

CREDO

Allegro molto

The musical score consists of several systems of staves. The first system includes a vocal line with a dynamic marking of *f* and an *a2* marking, and three piano accompaniment staves, each starting with a dynamic marking of *f*. The second system shows a grand piano section with three staves, all of which are empty. The third system features a grand piano section with two staves, both containing dense, rhythmic patterns with a dynamic marking of *f*. The fourth system consists of three empty staves. The fifth system is a bass line starting with a dynamic marking of *f* and a *Solo* marking, followed by a sequence of notes with fingerings (8, 8, 8, 8, 8) and a final chord with fingerings (1, 2, 6, 8).

7

De - um. Pa - trem o - mni - pot - en - - - tem, fa - cto - - - -

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

8 De - um. Pa - trem o - mni - pot - en - - - tem, fa - cto -

De - um. Pa - trem o - mni - pot - en - - - tem, fa - - - -

b8 4/2 6 6/4 b5 6 7 7/4 6 6/4 4/2

10

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

6 16 6 6 4 2 6 5 - 5 6 3 5 6 3

13 a2

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

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

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

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

Solo

7 6 6 5 8 8 8 8

23

Oboe I

Oboe II

tum. Et ex Pa - tre, ex Pa - tre na - tum an -

tum. Et ex Pa - - - - - tre na - - -

tum. Et ex Pa - - - - - tre na - tum an - te

tum. Et ex Pa - - - - - tre na - tum an - te

7 - 6 6 6 6 6 6 # 6 6

26

te o - mni - a, o - mni - a sae - - cu - la. De - um de
 tum an - te o - mni - a sae - - cu - la. De - um de
 o - mni - a, an - te o - mni - a sae - - cu - la.
 o - mni - a, an - te o - mni - a sae - - cu - la.

senza B.

3 8 6 6 6 6 5

29

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

con B.

7 10 9 8 7 7 10 9 8 b7 5 7 10 9 8 b7 5 6 b 6 7 3

8 #7 6 5 # 8 7 6 4 5 3

32
Oboe I, II

a2

De - o - ve - ro.

De - o - ve - ro.

De - o - ve - ro.

De - o - ve - ro.

Solo

5 3 3 7 6 - - 8 [8 8 8 8] [8 8 8 8]

35

Ge - ni-tum, non fa - - ctum, non

Ge - ni-tum, non fa - - ctum, non

Ge - ni-tum, non fa - - ctum, non

Ge - ni-tum, non fa - - ctum, non

Tutti

8 8 8 8 8 8 8 8] 5 _____ 8 [8 8 8 8] [8 8 8 8]

38

fa - ctum, con - sub - stan - ti - a - lem Pa - tri: per quem o - mni - a

fa - ctum, con - sub - stan - ti - a - lem Pa - - - tri: per quem o - mni - a

fa - ctum, con - sub - stan - ti - a - lem Pa - - - tri: per quem —

fa - ctum, con - sub - stan - ti - a - lem Pa - - - tri: per quem o - mni - a,

[B] 4 6 6 b5 6 7 7 6 6

41

The first system of music consists of four staves. The top staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5. The second and third staves are piano accompaniment, with the second staff playing chords and the third staff playing a rhythmic pattern. The fourth staff is a bass line.

The second system of music consists of three staves. The top staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5. The middle and bottom staves are piano accompaniment, with the middle staff playing chords and the bottom staff playing a rhythmic pattern.

The third system of music consists of two staves. Both staves are piano accompaniment, with the top staff playing chords and the bottom staff playing a rhythmic pattern.

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

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

o - mni - a - - - fa - - - cta, fa - - - cta

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

The fourth system of music consists of two staves. Both staves are piano accompaniment, with the top staff playing chords and the bottom staff playing a rhythmic pattern.

