

CREDO.

No. 3.

Moderato maestoso.

SOPRANO.

ALTO.

TENOR.

BASS. *f*

PIANO. *f* *Moderato maestoso.*

♩ = 76.

f Cre - do in u-num De - - - um

f Cre - - - do in u-num De - - - um Pa - trem . .

f Cre - - - do in u-num De - - - um Pa -

um, in u-num De - - - um Pa -

Pa - trem Om - ni - po - ten - tem, fac - to - rem coe - -

Om - ni - po - ten - tem, fac - to - rem

trem Om - ni - po - ten - tem, fac - to - rem coe - -

trem Om - ni - po - ten - tem, fac - to - rem

li . . et ter - rae, . . . vi - si - bi - li - um,
 coe - li et . . ter - rae, vi - si - bi - li - um,
 li et . . ter - rae, vi - si - bi - li - um,
 coe - li et ter - rae, vi - si - bi - li - um,

vi - si - bi - li - um om - ni - um
 vi - si - bi - li - um om - ni - um
 vi - si - bi - li - um om - ni - um
 vi - si - bi - li - um om - ni - um

et in - vi - si - bi - li -
 et in - vi - si - bi - li -
 et in - vi - si - bi - li -
 et in - vi - si - bi - li -

p Tranquillo.

um : Et in
 um : Et in
 um : Et in
 um : Et in
Tranquillo.

u - num Do - - - mi - num
 u - num Do - - - mi - num Je -
 u - num Do - - - mi - num
 u - num Do - - - mi - num Je -

Je - sum . . Chris - tum,
 sum Chris - tum,
 Je - sum . . Chris - tum,
 sum . . Chris - tum,

Animato.

Fi - li - um De - i
 Fi - li - um De - i u - ni - ge - ni - tum, et ex

et ex Pa - tre na - tum
 u - ni - ge - ni - tum, et ex Pa - tre na - tum,
 Pa - tre na - tum, et ex

an - te om - ni - a, om - ni -
 Pa - tre na - tum an - te om - ni -
 et ex Pa - tre na - tum an - te om - ni -
 Pa - tre na - tum an - te om - ni -

ff

a sae - - cu - la,

ff

a sae - - cu - la,

ff

a sae - - cu - la,

ff

a sae - - cu - la,

De - um de De - - o, Lu - men

De - um de De - - o, Lu - men

De - um de De - - o, Lu - men

De - um de De - - o, Lu - men

de Lu - mi - ne,

de Lu - mi - ne,

de Lu - mi - ne,

de Lu - mi - ne,

De - um ve - rum de De - o ve - - - ro,
 De - um ve - rum de De - o ve - - - ro,
 De - um ve - rum de De - o ve - - - ro,
 De - um ve - rum de De - o ve - - - ro, ge -

8va

ge - - ni - tum non
 ge - - ni - tum non fac - tum,
 ge - - ni - tum non fac - tum, con - sub -
 - ni - tum non fac - tum, con - - sub -

fac - tum,
 con - sub - stan - ti - a - lem
 - stan - ti - a - lem Pa - tri,
 - stan - ti - a - lem Pa - tri, con - sub -

con - sub - stan - ti - a - lem Pa - - -
 Pa - tri, con - sub - stan - ti - a - lem Pa - - -
 con - sub - stan - ti - a - lem Pa - - -
 stan - ti - a - lem Pa - - -

Sva

tri; per quem, per quem
 tri; per quem, per quem . .
 tri; per quem, per quem . .
 tri; per quem, per quem . .

Sva

om - ni - a . . fac - ta sunt,
 om - ni - a . . fac - ta sunt,
 om - ni - a . . fac - ta sunt,
 om - ni - a . . fac - ta sunt,

Sva

R

The musical score consists of several systems. The first system shows a piano introduction with a 'R' marking and dynamics *mp* and *fp*. The second system contains the first vocal entry with lyrics: "qui prop - ter nos ho - mi - nes,". The third system continues the vocal lines with lyrics: "qui prop - ter nos . . . ho - mi - nes," and "qui prop - ter nos . . . ho - mi - nes,". The fourth system includes piano accompaniment with *dim.* and *pp* markings, and lyrics: "ter nos ho - mi - nes, et prop - ter". The fifth system features multiple vocal parts with lyrics: "et prop - ter nos - tram sa - lu" and "nos - tram sa - lu". The piano accompaniment in the fifth system includes triplets and a *dim.* marking.

tem de scen

tem de

tem

tem

This system contains the first four staves of a musical score. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, featuring triplet patterns in the right hand and chords in the left hand.

dit, de scen

scen dit, de scen

de scen dit, de

de scen dit,

This system contains the next four staves. The vocal lines continue with the lyrics. The piano accompaniment continues with similar triplet and chordal patterns.

