

Domine ad adjuvandum me festina RV 593

Antonio Vivaldi

Allegro
Choeur 1

Violin 1-I

Violin 1-II

Viola 1

Soprano 1

Alto 1

Tenor 1

Bass 1

BC 1

Choeur 2

Violin 2-I

Violin 2-II

Viola 2

Soprano 2

Alto 2

Tenor 2

Bass 2

BC 2

6

The musical score is written for a piano piece, page 2. It is in G major (one sharp) and 4/4 time. The score is organized into 10 systems of staves. The first system consists of three staves (two treble clefs and one bass clef). The second system consists of four staves (three treble clefs and one bass clef). The third system consists of two staves (one treble and one bass clef). The fourth system consists of four staves (three treble clefs and one bass clef). The fifth system consists of two staves (one treble and one bass clef). The sixth system consists of three staves (two treble clefs and one bass clef). The seventh system consists of four staves (three treble clefs and one bass clef). The eighth system consists of two staves (one treble and one bass clef). The ninth system consists of two staves (one treble and one bass clef). The tenth system consists of two staves (one treble and one bass clef). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is G major, indicated by a single sharp (F#) on the first line of each staff.

11

This musical score page contains measures 11 through 15. It features a piano part with grand staves and a string section with five staves (two treble and three bass). The key signature has one sharp (F#). The piano part begins with a series of chords and moving lines in both hands. In measure 15, there is a dynamic marking of *p* (piano) for the piano part and the strings. The strings enter in measure 15 with a rhythmic pattern in the bass line and sustained chords in the treble.

16

f Do-mi-ne, Do-mi-ne, Do - mi-ne, Do-mi-ne, ad ad-ju-van-dum me

f Do-mi-ne, Do-mi-ne, Do - mi-ne, Do-mi-ne, ad ad-ju-van-dum me

f Do-mi-ne, Do-mi-ne, Do - mi-ne, Do-mi-ne, ad ad-ju-van-dum me

f Do-mi-ne, Do-mi-ne, Do - mi-ne, Do-mi-ne, ad ad-ju-van-dum me

f Do - mi-ne, Do-mi-ne, Do - mi-ne, Do-mi-ne,

f Do - mi-ne, Do-mi-ne, Do - mi-ne, Do-mi-ne,

f Do - mi-ne, Do-mi-ne, Do - mi-ne, Do-mi-ne,

f Do - mi-ne, Do-mi-ne, Do - mi-ne, Do-mi-ne,

21

fe - sti - na, fe - sti - na, ad ad - ju - van dum me, ad ad - ju - van dum me,

fe - sti - na, fe - sti - na, ad ad - ju - van dum me, ad ad - ju - van dum me,

fe - sti - na, fe - sti - na, ad ad - ju - van dum me, ad ad - ju - van dum me,

fe - sti - na, fe - sti - na, ad ad - ju - van dum me, ad ad - ju - van dum me,

ad ad - ju - van dum me fe - sti - na, fe - sti - na, ad ad - ju - van dum me, ad ad - ju - van dum

ad ad - ju - van dum me fe - sti - na, fe - sti - na, ad ad - ju - van dum me, ad ad - ju - van dum

ad ad - ju - van dum me fe - sti - na, fe - sti - na, ad ad - ju - van dum me, ad ad - ju - van dum

ad ad - ju - van dum me fe - sti - na, fe - sti - na, ad ad - ju - van dum me, ad ad - ju - van dum

25

ad ad-ju-van-dum me fe - sti - na Do - mi - ne, fe - sti-na, fe - sti-na, ad

ad ad-ju-van-dum me fe - sti - na Do - mi - ne, fe - sti-na, fe - sti-na, ad

ad ad-ju-van-dum me fe - sti - na Do - mi - ne, fe - sti-na, fe - sti-na, ad

ad ad-ju-van-dum me fe - sti - na Do - mi - ne, fe - sti-na, fe - sti-na, ad

me, ad ad-ju-van-dum me fe - sti - na, fe - sti-na, fe - sti-na, ad

me, ad ad-ju-van-dum me fe - sti - na, fe - sti-na, fe - sti-na, ad

me, ad ad-ju-van-dum me fe - sti - na, fe - sti-na, fe - sti-na, ad

me, ad ad-ju-van-dum me fe - sti - na, fe - sti-na, fe - sti-na, ad

A musical score for the song 'The Rose Tree'. The score is written for three staves: Treble Clef (Right Hand), Treble Clef (Left Hand), and Bass Clef (Bass). The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the right hand, with the left hand providing harmonic support. The bass line is in the bass clef. The score consists of five measures. The first measure contains a complex melodic line in the right hand, while the left hand and bass line provide a steady accompaniment. The subsequent measures show a more rhythmic and melodic development, with the right hand often playing eighth notes and the left hand/bass line providing a consistent harmonic foundation.

