

III. Credo

Allegro molto.

Soprano

Alto

Tenore

Basso

Piano

f

3

TUTTI

Cre - do in u - num

TUTTI

Cre - do in u - num

TUTTI

Cre - do in u - num

TUTTI

Cre - do in u - num

6

De - um, in u - num De - um, pa - trem o-

De - um, in u - num De - um, pa - trem o-

De - um, in u - num De - um, pa - trem o-

De - um, in u - num De - um, pa - trem o-

The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and eighth-note accompaniment.

8

- mni - po - ten - tem, fa - cto-

- mni - po - ten - tem, fa - cto - rem

- mni - po - ten - tem, fa - cto-

- mni - po - ten - tem, fa-

The piano accompaniment continues with similar rhythmic patterns, including eighth-note runs and chordal textures.

10

- rem coe - li et ter - rae, vi - si-
 coe - li et ter - rae,
 - rem coe - li et ter - rae, vi - si-
 - cto - rem coe - li et ter - rae, vi - si-

12

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

14

- vi - si - bi - li - um.

- vi - si - bi - li - um.

- vi - si - bi - li - um.

- vi - si - bi - li - um.

17

fp

Et in u - num Do - mi - num Je - sum

Et in u - num Do - mi - num Je - sum

Et in u - num Do - mi - num Je - sum

Et in u - num Do - mi - num Je - sum

fp

20 *fp* *fp* *f*

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

fp *fp* *f*

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

fp *fp* *f*

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

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

fp *fp* *f*

23

- tum, et ex pa - tre, ex pa - tre

- tum, et ex pa -

- tum, et ex pa - tre

- tum, et ex pa - tre

25

na - tum an - te o - mni - a,
 - tre na - tum an - te
 na - tum an - te o - mni - a, an - te
 na - tum an - te o - mni - a, an - te

The musical score for measures 25-26 consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four staves, with the lyrics written below each staff. The piano accompaniment is written in two staves (treble and bass clef) and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

27

o - mni - a sae - cu - la. De - um de
 o - mni - a sae - cu - la. De - um de
 o - mni - a sae - cu - la.
 o - mni - a sae - cu - la.

The musical score for measures 27-28 consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four staves, with the lyrics written below each staff. The piano accompaniment is written in two staves (treble and bass clef) and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

29

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

The musical score for measures 29-30 features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are in Latin and are distributed across the vocal staves.

31

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

The musical score for measures 31-32 continues with four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are in Latin and are distributed across the vocal staves.

33

- ro,
- ro,
- ro,
- ro,

36

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

38

fa - ctum, con - sub - stan - ti - a - lem pa-

fa - ctum, con - sub - stan - ti - a - lem pa-

fa - ctum, con - sub - stan - ti - a - lem pa-

fa - ctum, con - sub - stan - ti - a - lem pa-

40

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

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

- tri, per quem o - mni - a

- tri, per quem o - mni - a, per quem o - mni - a,

42

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

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

fa - cta, fa - cta

per quem o - mni - a fa - cta

44

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

sunt, qui pro - pter nos, qui pro - pter nos

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

sunt, qui pro - pter nos, nos ho - mi -

46

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

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

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

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

49

- scen - dit de coe - lis, de - scen -

- scen - dit de coe - lis, de - scen -

- scen - dit de coe - lis,

- scen - dit de coe - lis,

52

- dit, de - scen-
 de - scen-
 de - scen-

55

- dit, de - scen- dit de coe - lis.
 - dit, de - scen- dit de coe - lis.
 - dit, de - scen- dit de coe - lis.
 - dit, de - scen- dit de coe - lis.

58

Musical score for measures 58-59. The score consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The vocal staves contain whole rests. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with a fermata over the final measure.

Adagio.

60

SOLO

SOLO
Et in - car - na - tus est

SOLO

SOLO
Et in - car - na - tus est

SOLO

SOLO
Et in - car - na - tus est

SOLO

SOLO
Et in - car - na - tus est

p

61

de Spi - ri - tu san - - - - - cto

de Spi - ri - tu san - - - - - cto

de Spi - ri - tu san - - - - - cto

de Spi - ri - tu san - - - - - cto

The musical score for measure 61 consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). Each staff contains the Latin text "de Spi - ri - tu san - - - - - cto". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The music is in a minor key and has a 7/8 time signature.

62

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

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

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

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

The musical score for measure 62 consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). Each staff contains the Latin text "ex Ma - ri - a vir - - - - - gi - ne, et". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a melodic line in the right hand and a harmonic accompaniment in the left hand. The music is in a minor key and has a 7/8 time signature.