9 8 - b6 b6 9 8 - 6 6 10 10 10 10 10 10 10 8

44

sunt. Qui pro - pter nos ho - mi-nes, pro - pter nos ho - mi-nes, et pro - pter

sunt. Qui pro - pter nos, qui pro - pter nos ho - mi-nes,

sunt. Qui pro - - - pter nos ho - mi-nes, qui pro - pter nos ho - mi-nes, et pro-pter

sunt. Qui - pro-pter nos, nos ho - mi - nes, et pro-pter

6 6 6 4 2 6 4 6 4 2 6 6 5 -

47

no - stram, no - stram sa - lu - - - tem de - scen - dit de cae - - -
 et pro - pter no - stram sa - lu - - - tem de - scen - dit de cae - - -
 8 no - stram, no - stram sa - lu - - - tem de - scen - dit de cae - - -
 no - stram, no - stram sa - lu - - - tem de - scen - dit de cae - - -

5 6/4 5 6/4 7/3 6 6/4 5/3

50

lis, de - scen -

lis, de - scen - dit,

8 lis, de -

lis, de - scen -

senza B.

con B.

53

7 - 8 5 7 - 5 3 7 - 8 5 7 - 5 3 7 - 7

56

56

a2

scen - dit de cae - lis.

scen - dit de cae - lis.

scen - dit de cae - lis.

scen - dit de cae - lis.

Solo

6 5 8 8 8 8 [8] [8 8 8 8

Adagio

59

con sordino
p

con sordino
p

Solo
Et in - car - na - - tus est

Solo
Et in - car - na - - tus est

Solo
Et in - car - na - - tus est

Solo
Et in - car - na - - tus est

b \flat 4 6 b b \flat 5

Org.: tasto solo

61

de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne: Et

*) T. 62, Alt: 5. Note im Autograph wohl irrtümlich g' statt as'.

63

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

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

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

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

f

\flat^6
 \flat^5

\flat^7
 \flat^5

\flat^6 \flat^5 \flat^6 \flat^5

65

Tutti
Cru - ci - fi - xus et - i - am pro no -

Tutti
Cru - ci - fi - xus et - i - am pro no -

Tutti
Cru - ci - fi - xus et - i - am pro no -

Tutti
Cru - ci - fi - xus et - i - am pro no -

Tutti

Figured Bass:
 b6
 b4
 b7
 b5
 b6
 b4

67

bis: sub Pon-ti-o Pi-la - - - - - to pas - sus,
 bis: sub Pon-ti-o Pi-la - - - - - to pas - sus,
 bis: sub Pon-ti-o Pi-la - - - - - to pas - sus,
 bis: sub Pon-ti-o Pi-la - - - - - to pas - sus,
Org.: tasto solo