The image displays a musical score for a vocal and instrumental ensemble. It consists of five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), each with a treble clef and a key signature of one sharp (F#). The lyrics for these parts are: "ad - ju - van - dum me fe - sti - na," followed by a rest, and then "Do - mi - ne, Do - mi - ne,". The fifth staff is for the keyboard (piano), with a grand staff (treble and bass clefs) and a key signature of one sharp. The piano part features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes, providing a rich harmonic and rhythmic foundation for the vocal lines.

34

ad-ju-van-dum me, ad ad-ju-van - - dum me, ad ad - ju -

ad - ju - van-dum me, ad ad-ju-van - - dum me, ad ad - ju -

ad - ju - van-dum me, ad ad-ju-van - - dum me, ad ad -

ad - ju - van-dum me, ad ad-ju-van - - dum me, ad ad -

ad ad-ju-van-dum me, ad ad-ju-van - - dum me, ad ad - ju -

ad ad-ju-van-dum me, ad ad-ju-van - - dum me, ad ad - ju -

ad ad-ju-van-dum me, ad ad-ju-van - - dum me, ad ad -

ad ad-ju-van-dum me, ad ad-ju-van - - dum me, ad ad -

38

van - van - van - van

van - van - van - van

ju - van - van - van

ju - van - van - van

42

The musical score is divided into two systems, each containing four staves. The first system (measures 42-45) includes a piano accompaniment and a vocal line. The piano part has a constant eighth-note bass line and a melody of eighth-note chords in the right hand. The vocal line is a single melodic line with lyrics written below the notes. The second system (measures 46-49) continues the piano accompaniment and the vocal line. The key signature is G major (one sharp) and the time signature is 4/4. The score is written in a standard musical notation style with a grand staff for the piano and a single staff for the voice.

46

The musical score is written for a song, page 46. It is in G major (one sharp) and 4/4 time. The score is divided into two systems, each containing a piano introduction, a vocal melody, and a piano accompaniment.

System 1:

- Piano Introduction:** The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady eighth-note bass line in the left hand.
- Vocal Melody:** The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The lyrics "dum me fe-sti - na," are written below the notes.
- Piano Accompaniment:** The piano part continues with the same rhythmic pattern as the introduction, with the right hand playing eighth and sixteenth notes and the left hand playing a steady eighth-note bass line.

System 2:

- Piano Introduction:** Similar to the first system, the piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a steady eighth-note bass line in the left hand.
- Vocal Melody:** The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The lyrics "dum me fe-sti - na," are written below the notes.
- Piano Accompaniment:** The piano part continues with the same rhythmic pattern as the introduction, with the right hand playing eighth and sixteenth notes and the left hand playing a steady eighth-note bass line.

51

The musical score for page 51 consists of several systems. Each system includes vocal staves (Soprano, Alto, Tenor) and piano accompaniment (Right and Left Hand). The lyrics are written below the vocal staves.

Vocal Lyrics:

Do - mi-ne, Do - min-ne, ad ad-ju-van-dum me, ad ad-ju-van-dum me fe - sti-na Do-mi -
Do - mi-ne, Do - min-ne, ad ad-ju-van-dum me, ad ad-ju-van-dum me fe - sti-na Do-mi -
Do - mi-ne, Do - min-ne, ad ad-ju-van-dum me, ad ad-ju-van-dum me fe - sti-na Do-mi -
Do - mi-ne, Do - min-ne, ad ad-ju-van-dum me, ad ad-ju-van-dum me fe - sti-na Do-mi -

Piano Accompaniment:

The piano accompaniment features a steady eighth-note bass line in the left hand and chords or moving lines in the right hand. There are also sections where the piano plays sustained chords or single notes.

