-si - o - - - nem pec - ca - to - - - - rum, in re - mis-si - o - - - nem  
 pec - - ca - - - to - - - rum, in re - mis-si - o - - - nem  
 rum, con-fi - - - te - or u - num ba - pti - sma in re - mis-si - o - - - - nem pec - ca - -

121  
Adagio

to - - - rum. Et ex - pe - - cto, ex - pe - - cto -  
to - - - rum. Et ex - pe - - cto, ex - pe - - cto re -  
pec - ca - to - rum. Et ex - pe - - cto, ex - pe - cto re - sur - re - cti -  
pec - ca - to - rum. Et ex - pe - - cto, ex - pe - cto re - sur - re - cti -  
to - - - rum. Et ex - pe - - cto, ex - pe - -

130

re - sur - re - cti - o - nem mor - tu o - - - rum, ex -  
- sur - re - cti - o - nem mor - tu o - - - rum,  
o - nem mor - tu - o - - - rum, mor - tu o - - - rum, mor - tu - o - - - rum,  
o - - - nem mor - tu - o - - - rum, re - sur - re - cti - o - nem mor - tu o - - - rum,  
- - - - - cto re - sur - re - cti - o - nem mor - tu o - - - rum,

138

pe - - - cto re - sur - re - - cti - o - - - nem mor - - - tu o - - -  
ex - pe - - cto, ex - pe - - cto re - - sur - re - cti - o - - - nem mor - tu o - - -  
ex - pe - - cto re - sur - re - cti - o - - - nem mor - tu o - - -  
ex - pe - - cto re - sur - re - cti - o - - - nem mor - tu o - - -  
ex - pe - - cto re - sur - re - - cti - o - nem mor - tu o - - -

9. Vivace e Allegro

146

1 2 3 1

Tromba I  
Tromba II  
Tromba III  
Timpani

1 2

Flauto traverso I  
Flauto traverso II

1 2

Oboe I  
Oboe II

1 1

Violino I  
Violino II

1

Viola

Soprano I  
Soprano II  
Alto  
Tenore  
Basso

Continuo

rum, et ex - pe - cto, ex - pe - - - cto, ex - pe - - - cto re-sur-  
rum, et ex - pe - - - cto, ex pe - - - - cto re-sur-re - -  
rum, et ex - pe - - - cto, ex - pe-cto re-sur-  
rum, et ex - pe - - - cto, ex - pe - - - - cto re-sur-  
rum, et ex - pe - - - cto, ex - pecto re-sur - re - - -

6

re - - cti - o - - nem mor-tu - o - - - rum.  
- - cti - o - - - nem mor-tu - o - - - rum.  
re - - cti - o - - - nem mor-tu - o - - - rum.  
re - - cti - o - - nem mor-tu - o - - - rum.  
- - cti - o - - - nem mor-tu - o - - - rum.

13

21

Ex - pe - - cto re - sur-re-cti - o - - - - nem mor-tu - o - - - -  
- - - cto, ex - pe - cto re-sur-re-cti - o - - - - nem mor-tu - o - - - -  
cto re - - sur-re-cti - o - - - - nem mor - tu - o - - - - rum, re-sur-re-cti -  
- sur-re-cti - o - - - - nem mor-tu - o - - - - rum, re-sur-re-cti - o - - - - nem mor-tu -  
pe - - - - cto re-sur - re - cti - o - - - - nem mor-tu - o - - - -





36

pe - cto, ex - pe-cto re-sur - re - - cti - o-nem mor-tu - o - - - rum, re - sur-  
- - cto, ex - pe-cto re - - sur - re-cti - o-nem mor-tu - o - - - rum,  
pe - - - cto re-sur - re - - cti - o - nem, re - sur - re-cti - o - - - -  
cto, ex - pe - - cto re-sur - re - - cti - o-nem mor-tu - o - - - rum,  
cto, ex - pe - - cto re - sur - re-cti - o - - - nem mor-tu - o - - - rum,

43

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

50

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

57

64

et vi - - - tam ven - tu - - ri se - - - cu - -

et vi - - - - tam ven - tu - - ri se - - cu - li, ven - tu - ri

tu - ri se - cu - li, vi - - - tam ven - tu - - ri se - - - - - cu - li,

- tam ven - tu - ri se - cu - li, vi - - - tam ven - tu - - ri se - - - - -

vi - - - - tam ven - tu - ri se - cu - li, ven - tu - ri se - - - - -

71

li, ven-tu-ri se - - - - cu-li, a - - - - - men, a - - - -

se - - - - - cu-li, a - - - - - men,

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

- - - - - cu - li, ven-tu-ri se - - - - - cu-li, a - - - - - men,

- - - - - cu - li, ven-tu-ri se - - - - - cu-li, a - - - -

The musical score consists of a piano introduction and a vocal section. The piano introduction (measures 1-6) is in G major and 4/4 time, featuring a simple harmonic accompaniment. The vocal section (measures 7-18) features four vocal parts: Soprano, Alto, Tenor, and Bass. The lyrics are Latin, and the music includes various melodic lines and rests. The piano accompaniment continues throughout the vocal section, providing harmonic support.

