

# 1. Credo in unum Deum

del Credo para coro y orquesta

RV 591

Antonio Vivaldi

**Allegro**

Musical score for the first movement of the Credo in unum Deum by Antonio Vivaldi. The score consists of two systems of music. The top system features four vocal parts: Soprano, Alto, Tenor, and Bajo, all in treble clef and common time (indicated by a '3'). The bottom system features three instrumental parts: Violines (two staves), Viola (one staff), and Continuo (one staff). The Continuo part includes a basso continuo line with a cello-like part and a harpsichord/basso continuo part. The music is divided into measures by vertical bar lines.

5

Continuation of the musical score for the first movement. This section begins with four empty staves (Soprano, Alto, Tenor, Bajo) followed by a measure of silence. The instrumental parts (Violines, Viola, Continuo) then enter with a rhythmic pattern of eighth and sixteenth notes. The Continuo part continues with its basso continuo line.

Cre - do, cre - do cre - do in u - num  
Cre - do, cre - do cre - do in u - num  
Cre - do, cre - do cre - do in u - num  
Cre - do, cre - do cre - do in u - num

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

#3 #3

18

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

23

cæ - li, fa - cto - rem cæ - li et ter - - ræ, vi - si -  
 cæ - li, fa - cto - rem cæ - li et ter - - ræ, vi - si -  
 cæ - li, fa - cto - rem cæ - li et ter - - ræ, vi - si -  
 cæ - li, fa - cto - rem cæ - li et ter - - ræ, vi - si -

$\frac{5}{4}$      $\frac{3}{4}$



37

37

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

#6

41

41

De - i, fi - li - um De - i u - ni - ge - ni -  
De - i, fi - li - um De - i u - ni - ge - ni -  
De - i, fi - li - um De - i u - ni - ge - ni -  
De - i, fi - li - um De - i u - ni - ge - ni -

46

tum. Et ex Pa - tre na - tum an - te o - mni - a  
 tum. Et ex Pa - tre na - tum an - te o - mni - a  
 tum. Et ex Pa - tre na - tum an - te o - mni - a  
 tum. Et ex Pa - tre na - tum an - te o - mni - a

The musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one sharp. The vocal parts sing a repeating phrase in Latin. The piano accompaniment provides harmonic support with eighth-note chords and bassline patterns.

51

sæ - cu - la. De - um de De - - - o, lu - men de  
 sæ - cu - la. De - um de De - - - o, lu - men de  
 sæ - cu - la. De - um de De - - - o, lu - men de

The musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature changes to three sharps at the end of the section. The vocal parts sing a repeating phrase in Latin. The piano accompaniment provides harmonic support with eighth-note chords and bassline patterns.

56

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

60

ve - ro. Ge - ni-tum non fa -  
 ve - ro. Ge - ni-tum non fa -  
 ve - ro. Ge - ni-tum non fa -

$\frac{5}{4}$     $\frac{3}{3}$     $\frac{3}{3}$     $\frac{7}{6}$     $\frac{6}{6}$



72

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

#6

76

o - mni - a fa - cta sunt. Qui  
 o - mni - a fa - cta sunt. Qui  
 o - mni - a fa - cta sunt. Qui  
 o - mni - a fa - cta sunt. Qui

$\frac{5}{4}$   $\frac{3}{4}$

A musical score for five voices (SATB and basso continuo) in common time, G major. The vocal parts sing the Latin text "Proprius nos homines, et propter nostram sa-". The basso continuo part is provided with a basso tablature below the bass staff.

pro - pter nos ho - mi-nes, et pro - pter no - stram sa -

pro - pter nos ho - mi-nes, et pro - pter no - stram sa -

pro - pter nos ho - mi-nes, et pro - pter no - stram sa -

pro - pter nos ho - mi-nes, et pro - pter no - stram sa -

pro - pter nos ho - mi-nes, et pro - pter no - stram sa -

A musical score for a vocal piece titled "Lutetia". The score consists of five staves. The top three staves are soprano voices, indicated by treble clefs and sharps. The fourth staff is a basso continuo part, indicated by a bass clef and a bass staff line. The fifth staff is another basso continuo part, also indicated by a bass clef. The lyrics are written below the top three staves, corresponding to the vocal parts. The music is in common time, with measures separated by vertical bar lines. The key signature changes from G major (two sharps) to F# major (one sharp) at the end of the score.

88

Musical score for page 88, featuring four staves of vocal music with piano accompaniment. The vocal parts are in common time (indicated by '8' above the staff) and the piano parts are in 2/4 time. The vocal parts sing "lis, de - scen - dit, de - scen - dit de cæ - - -". The piano accompaniment consists of two staves: one for the right hand and one for the left hand. Measure 1 shows eighth-note patterns. Measure 2 begins with sixteenth-note patterns in the right hand. Measures 3 and 4 show eighth-note patterns again. Measure 5 ends with a half note in the right hand.

92

Musical score for page 92, featuring four staves of vocal music with piano accompaniment. The vocal parts are in common time (indicated by '8' above the staff) and the piano parts are in 2/4 time. The vocal parts sing "lis.". The piano accompaniment consists of two staves: one for the right hand and one for the left hand. Measures 1-4 show eighth-note patterns. Measure 5 ends with a half note in the right hand.