55

-ne, ad ad - ju - van-dum me, ad ad - ju - van-dum me, ad ad - ju - van-dum me fe - sti-na Do-mi-

-ne, ad ad - ju - van-dum me, ad ad - ju - van-dum me, ad ad - ju - van-dum me fe - sti-na Do-mi-

-ne, ad ad - ju - van-dum me, ad ad - ju - van-dum me, ad ad - ju - van-dum me fe - sti-na Do-mi-

-ne, ad ad - ju - van-dum me, ad ad - ju - van-dum me, ad ad - ju - van-dum me fe - sti-na Do-mi-

-ne, fe-sti-na, fe-sti-na, fe-sti-na, fe-sti-na, Do-mi-

-ne, fe-sti-na, fe-sti-na, fe-sti-na, fe-sti-na, Do-mi-

-ne, fe-sti-na, fe-sti-na, fe-sti-na, fe-sti-na, Do-mi-

-ne, fe-sti-na, fe-sti-na, fe-sti-na, fe-sti-na, Do-mi-

59

ne, fe-sti-na, fe-sti-na, fe-sti-na, fe-sti-na, Do-mi-ne, ad ad-ju-van-dum me, ad ad-ju-van-dum me, ad ad-ju-van-dum me fe-sti-na Do-mi-ne, ad ad-ju-van-dum me, ad ad-ju-van-dum me, ad ad-ju-van-dum me fe-sti-na Do-mi-ne, ad ad-ju-van-dum me, ad ad-ju-van-dum me, ad ad-ju-van-dum me fe-sti-na Do-mi-ne, ad ad-ju-van-dum me, ad ad-ju-van-dum me, ad ad-ju-van-dum me fe-sti-na Do-mi-ne

63

ne, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na Do-mi-ne, fe - sti-na, fe-sti - na.

ne, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na Do-mi-ne, fe - sti-na, fe-sti - na.

ne, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na Do-mi-ne, fe - sti-na, fe-sti - na.

ne, fe - sti - na, fe - sti - na, fe - sti - na, fe - sti - na Do-mi-ne, fe - sti-na, fe-sti - na.

ne, fe - sti - na, fe - sti - na, fe - sti - na, Do-mi-ne, Do-mi-ne, fe - sti-na, fe-sti - na.

ne, fe - sti - na, fe - sti - na, fe - sti - na, Do-mi-ne, Do-mi-ne, fe - sti-na, fe-sti - na.

ne, fe - sti - na, fe - sti - na, fe - sti - na, Do-mi-ne, Do-mi-ne, fe - sti-na, fe-sti - na.

ne, fe - sti - na, fe - sti - na, fe - sti - na, Do-mi-ne, Do-mi-ne, fe - sti-na, fe-sti - na.

Gloria Patri (soprano aria)

Andante molto senza hautboy

pp sempre

pp sempre

pp sempre

pp sempre

senza organo

pp sempre

pp sempre

pp sempre

pp sempre

senza organo

senza organo

8

This musical score page contains measures 8 through 14. It is written for a piano and voice ensemble. The piano part is in the lower staves, and the voice parts are in the upper staves. The key signature has one sharp (F#), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The voice parts consist of four staves, each with a vocal line. The melody is primarily in the first two voice staves, with the third and fourth staves providing harmonic support. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings like 'p' (piano) and 'f' (forte).

15

The musical score is written for a piano piece, spanning measures 15 to 21. The key signature is G major (one sharp) and the time signature is 4/4. The score is divided into three main sections: a piano introduction (measures 15-16), a vocal melody (measure 17), and a piano accompaniment (measures 18-21). The piano introduction features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The vocal melody is written in a single treble staff. The piano accompaniment consists of a treble and bass staff, with the bass staff providing a steady rhythmic foundation and the treble staff adding melodic interest. The score is marked with a piano (p) dynamic.

22

The musical score is written for piano and voice. It begins with a piano introduction in G major, marked *f* (forte) and *p* (piano). The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal part enters with the lyrics "Glo - ri - a Pa tri, Glo-ri-a et Fi - li - o et Spi - ri - tu-i". The vocal melody is marked with a trill (*tr*) on the word "Pa". The piano accompaniment continues with a steady eighth-note pattern. The score is divided into two systems, each with four staves (two for piano and two for voice). The piano part is marked with *f* and *p* dynamics. The vocal part is marked with *f* and *p* dynamics. The lyrics are written below the vocal staves.

Glo - ri - a Pa tri, Glo-ri-a et Fi - li - o et Spi - ri - tu-i

30

The musical score is written for measures 30 through 35. It features a vocal line and piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The vocal line begins in measure 30 with a half note G4, followed by a quarter note A4, and then a half note B4. In measure 31, it has a half note C5, followed by a quarter note D5, and then a half note E5. In measure 32, it has a half note F#5, followed by a quarter note G5, and then a half note A5. In measure 33, it has a half note B5, followed by a quarter note C6, and then a half note D6. In measure 34, it has a half note E6, followed by a quarter note F#6, and then a half note G6. In measure 35, it has a half note A6, followed by a quarter note B6, and then a half note C7. The piano accompaniment consists of a right hand and a left hand. The right hand plays a series of eighth notes in a descending pattern, while the left hand plays a series of eighth notes in an ascending pattern. The piano part is marked with a forte (f) dynamic. The word "Sanc" is written below the vocal line in measure 30.