$\frac{b7}{4}$ $\frac{b6}{4}$ $\frac{6}{4}$ $\frac{5}{2}$

69

f

f

f

crescendo f

crescendo f

crescendo f

crescendo f

crescendo f

crescendo f

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

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

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

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

crescendo f

crescendo f

crescendo f

crescendo f

crescendo f

crescendo f

crescendo f

b 6 6 7 6 6 5 7 6 5 4

71 Primo tempo *a 2*

pp *f* *f* *f*

pp *f*

pp *f*

si levano li sordini *f*

si levano li sordini *f*

pp *f*

est, se - pul - tus est. Et re - sur - re - xit ter - ti - a

pp *f*

est, se - pul - tus est. Et re - sur - re - xit ter - ti - a

pp *f*

est, se - pul - tus est. Et re - sur - re - xit ter - ti - a

pp *f*

est, se - pul - tus est. Et re - sur - re - xit ter - ti - a

senza Organo *coll' Org.* *f*

b *pp* *f*

b *5* *8* *[6]* *8* *8* *8* *8* *[8]* *8* *8* *8* *8*

74

di - e, se - cun - dum, se - cun - dum Scri - ptu - - - ras. Et a - scen - - -

di - e, se - cun - dum, se - cun - dum Scri - ptu - - - ras. Et a - scen - - -

di - e, se - cun - dum, se - cun - dum Scri - ptu - - - ras. A - scen -

di - e, se - cun - dum, se - cun - dum Scri - ptu - - - ras. Et a - scen -

[b] 8 4 6 6 6 6 7 7 6 6 4 2
2 4 b5 6 7 7 6 4 2

77

- dit in cae - - - lum: se - det, se - det ad dex - te - ram

dit in cae - - - lum: se - det, se - det ad

- dit in cae - - - lum: se - det, se - det ad dex - te - ram

dit in cae - - - lum: se - det, se - det ad dex - te - ram

6 $\frac{1}{4}$ 6 $\frac{6}{4}$ $\frac{4}{2}$ 6 5 - 5 $\frac{6}{4}$ 5 $\frac{6}{4}$ $\frac{4}{3}$

80 a 2

Pa - - - tris, ad dex - te - ram Pa - - - tris. Et
 dex - - te - ram, ad dex - te - ram Pa - - - tris. Et
 Pa - - - tris, ad dex - té - ram Pa - - - tris. Et
 Pa - - - tris, ad dex - te - ram Pa - - - tris. Et

7 6 6 5 8 8 8 8

4 4 5 #

83

a 2

i - - te - rum ven - - tu - rus est cum glo - - ri - a, cum

i - - te - rum ven - - tu - rus est cum glo - - ri - a, cum

i - - te - rum ven - - tu - rus est cum glo - - ri - a, cum

i - - te - rum ven - - tu - rus est cum glo - - ri - a, cum

8 8 8 8 8 8 8 8 8 8 8 8 5

86

The musical score consists of five systems. The first system includes a vocal line and two piano accompaniment staves. The second system continues the piano accompaniment. The third system introduces a grand piano (GP) with two staves. The fourth system contains the vocal line with lyrics: "glo - ri - a, ju - di - ca - re, ju - di - ca - - re vi - vos et mor - tu -". The fifth system continues the piano accompaniment and includes figured bass notation at the bottom.

Dynamic markings: *fp*, *f*, *p*.

Lyrics: glo - ri - a, ju - di - ca - re, ju - di - ca - - re vi - vos et mor - tu -

Figured Bass:

9	8	9	8	7	6	5	6	7
4 -	7	4	6	7	6	5	6	4 -

90
Oboe I

Oboe II

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

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

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

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

[5 #] 7 # - 6 6 6 6 6 6 # 6 6 5

93

The musical score consists of several systems. The first system shows the piano accompaniment for measures 93-96. The second system continues the piano accompaniment. The third system shows the piano accompaniment. The fourth system shows the piano accompaniment. The fifth system shows the vocal lines with lyrics: "non, non e - rit fi - nis, non e - rit fi - - nis. Et in". The sixth system shows the vocal lines with lyrics: "non e - rit fi - - nis, non e - rit fi - - nis,". The seventh system shows the vocal lines with lyrics: "non, non, non e - - rit fi - - nis." The eighth system shows the vocal lines with lyrics: "non, non, non, non e - rit fi - - nis." The ninth system shows the piano accompaniment with figured bass notation: 6, 6/5, 6/5, [6/5], 6/4, 5/#, Solo, 6, 4/b, 5/#.

97

Oboe I, II

Musical staves for Oboe I, II and Piano accompaniment. The Oboe I, II part starts with a single note on a whole note, marked *p*. The piano accompaniment consists of two staves with a complex rhythmic pattern of eighth and sixteenth notes, also marked *p*.

Piano accompaniment staves. The right hand plays a complex rhythmic pattern of eighth and sixteenth notes, marked *p*. The left hand plays a similar pattern, also marked *p*.

Vocal staves with lyrics. The lyrics are: Spi - ri - tum, et in Spi - ri - tum San - - ctum, Do - mi - num, Et vi - Et vi -

The vocal line is marked *Solo* and includes the lyrics: Spi - ri - tum, et in Spi - ri - tum San - - ctum, Do - mi - num, Et vi - Et vi -

Violoncelli part. The part is marked *p* and includes the instruction: pizzicato (Vc. e B). Fagotti coi Contrabassi. Org.: tasto solo.