65 TUTTI

Cru - ci - fi-
 Cru - ci - fi-
 Cru - ci - fi-
 Cru - ci - fi-

- xus e - ti - am pro no-
 - xus e - ti - am pro no-
 - xus e - ti - am pro no-
 - xus e - ti - am pro no-

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'Cru - ci - fi-' and '- xus e - ti - am pro no-'. The piano accompaniment features a complex melodic line in the right hand and a more rhythmic bass line in the left hand.

66

- xus e - ti - am pro no-
 - xus e - ti - am pro no-
 - xus e - ti - am pro no-
 - xus e - ti - am pro no-

The musical score continues with four vocal staves and a piano accompaniment. The lyrics are '- xus e - ti - am pro no-'. The piano accompaniment features a complex melodic line in the right hand and a more rhythmic bass line in the left hand.

67

- bis, sub Pon - ti - o Pi - la-
 - bis, sub Pon - ti - o Pi - la-
 - bis, sub Pon - ti - o Pi - la-
 - bis, sub Pon - ti - o Pi - la-

The musical score for measure 67 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes in the right hand and block chords in the left hand. The key signature has one flat (B-flat) and the time signature is 4/4.

68

p
 - to pas - sus, pas - sus, pas - sus
p
 - to pas - sus, pas - sus, pas - sus
p
 - to pas - sus, pas - sus, pas - sus
p
 - to pas - sus, pas - sus, pas - sus

The musical score for measure 68 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes in the right hand and block chords in the left hand. The key signature has one flat (B-flat) and the time signature is 4/4. The dynamic marking *p* (piano) is indicated at the beginning of each vocal line.

70 *cresc.*

f *pp*

et se - pul - tus est, se - pul - tus

cresc. *f* *pp*

et se - pul - tus est, se - pul - tus

cresc. *f* *pp*

et se - pul - tus est, se - pul - tus

cresc. *f* *pp*

et se - pul - tus est, se - pul - tus

cresc. *f* *pp*

et se - pul - tus est, se - pul - tus

Tempo I.

72 *f*

est, et re-sur - re - xit ter - ti-a di - e se - cun - dum, se-

f

est, et re-sur - re - xit ter - ti-a di - e se - cun - dum, se-

f

est, et re-sur - re - xit ter - ti-a di - e se - cun - dum, se-

f

est, et re-sur - re - xit ter - ti-a di - e se - cun - dum, se-

f

75

- cun - dum scri - ptu - ras, et a - scen-

- cun - dum scri - ptu - ras, et a - scen-

- cun - dum scri - ptu - ras, a - scen-

- cun - dum scri - ptu - ras, et a - scen-

77

- dit in coe - lum, se - det,

- dit in coe - lum,

- dit in coe - lum, se - det,

- dit in coe - lum, se - det,

79

se - det ad dex - te - ram pa - tris, ad

se - det, se - det ad dex - te - ram, ad

se - det ad dex - te - ram pa - tris, ad

se - det ad dex - te - ram pa - tris, ad

81

dex - te - ram pa - tris, et i - te - rum ven-

dex - te - ram pa - tris, et i - te - rum ven-

dex - te - ram pa - tris, et i - te - rum ven-

dex - te - ram pa - tris, et i - te - rum ven-

84

fp

- tu - rus est cum glo - ri - a, cum glo - ri - a ju - di-

fp

- tu - rus est cum glo - ri - a, cum glo - ri - a ju - di-

fp

- tu - rus est cum glo - ri - a, cum glo - ri - a ju - di-

- tu - rus est cum glo - ri - a, cum glo - ri - a ju - di-

fp

87

fp *fp* *f*

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

fp *fp* *f*

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

fp *fp* *f*

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

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

fp *fp* *fp* *f*

90

- os, cu - jus re - gni non e - rit
 - os, cu - jus re - gni non
 - os, cu - jus re - gni non e - rit
 - os, cu - jus re - gni non e - rit

92

fi - nis, non, non, non, non e - rit fi-
 e - rit fi - nis, non, non e - rit fi-
 fi - nis, non, non e - rit, e-
 fi - nis, non, non, non

94

SOLO

- nis, non e - rit fi - nis. Et in
 - nis, non e - rit fi - nis.
 - rit fi - nis.
 e - rit, e - rit fi - nis.

