

CREDO

Allegro

Tutti

Cre - do, cre - do in u-num De - um. Pa - trem, Pa - trem o-mnipot-en - tem, fa - cto - rem

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Tutti

Cre - do, cre - do in u-num De - um. Pa - trem, Pa - trem o-mnipot-en - tem, fa - cto - rem

[1] 6 - 6
5 - 6

8

cae - li et ter - rae, vi - si - bi - li - um o - m - nium, et in vi - si - bi - li -

cae - li et ter - rac, vi - si - bi - li - um o - m - nium, et in - vi - si - bi - li -

cae - li et ter - rae, vi - si - bi - li - um o - m - nium, et in - vi - si - bi - li -

cae - li et ter - rae, vi - si - bi - li - um o - m - nium, et in - vi - si - bi - li -

6 - 6 - 5 - 6 5 - 6 - 6 6 - 6 - 5 - 6 5 - 7 - 6 6 - 6 - 5 -

10

um. Et in u-num Do-minum

um. Et in u-num Do-minum

um. Et in u-num Do-minum

um. Et in u-num Do-minum

5 — 6 5 — 6 5 — 6 5 — 6 6 4 4 2 6 - # [—]

21

Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre

Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre

Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre

Je - sum Chri - stum, Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre

6 - 6 9 - 5 6 5 - 6 6 6 7 6 4+ - 6 6 - 5 7 - 5 4 - 5 5#

na - tum an - te o - mni - a sae - cu - la. De - um de De - o, lu - men de lu - mi - ne, De - um ve -

na - tum an - te o - mni - a sae - cu - la. De - um de De - o, lu - men de lu - mi - ne, De - um ve -

na - tum an - te o - mni - a sae - cu - la. De - um de De - o, lu - men de lu - mi - ne, De - um ve -

na - tum an - te o - mni - a sae - cu - la. De - um de De - o, lu - men de lu - mi - ne, De - um ve -

6 6 7 6 6 6 - 7 6
4 4 # 4 4 4 # 5

rum de De-o ve - ro. Ge - nitum, non fa - ctum, con - sub - stan - ti - a - lem

rum de De-o ve - ro. Ge - nitum, non fa - ctum, con - sub - stan - ti - a - lem

rum de De-o ve - ro. Ge - nitum, non fa - ctum, con - sub - stan - ti - a - lem

rum de De-o ve - ro. Ge - nitum, non fa - ctum, con - sub - stan - ti - a - lem

Pa - tri: per quem o - mni-a fa - cta sunt. Qui pro - pter, qui

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1 1 1 1 1 |] 5/3 _____ 6/5 - 6 6 6/4 - 5/3 - 6/5

47

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

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

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

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

scen - dit, de-scen - dit de cae - lis.

scen - dit, de-scen - dit de cae - lis.

scen - dit, de-scen - dit de cae - lis.

scen - dit, de-scen - dit de cae - lis.

[1 1 1 1 1 1 1 1 1 1 1 1 1 1] 6 5 - 6 5 - 4 - 3 -

Adagio

Two grand piano systems, each consisting of two treble clef staves and one bass clef staff. The first system shows the beginning of the piano accompaniment with various dynamics and articulations.

Two grand piano systems, each consisting of two treble clef staves and one bass clef staff. This system continues the piano accompaniment with dynamic markings like 'p', 'f', and 'crescendo'.

Vocal line and piano accompaniment. The vocal line is in a single treble clef staff with lyrics: "Et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a vir - gi - ne:". The piano accompaniment consists of two grand piano systems (two treble clef staves and one bass clef staff).

Two grand piano systems, each consisting of two treble clef staves and one bass clef staff. This system continues the piano accompaniment with dynamic markings like 'p', 'f', and 'Solo'.

61

Solo Tutti

Cru-ci - fi - xus et - i - am pro no - bis: sub Pon - ti - o Pi - la - to pas - sus,

Solo Tutti

Cru-ci - fi - xus et - i - am pro no - bis: sub Pon - ti - o Pi - la - to

Et — ho - mo fa - ctus est. Tutti

Cru-ci - fi - xus et - i - am pro no - bis: sub Pon - ti - o Pi - la - to

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

6 b7 4/6 5 4 3 Tutti

senza Organo senza B.

coll'Organo

66

Allegro

Musical score for a piano and voice. The score consists of several systems. The piano part includes treble and bass staves with dynamics such as *f* (forte) and *p* (piano). The voice part includes a vocal line with lyrics:

pas - - sus, se - pul - tus est. Et re - sur - re - - xit ter - ti - a
 Tutti *p*
 pas-sus, et se - pul - tus est. Et re - sur - re - - xit ter - ti - a
 Tutti *p*
 pas-sus, et se - pul - tus est. Et re - sur - re - - xit ter - ti - a
p
 pas-sus, et se - pul - tus est. Et re - sur - re - - xit ter - ti - a

The score concludes with a double bar line and a dynamic marking *con B.* Below the double bar line, there are two sets of figured bass notation:

[1] ♭ 6 6 5 ♭6 5 4 [1 1

Musical notation for the first system, featuring a grand staff with treble and bass clefs.