Sanc

36

- to Glo - ri - a et Spi - ri - tu - i Sanc - - - to et Spi - ri - tu - i Sanc -

42

to. Glo - ri - a Pa tri,

f *p* *f* *p* *f* *p*

48

Glo-ri - a et Fi - li-o, et Spi - ri-tu-i Sanc - - - - -

p

p

p

p

54

to, Glo - ri - a Fi - li - o et Spi - ri - tu - i Sanc -

60

to, et Spi - ri-tu-i Sanc - to.

V.S.

66

This musical score page contains measures 66 through 72. It is written for a piano with four staves per system. The key signature has one sharp (F#), and the time signature is common time (C). The score is divided into three systems of four staves each. The first system (measures 66-72) contains musical notation with various notes, rests, and dynamic markings. The second and third systems (measures 73-78 and 79-84) are empty staves. The first system includes the following details:

- Measure 66:** Treble and Bass staves have whole rests. The second and third staves have eighth-note patterns.
- Measure 67:** Treble and Bass staves have whole rests. The second and third staves have eighth-note patterns.
- Measure 68:** Treble and Bass staves have whole rests. The second and third staves have eighth-note patterns.
- Measure 69:** Treble and Bass staves have whole rests. The second and third staves have eighth-note patterns.
- Measure 70:** Treble and Bass staves have whole rests. The second and third staves have eighth-note patterns.
- Measure 71:** Treble and Bass staves have whole rests. The second and third staves have eighth-note patterns.
- Measure 72:** Treble and Bass staves have whole rests. The second and third staves have eighth-note patterns.

The second system (measures 73-78) and the third system (measures 79-84) are empty staves.

Sicut erat in principio

27

73 **Andante**

Sic - ut e - rat in prin-ci - pi - o et nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum,

Sic - ut e - rat in prin-ci - pi - o et nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum,

Sic - ut e - rat in prin-ci - pi - o et nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum,

Sic - ut e - rat in prin-ci - pi - o et nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum,

Andante

Sic - ut e - rat in prin-ci - pi - o et nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum,

Sic - ut e - rat in prin-ci - pi - o et nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum,

Sic - ut e - rat in prin-ci - pi - o et nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum,

Sic - ut e - rat in prin-ci - pi - o et nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum,

Allegro

78

et in sae-cu-la sae - cu - lo - rum, A - men. A - - - - -

et in sae-cu-la sae - cu - lo - rum, A - men.

et in sae-cu-la sae - cu - lo - rum, A - men.

et in sae-cu-la sae - cu - lo - rum, A - men.

et in sae-cu-la sae - cu - lo - rum, A - men. A - - - - -

et in sae-cu-la sae - cu - lo - rum, A - men.

et in sae-cu-la sae - cu - lo - rum, A - men.

et in sae-cu-la sae - cu - lo - rum, A - men.

84

men, in sae - cu-la sae - cu - lo-rum, in sae - - cu-la sae-cu - lo-rum,

A - - - - -

sae-cu - lo - rum, — A - men,

et in sae-cu-la sae - cu - lo-rum, sae - cu - lo-rum, et in sae-cu-la sae-cu - lo - rum, A -

men, in sae - cu-la sae - cu - lo-rum, in sae - - cu-la sae-cu - lo-rum,

A - - - - -

sae-cu - lo - rum, — A - men,

et in sae-cu-la sae - cu - lo-rum, sae - cu - lo-rum, et in sae-cu-la sae-cu - lo - rum, A -

88

et in sae-cu-la sae - cu - lo-rum, sae - cu - lo-rum, et in sae-cu-la sae-cu - lo - rum, A - men,

men, in sae - cu-la sae - cu - lo-rum, in sae - cu-la sae-cu - lo-rum, et in

A - - - - - men,

- men, sae-cu - lo - rum, A - men, A -

et in sae-cu-la sae - cu - lo-rum, sae - cu - lo-rum, et in sae-cu-la sae-cu - lo - rum, A - men,

men, in sae - cu-la sae - cu - lo-rum, in sae - cu-la sae-cu - lo-rum, et in

A - - - - - men,

- men, sae-cu - lo - rum, A - men, A -

92

A - - - men, sae-cu - lo - rum, A - men, et in sae-cu-la sae-cu - lo-rum, et in sae-cu-la sae-cu - lo-rum, sae-cu - lo-rum, et in sae-cu-la sae-cu lo - rum A - men, et in in sae - cu-la sae-cu - lo-rum, in sae - - cu la, et in sae-cu-la sae-cu - - - - - men, et in sae-cu-la sae-cu -