78

men, et vi-tam ven-tu-ri se - - - - - cu -

a - - - - - men, a - - - - - men, et vi-tam ven-tu-ri se-cu-

- - men, a - - - - - men, et vi-tam ven-tu-ri se-cu-

a - - - - - men, a - - - - - men, et vi-tam ven-tu-ri se - - - - - cu-

- - - - - men, ven-tu-ri se - - - - - - - - - - - cu -



85

li, ven-tu-ri se-cu-li, a-men, a-

li, ven-tu-ri se-cu-li, a-men, a-

li, ven-tu-ri se-cu-li, a-men, a - - - - - men,

li, ven-tu - - ri se-cu-li, a-men, a - - - - - men, a - - - - - men,

li, ven-tu-ri se-cu-li, a-men,

92

The musical score is written for piano and voice. It begins at measure 92. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment with a steady eighth-note bass line. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line enters in the fourth measure with the lyrics "amen, amen, amen, amen, amen" spread across five measures. The lyrics are written below the vocal staff, with hyphens indicating syllables that span across measures. The piano accompaniment continues throughout the vocal phrase, providing harmonic support.

99

*Fine*

Variante zu 3

Andante

Oboe d'amore I

Oboe d'amore II

Violino I

Violino II

Viola

Soprano I

Alto

Continuo

Detailed description: This block contains the first system of a musical score. It features seven staves. The top two staves are for Oboe d'amore I and II. The next two are for Violino I and II. The fifth staff is for Viola. The sixth and seventh staves are for Soprano I and Alto, both marked with a '8' and a fermata. The bottom staff is for Continuo. The music is in G major (one sharp) and common time. The tempo is marked 'Andante'. The score shows the first few measures of the piece, with various rhythmic patterns and melodic lines.

Detailed description: This block contains the piano accompaniment for the piece. It consists of seven staves. The top two staves are for the right hand, and the bottom three staves are for the left hand. The music is in G major and common time. The score shows the first few measures of the piece, with various rhythmic patterns and melodic lines. The piano part provides a harmonic and rhythmic foundation for the other instruments.

8

*piano*

Et in u-num, in u-num Do -

Et in u-num, in u-num Do -

12

- minum Je - - - - - sum Chri- stum, Je -

- minum Je - - - - - sum Chri- stum,

16

- - sum, Je - - sum Chri - stum, Fi - li-um De - i u - ni - ge-ni-tum,  
Je - - sum, Je - sum Chri - stum, Fi - li-um De - i u - ni -

19

et in u - num Do - - - mi-num Je - - sum Chri-stum,  
ge-ni-tum, et in u - num Do - - - mi-num Je - - sum Chri- stum,

22

Je - - - - - sum Chri-stum, et in u-num Do - - - - - minum, in u-num Do - - - - -

Je - - - - - - - - - - - sum Chri-stum, et in u - num Do - - - - - minum, in u - num

25

- - - - - minum Je - sum Chri - stum, Fi - - - - - li-um De - - - - - i u - ni - ge - - - - - ni -

Do - - - - - minum Je - sum Chri - stum, Fi - - - - - li-um De - - - - - i u - ni - ge - ni -

28

tum

tum

32

et ex Pa-tre, ex Pa-tre na - - tum,

et ex Pa-tre, ex Pa-tre na - - -



36

et ex Pa-tre, ex Pa-tre na- - tum an-te o - - - - - mni-a se - - - - -  
 - - tum, et ex Pa-tre, ex Pa-tre na - - - tum an-te o - - - - - mni-a

40

- - - cu-la, an-te o - mnia se - - - cu - la.  
 se - - - - - cu-la, an-te o-mnia se - cu - la.

44

48

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

De-um de De-o, lu-men de lu - - mi-ne, De - um ve-rum de De-o ve - - ro, ge-ni-

52

- - ro, ge-ni-tum, non fa - ctum, consubstanti- a- lem Pa - - - - tri, per quem o- mni- a fa- cta  
 tum, non fa - ctum, consub- stanti - a- lem Pa - - - - tri, per quem o- mni- a fa - - - cta

56

sunt, De- um ve- rum de De- o ve - ro, de De - - o ve - - - - ro,  
 sunt, De - um ve- rum de De- o ve - ro, de De - - o ve - - - - ro,

60

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

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

64

Qui pro-pter nos ho - - mi - nes et propter no-stram sa-

Qui pro-pter nos ho - - mi - nes et propter no-stram sa - lu - tem, pro - pter

67

lu-tem pro-pter no - - stram sa - lu - tem de - scen - - dit de coe-lis, qui pro-pter  
no - - stram sa - lu - - tem de - scen - - dit de coe - lis, qui pro-pter nos et pro-pter

70

nos et pro-pter no - stram sa - lu - tem de - scen - dit, de - scen - - dit, de - scen - - dit de  
no - stram sa - lu - tem de - scen - dit de coe - lis, qui pro-pter nos de - scen - -

73



coe - - - lis, et qui propter no-stram sa-lu - - tem de - scen - - dit de coe - lis.

- - dit de coe - lis, propter no-stram sa-lu - - tem de - scen - dit de coe - - - lis.

77