97

Spi - ri - tum, et in Spi - ri - tum san - ctum,
 Spi - ri - tum san - ctum,
 Spi - ri - tum san - ctum,
 Spi - ri - tum san - ctum,

99

Do - mi - num et vi - vi - fi - can - tem,

SOLO

Et vi - vi - fi - can - tem,

SOLO

Et vi - vi - fi - can - tem,

SOLO

Qui ex

tr

102

pa - tre fi - li - o - que pro-

tr

104

fp

qui cum pa - tre et fi - li - o si - mul

fp

qui cum pa - tre, cum pa - tre et fi - li - o si - mul

fp

qui cum pa - tre, cum pa - tre et fi - li - o si - mul

tr

- ce - dit,

107

fp

ad - o - ra-tur et con - glo - ri - fi - ca-tur,

fp

ad - o - ra-tur et con - glo - ri - fi - ca-tur,

fp

ad - o - ra-tur et con - glo - ri - fi - ca-tur,

et con - glo - ri - fi - ca-tur, qui lo-

tr

111

qui lo - cu - tus est, lo - cu - tus

qui lo - cu - tus

qui lo - cu - tus est, lo - cu - tus

- cu - tus est, lo - cu - tus est

113

est per pro - phe - tas. Et u - nam san -

est per pro - phe - tas. Et u - nam

est per pro - phe - tas. Et u - nam san -

per pro - phe - tas. Et u - nam

TUTTI

TUTTI

TUTTI

TUTTI

f

115

- ctam ca - tho - li - cam et a - po -
 san - ctam ca - tho - li - cam et a - po -
 - ctam ca - tho - li - cam et a - po -
 san - ctam ca - tho - li - cam et a - po -

117

- sto - li - cam ec - cle - si - am, con - fi - te - or u -
 - sto - li - cam ec - cle - si - am, con - fi - te - or
 - sto - li - cam ec - cle - si - am, con - fi -
 - sto - li - cam ec - cle - si - am, con - fi - te -

119

- num ba - pti - sma in re - mis - si - o - nem

u - num ba - pti - sma in re - mis - si - o - nem

- te - or u - num ba - pti - sma in re - mis - si -

- or u - num ba - pti - sma in re - mis - si -

121

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 -

124 *fp* *fp* *decresc.*

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

fp *fp* *fp* *decresc.* *fp*

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

fp *fp* *fp* *decresc.* *fp*

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

fp *fp* *fp* *decresc.* *fp*

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

127 *pp* *f*

- o - rum, et vi - tam ven - tu - ri

fp *fp* *pp* *f*

- o - rum, et vi - tam ven - tu - ri sae - cu - li,

fp *fp* *pp* *f*

- o - rum, et vi - tam ven - tu - ri

fp *pp* *f*

- o - rum, et vi - tam ven - tu - ri

130

sa - e - cu - li, a - men, a -

a - men, a -

sa - e - cu - li, a - men, a - men, a - men,

sa - e - cu - li, a - men, a - men, a - men,

The musical score for page 130 consists of five systems. The first system contains the vocal line for the first voice part, with lyrics 'sa - e - cu - li, a - men, a -'. The second system contains the vocal line for the second voice part, with lyrics 'a - men, a -'. The third system contains the vocal line for the third voice part, with lyrics 'sa - e - cu - li, a - men, a - men, a - men,'. The fourth system contains the vocal line for the fourth voice part, with lyrics 'sa - e - cu - li, a - men, a - men, a - men,'. The fifth system contains the piano accompaniment, with a treble clef and a bass clef, showing a rhythmic pattern of eighth and sixteenth notes.

132

- men, a - men, a -

- men, a - men, a -

a - men, a - men, a -

a - men, a - men, a -

The musical score for page 132 consists of five systems. The first system contains the vocal line for the first voice part, with lyrics '- men, a - men, a -'. The second system contains the vocal line for the second voice part, with lyrics '- men, a - men, a -'. The third system contains the vocal line for the third voice part, with lyrics 'a - men, a - men, a -'. The fourth system contains the vocal line for the fourth voice part, with lyrics 'a - men, a - men, a -'. The fifth system contains the piano accompaniment, with a treble clef and a bass clef, showing a rhythmic pattern of eighth and sixteenth notes.

134

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

137

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

140

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

The piano accompaniment consists of a flowing eighth-note melody in the right hand and a harmonic accompaniment of chords and eighth notes in the left hand.

143

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

The piano accompaniment continues with a similar rhythmic pattern, featuring a melodic line in the right hand and a supporting bass line in the left hand.

146

Cre - do in u-num De-

Cre - do in u-num De-

Cre - do in u-num De-

Cre - do in u-num De-

149

- um, a - men, a - men.

- um, a - men, a - men.

- um, a - men, a - men.

- um, a - men, a - men.