Musical notation for the second system, featuring a grand staff with treble and bass clefs.

Musical notation for the third system, featuring a grand staff with treble and bass clefs.

Musical notation for the fourth system, featuring a grand staff with treble and bass clefs.

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

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

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

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

Musical notation for the fifth system, featuring a grand staff with treble and bass clefs, including figured bass.

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1] 6 5 - 6 6 - 6 4 - 5 - 6 5 - 3 - -

First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation, featuring a vocal line and piano accompaniment.

Third system of musical notation, featuring a vocal line and piano accompaniment.

Fourth system of musical notation, featuring a vocal line and piano accompaniment.

Fifth system of musical notation, featuring a vocal line and piano accompaniment.

Sixth system of musical notation, featuring a vocal line and piano accompaniment.

se - det ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus, ven - tu - rus est cum

Seventh system of musical notation, featuring a vocal line and piano accompaniment.

se - det ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus, ven - tu - rus est cum

Eighth system of musical notation, featuring a vocal line and piano accompaniment.

se - det ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus, ven - tu - rus est cum

Ninth system of musical notation, featuring a vocal line and piano accompaniment.

se - det ad dex - te - ram Pa - tris. Et i - te - rum ven - tu - rus, ven - tu - rus est cum

Tenth system of musical notation, featuring piano accompaniment.

6 - 6 6 6 6 - 5 - 6 7 6 5 -

87

The musical score consists of piano accompaniment and four vocal staves. The piano part features a rhythmic accompaniment in the left hand and a more melodic line in the right hand. The vocal parts enter in measure 87 with the lyrics: "glo - ri - a, ju - di - ca - re, ju - di - ca - re vi - vos et mor - tu -". The lyrics are repeated across the four staves. The score includes dynamic markings such as *p* (piano) and *6* (fingerings). The key signature has one sharp (F#) and the time signature is 3/4.

93

fp fp fp

f f f

f f f

os: cu - jus re - gni non e - rit fi - nis, non, non e - rit fi - nis, non, non e - rit fi - nis.

os: cu - jus re - gni non e - rit fi - nis, non, non e - rit fi - nis, non, non e - rit fi - nis.

os: cu - jus re - gni non e - rit fi - nis, non, non e - rit fi - nis, non, non e - rit fi - nis.

os: cu - jus re - gni non e - rit fi - nis, non, non e - rit fi - nis, non, non e - rit fi - nis.

Solo

4+ 6 - 6 - 5 - 4+ 6 - 4 - # [-] 4+ 6 - 4 - # [-] 6 4

3 2 4 - # - 2 2 b

The musical score consists of several systems. The first system shows the piano accompaniment with dynamics *p* and *mf*. The second system shows the vocal line with the lyrics: "Et in Spi - ri - tum San - ctum, Do - mi - num, et vi - vi - fi - can - tem:". The third system shows the vocal line with the lyrics: "Qui ex". The piano part includes a trill (tr) and a simile marking. The vocal part includes a solo marking.

109

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a whole rest, followed by a series of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment remains consistent with the first system.

The third system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment remains consistent with the first system.

The fourth system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment remains consistent with the first system.

The fifth system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment remains consistent with the first system.

Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur, qui lo -

The sixth system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment remains consistent with the first system.

Pa - tre Fi - li - o - que pro - ce - dit. Et con - glo - ri - fi - ca - tur.

The seventh system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment remains consistent with the first system.

The eighth system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment remains consistent with the first system.

125

cle - si-am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum. Et ex -

cle - si-am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum. Et ex -

cle - si-am. Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum. Et ex -

1 1 1 1 1 1 | 6 = 6 6 - 6 - 5 6 - 5 7 6 6 - 6 - 5 =

5 = 6 5 - 4 - 3 3 7 6 6 - 6 - 5 =

132

spe - cto re - sur - re - cti - o - nem mor - - - tu - - - o - - -

spe - cto re - sur - re - cti - o - nem mor - - - tu - - - o - - -

spe - cto re - sur - re - cti - o - nem mor - - - tu - - - o - - -

spe - cto re - sur - re - cti - o - nem mor - - - tu - - - o - - -

4/2 6/b5 9/b4 8/3 Org.: tasto solo

138

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

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

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

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

5 3 7 5 7 5 6 5 6 6 5 3 [1 1 1] 6 5

145

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

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

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

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

6 5 6 4 3 5 3 6 4 [-] 3 5 6 4 - 3 -