100

et vi - vi - fi - can-tem:

vi - - - fi - can-tem:

vi - - - fi - can-tem:

Solo
Qui ex Pa - tre Fi - li - o - - - que pro-

104

The score consists of the following parts:

- Piano Introduction:** A single melodic line in treble clef, starting with a key signature of one sharp (F#) and a time signature of 4/4. It features two phrases, each marked with a forte (*f*) dynamic followed by a piano (*p*) dynamic. The first phrase is marked with a slur and a dotted line above it.
- Vocal Parts:** Three vocal staves (Soprano, Alto, and Tenor) with lyrics. The lyrics are: "Qui cum Pa-tre et Fi-li-o si-mul ad- - o -". The dynamics *f* and *p* are indicated below the notes.
- Basso Continuo:** A single melodic line in bass clef with the lyrics "ce - dit." and a trill (*tr*) marking above the first note.
- Piano Accompaniment:** A grand staff (treble and bass clefs) with a complex rhythmic pattern of eighth and sixteenth notes. Dynamics *f* and *p* are indicated below the notes.

108

ra - tur, et con - glo - ri - fi - ca - tur. Qui lo - cu - tus

ra - tur, et con - glo - ri - fi - ca - tur. Qui lo -

ra - tur, et con - glo - ri - fi - ca - tur. Qui lo - cu - - tus

et con - glo - ri - fi - ca - tur. Qui lo - cu - tus est, lo -

112

f

f

f

f

f

f

f

f

est, lo - cu - - tus est per Pro - phe - - - tas. Et u - nam san - - -
cu - - - tus est per Pro - phe - - - tas. Et u - nam
est, lo - cu - tus est per Pro - phe - - - tas. Et u - nam san - - -
cu - tus est per Pro - phe - - - tas. Et u - nam

Tutti *f*

Tutti *f*

Tutti *f*

Tutti *f*

Tutti *f*

f

f

f

coll' arco

Bassi

8 8 8 8

115

The musical score consists of several systems. The first system includes a vocal line with a melisma starting on measure 115, indicated by a fermata and a long horizontal line. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The second system continues the piano accompaniment. The third system shows the vocal line with the lyrics: "ctam ca - tho - - - li - cam et a - po - - sto - - - li - cam Ec - cle - si -". The fourth system continues the piano accompaniment. The fifth system shows the vocal line with the lyrics: "san - - - ctam ca - tho - - - li - cam et a - po - sto - li - cam Ec - cle - - si -". The sixth system continues the piano accompaniment. The seventh system shows the vocal line with the lyrics: "san - - - ctam ca - tho - - - li - cam et a - po - - sto - li - cam Ec - cle - - si -". The eighth system continues the piano accompaniment. The bottom of the page contains figured bass notation: 8, 8 8 8 8, b8, 4/2, 6 6/4, b5, 6, 7 7/4.

118

First system of the musical score, featuring a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

Second system of the musical score, continuing the vocal line and piano accompaniment from the first system. The vocal line continues with a treble clef and a key signature of one flat. The piano accompaniment continues with two staves.

Third system of the musical score, continuing the vocal line and piano accompaniment. The vocal line continues with a treble clef and a key signature of one flat. The piano accompaniment continues with two staves.

am. Con - fi - te-or u - num ba - ptis - ma in re - mis - - si - o - - nem

am. Con - fi - te-or u - num ba - ptis - ma in re-mis - si - o - - nem

am. Con - - fi - - te-or u - num ba - ptis - - ma in re-mis - si -

am. Con - fi - te-or u - num ba - ptis - - ma in re - mis - si -

Fourth system of the musical score, continuing the vocal line and piano accompaniment. The vocal line continues with a treble clef and a key signature of one flat. The piano accompaniment continues with two staves.