S p

dit, de scen dit, de scen dit de

dit, de scen dit, de scen dit de

scen dit, de scen dit de

de scen dit, de scen dit de

ppp

This system contains the final four staves. It includes dynamic markings 'S' (Sforzando) and 'p' (piano), and 'ppp' (pianissimo) in the piano part. The piano accompaniment features a prominent triplet pattern in the right hand.

coe lis,

coe lis,

coe lis,

coe lis,

This system contains four vocal staves and a piano accompaniment. The vocal parts are in G major and 3/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Tranquillo. $\text{♩} = \text{♩}$

p espress.

This system shows a piano accompaniment in G major and 3/4 time. It begins with a tempo marking of *Tranquillo.* and a metronome marking of $\text{♩} = \text{♩}$. The piece is marked *p espress.* (piano, expressive). The right hand has a melodic line with slurs, while the left hand provides harmonic support with chords and moving lines.

Solo. *mp*

et . . . in - car - na, - tus

This system features a vocal solo in G major and 3/4 time, marked *mp* (mezzo-piano). The lyrics are "et . . . in - car - na, - tus". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, both marked *p* (piano).

est de . . Spi - ri - tu Sanc - to

T *Solo. mf* *dim.*
ex Ma - ri - a Vir - gi - ne,
mf *dim.*
Solo. mf *dim.*
Solo. mf *dim.*
ex Ma - ri - a Vir - gi - ne,
T
fp

mp
et in - car - na - tus

est . . . de . . . Spi - ri - tu Sanc - to

mf *dim.* *p*
ex Ma - ri - a Vir - gi - ne, et

mf *dim.* *p*
ex Ma - ri - a Vir - gi - ne, et

mf *dim.* *p*
ex Ma - ri - a Vir - gi - ne, et

mf *dim.* *pp* *p*
ex Ma - ri - a Vir - gi - ne, et

ho - mo, et ho - mo, ho - mo fac - tus est.

ho - mo, et ho - mo, ho - mo fac - tus est.

ho - mo, et ho - mo, ho - mo fac - tus est.

ho - mo, et ho - mo, ho - mo fac - tus est.

pp *p*

f

TUTTI. *f* Cru - ci - fix - - us *p* e - ti - am pro

TUTTI. *f* Cru - ci - fix - - us *p* e - ti - am pro

TUTTI. *f* Cru - ci - fix - - us *p* e - ti - am pro

TUTTI. *f* Cru - ci - fix - - us *p* e - ti - am pro

p *f* *p*

no - - - bis,

no - - - bis,

no - - - bis,

no - - - bis,

f

f cru - ci - fix - us *p* e - ti - am pro no -

f cru - ci - fix - us *p* e - ti - am pro no -

f cru - ci - fix - us *p* e - ti - am pro no -

f cru - ci - fix - us *p* e - ti - am pro no -

ff

cres. - bis sub Pon - ti - o Pi - la - to, sub

cres. - bis sub Pon - ti - o Pi - la - to, sub

cres. - bis sub Pon - ti - o Pi - la - to, sub

cres. - bis sub Pon - ti - o Pi - la - to, sub

ff

f Pon - ti - o Pi - la - to, *W* pas - sus,

f Pon - ti - o Pi - la - to, *f* pas - sus

f Pon - ti - o Pi - la - to, *f* pas - sus,

f Pon - ti - o Pi - la - to, *f* pas - sus,

f

W

più f pas - sus, pas - sus,
più f pas - sus, pas - sus,
più f pas - sus, pas - sus,
più f pas - sus, pas - sus,
f pas - sus, pas - sus, *sf* pas - sus,
f pas - sus, pas - sus, *sf* pas - sus,
8va

pp et . . se - pul - tus est, X
pp et . . se - pul - tus est,
pp et . . se - pul - tus est,
pp et . . se - pul - tus est,
pp et . . se - pul - tus est, X
pp *pp*

Tempo lmo.

et re - sur -

et re - sur - rex

et re - sur - rex

et re - sur - rex

Tempo lmo.

et re - sur - rex

it ter - ti - a

it ter - ti - a

it ter - ti - a

it ter - ti - a

it ter - ti - a

di - e, se - cun - dum Scrip - tu - ras,

di - e, se - cun - dum Scrip - tu - ras,

di - e, se - cun - dum Scrip - tu - ras,

di - e, se - cun - dum Scrip - tu - ras,

tris,
tris,
tris,
tris,

Y

Y

ff

et i - ter - um . . . ven - tu - rus
et i - ter - um . . . ven - tu - rus
et i - ter - um . . . ven - tu - rus
et i - ter - um . . . ven - tu - rus