96

sae-cu-la sae - cu - lo-rum, et in sae-cu-la sae - cu - lo-rum, A - - - - -

sae-cu-la-sae - cu - lo-rum, et in sae-cu-la sae - cu - lo-rum, sae-cu - lo - rum, A - - - - -

-lo-rum, et in sae-cu-la sae - cu - lo-rum, et in sae-cu-la sae-cu - lo - rum, A - - - - -

-lo-rum, et in sae-cu-la sae - cu - lo-rum, et in sae-cu-la sae - cu - lo - rum, A - - - - -

sae-cu-la sae - cu - lo-rum, et in sae-cu-la sae - cu - lo-rum, A - - - - -

sae-cu-la-sae - cu - lo-rum, et in sae-cu-la sae - cu - lo-rum, sae-cu - lo - rum, A - - - - -

-lo-rum, et in sae-cu-la sae - cu - lo-rum, et in sae-cu-la sae-cu - lo - rum, A - - - - -

-lo-rum, et in sae-cu-la sae - cu - lo-rum, et in sae-cu-la sae - cu - lo - rum, A - - - - -

100

men, A - - - - -

- men, et in sae - cu - la sae - cu - lo - rum, sae cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, A - men,

- men, sae - cu - lo - rum A - men, A -

- men, A - men, in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, A - men,

men, A - - - - -

- men, et in sae - cu - la sae - cu - lo - rum, sae cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, A - men,

- men, sae - cu - lo - rum A - men, A -

- men, A - men, in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, A - men,

104

men, in sae - cu - la sae - cu - lo - rum, in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, sae - cu - A - men,

A - men, et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, A - et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, sae - cu - lo - rum, A - men,

men, in sae - cu - la sae - cu - lo - rum, in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, sae - cu - A - men,

A - men, et in sae - cu - la sae - cu - lo - rum, et in sae - cu - la sae - cu - lo - rum, A - et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, sae - cu - lo - rum, A - men,

108

lo-rum, sae - cu - lo-rum, A - men, sae - cu - lo-rum, A - - - men, A - - - men,

et in sae-cu-la sae - cu - lo-rum, A - men, A - men, A - men, A - - - men,

men, et in

A - - - - - men, A -

lo-rum, sae - cu - lo-rum, A - men, sae - cu - lo-rum, A - - - men, A - - - men,

et in sae-cu-la sae - cu - lo-rum, A - men, A - men, A - men, A - - - men,

men, et in

A - - - - - men, A -

112

in sae - cu - la sae - cu - lo - rum, in sae - cu - la sae - cu - lo - rum A - men, et. in sae - cu - la sae - cu - lo - rum, et. in

in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum A - men, A - - - -

sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, sae - cu - lo - rum, A - men, in sae - cu - la sae - cu - lo -

- - - - men, in sae - cu - la sae - cu - lo - rum, in

in sae - cu - la sae - cu - lo - rum, in sae - cu - la sae - cu - lo - rum A - men, et. in sae - cu - la sae - cu - lo - rum, et. in

in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum A - men, A - - - -

sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, sae - cu - lo - rum, A - men, in sae - cu - la sae - cu - lo -

- - - - men, in sae - cu - la sae - cu - lo - rum, in

116

sae-cu-la sae - cu - lo - rum, sae - cu - lo - rum, A - men, A - men, et in sae-cu-la sae - cu -

men, sae - cu - lo - rum, A - men, A - - - - -

rum, sae - cu - lo - rum, A - men, in sae-cu-la sae - cu -

sae-cu-la sae - cu - lo - rum, sae - cu - lo - rum, A - men, A - men, A - men, in sae-cu-la sae - cu -

sae-cu-la sae - cu - lo - rum, sae - cu - lo - rum, A - men, A - men, A - men, et in sae-cu-la sae - cu -

men, sae - cu - lo - rum, A - men, A - - - - -

rum, sae - cu - lo - rum, A - men, in sae-cu-la sae - cu -

sae-cu-la sae - cu - lo - rum, sae - cu - lo - rum, A - men, A - men, A - men, in sae-cu-la sae - cu -

119

-lo - rum, et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, A - men, A - men.

men, sae - cu - lo - rum, A - men.

- lo - rum, sae - cu - lo - rum, A - men.

lo - rum, in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, A - men, A - men, A - men.

-lo - rum, et in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, A - men, A - men.

men, sae - cu - lo - rum, A - men.

- lo - rum, sae - cu - lo - rum, A - men.

lo - rum, in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, A - men, A - men, A - men.