6/5 6/5 9/3 8 - b6/5 b6/5 9/3 8 - 6/5 6/5

121

The musical score consists of several staves. At the top left, the number '121' is written. The first staff is a vocal line starting with a treble clef and a key signature of one flat. It contains a melodic line with notes and rests, ending with a double bar line and a dynamic marking 'fp'. Below it are two more staves, likely for a second voice or instrument, with a dynamic marking 'fp' and a '2' above the first staff. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The vocal lines are accompanied by piano accompaniment. The lyrics are: 'pec - - - ca - to - rum. Et ex - spe - cto re - sur-re - cti - pec - - - ca - to - rum. Et ex - spe - cto re - sur-re - cti - o - - nem - pec - - ca - to - rum. Et ex - spe - cto re - sur-re - cti - o - - nem - pec - - ca - to - rum. Et ex - spe - cto re - sur-re - cti -'. At the bottom, there are fingerings: '10 10 10 10 10 10 6' and a key signature change to 'b9 8 4' with a '7' below it.

124

ff fp

fp

f p f p

f p

f p fp fp

f p f p f p f p f p

f p fp fp fp fp fp pp

f p fp fp fp fp fp pp

f p fp fp fp pp

f p fp fp

f p f p f p pp

8 b 6 b9 7 8 b6 4

senza Organo²⁾

²⁾ Zur ursprünglichen Mitwirkung der Orgel in T. 126/127 vgl. Krit. Bericht.

128
Oboe I

f

Oboe II

f

f

f

f

f

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

f

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

f

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

f

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

f

coll' Organo

5 7 - 6 6 6 6 6 6

4 5

131

The musical score consists of two systems of piano accompaniment and three systems of vocal lines. The piano accompaniment is written in treble and bass clefs. The vocal lines are written in treble clef. The lyrics are: "men, a - - men, a - - - men, a - - -". The piano accompaniment includes a complex rhythmic pattern in the right hand and a more rhythmic pattern in the left hand. The vocal lines are simple, with long notes and rests.

134
Oboe I, II

The musical score consists of several systems of staves. The top system features the Oboe I and II parts, which play a rhythmic pattern of eighth and sixteenth notes. Below this are staves for the Piano, showing a simple accompaniment. The vocal parts enter in the third system with the lyrics "men, a - - - - -". The vocal lines are written in treble clef, while the piano accompaniment continues in bass clef. The score concludes with performance markings "senza B." and "con B." in the bass clef staff, along with fingerings 5, 5, 6, and 4.

137

The musical score consists of several staves. At the top, there are three staves for a vocal ensemble (Soprano, Alto, and Tenor/Bass). Below these are two grand staves for piano accompaniment. The piano part includes a right-hand staff with a treble clef and a left-hand staff with a bass clef. The vocal lines contain the lyrics: "men, a - - - men, a - - - - men," and "a - - - - men, a - - - - men, a - - men, a - men,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some measures containing triplets. At the bottom of the page, there are fingering numbers for the piano part: 7 - 8 5 - 7 - 5 3 3, 7 - 8 5 - 7 - 5 3 3, 7 - 8 5 - 7 - 5 3 3, 7 - 7.

140

The musical score for page 145, measures 140-143, is presented in a multi-staff format. It includes vocal parts with lyrics and piano accompaniment. The lyrics are: "a - men, a - - men, a - men, a - - men,". The piano accompaniment features a complex rhythmic pattern in the right hand and a more straightforward bass line in the left hand. The score is written in a key signature of one flat and a 4/4 time signature.

144

a 2

a - men, a - - men. Cre - - - do in

a - men, a - - men. Cre - - - do in

a - men, a - - men. Cre - - - do in

a - men, a - - men. Cre - - - do in

6 6 8 8 8 8 8 8 8 8 b8 4 6 6 (b)

148

u - num De - - um. A - men, a - men.

u - num De - - um. A - men, a - men.

u - num De - - um. A - men, a - men.

u - num De - - um. A - men, a - men.

6
b5

6
4

5
4

6
5

6
5

4

6
5

6
5