3

est, cum glo - ri - a,
est, cum glo - ri - a,
est, cum glo - ri - a,
est, cum glo - ri - a,

3

ff

ju - di - ca - - - re vi - - - vos

ju - di - ca - - - re vi - - - vos

ju - di - ca - - - re vi - - - vos

ju - di - ca - - - re vi - - - vos

The first system consists of four vocal staves and a grand staff for piano. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a complex texture with triplets and sixteenth-note patterns in both hands.

et mor - tu - os, eu - - jus reg - - -

et mor - tu - os, eu - - jus reg - - -

et mor - tu - os, eu - - jus reg - - -

et mor - tu - os, eu - - jus reg - - -

et mor - tu - os, eu - - jus reg - - -

The second system continues the vocal and piano parts. It includes dynamic markings of *p* (piano) and *f* (forte). The piano accompaniment continues with intricate textures, including triplets and sustained chords.

- ni non e - rit fi - - nis.

- ni non e - rit fi - - nis.

- ni non e - rit fi - - nis.

- ni non e - rit fi - - nis.

- ni non e - rit fi - - nis.

The third system concludes the vocal and piano parts. It includes a *dim.* (diminuendo) marking. The piano accompaniment features a final flourish with triplets and sustained notes.

p

Allegretto un poco mosso.

p Et in Spi - ri - tum Sanc - tum Do - mi - num et . . .

p Et in Spi - ri - tum Sanc - tum Do - mi - num et

p Et in Spi - ri - tum Sanc - tum Do - mi - num et . . .

p Et in Spi - ri - tum Sanc - tum Do - mi - num et . . .

Allegretto un poco mosso. ♩ = 116.

p

Z

vi - vi - fi - can - - tem,

vi - vi - fi - can - - tem,

vi - vi - fi - can - - tem,

mf

vi - vi - fi - can - - tem, *Z* qui ex Pa - tre Fi - li - o - que pro -

mf qui cum Pa - tre et Fi - li - o *p* si - mul a - do - *poco rall.*
 si - mul a - do - *poco rall.*
 si - mul a - do - *poco rall.*
 ce - dit, *p* si - mul a - do - *poco rall.*

a tempo. - ra - tur *f* et con - glo - ri - fi - ca - tur, qui lo - *f*
a tempo. - ra - tur *f* et con - glo - ri - fi - ca - tur, qui lo - *f*
a tempo. - ra - tur *f* et con - glo - ri - fi - ca - tur, qui lo - *f*
a tempo. - ra - tur *f* et con - glo - ri - fi - ca - tur, qui lo - *f*

- cu - tus est . . . per Pro - phe - tas. Et u - nam
 - cu - tus est . . . per Pro - phe - tas. Et
 - cu - tus est . . . per Pro - phe - tas. Et u - nam Sanc - tam Ca -

U - nam Sanc - tam Ca - tho - li - cam et A - pos - to - li - cam Ec - cle - si - am,
 Sanc - tam Ec - cle - si - am,
 u - num Sanc - tam Ec - cle - si - am, Con -
 - tho - li - cam et A - pos - to - li - cam Ec - cle - si - am, Con -

sf *sf* *sf* *sf*

A
 Con - fi - te - or u - num Bap - tis - ma in re -
 Con - fi - te - or u - num Bap - tis - ma
 - fi - te - or u - num Bap - tis - ma
 - fi - te - or u - num Bap - tis - ma in re - mis - si -

sf *sf* *sf* *sf* *sf*

dim. *p*
 - mis - si - o - nem pec - ca - to - rum,
dim. *p*
 in re - mis - si - o - nem pec - ca - to - rum,
dim. *p*
 in re - mis - si - o - nem pec - ca - to - rum,
dim. *p*
 - o - nem pec - ca - to - rum,
dim. *p*

sf *sf*

Tempo lmo.

et . . . ex - pec - to

Tempo lmo.

to re - sur - rec - ti - o - nem

mor - tu - o - rum,

The musical score is written for voice and piano. It begins with a 'B' section marker. The vocal line starts with the lyrics 'et vi - - - tam ven - tu - ri sae - cu - li, et . . . vi - tam ven - tu - ri sae - cu - li, A - men, A - - - - men,'. The piano accompaniment consists of chords and arpeggiated figures. The score is divided into three systems, each with a vocal line and a piano accompaniment. The lyrics are: 'et vi - - - tam ven - tu - ri sae - cu - li, et . . . vi - tam ven - tu - ri sae - cu - li, A - men, A - - - - men,'.

vi - - - - - tam ven - tu - ri sae - cu - li, A - - - -
men, A - - - - - men, A - - - - - men,
- - - - - tam ven - tu - ri sae - cu - li, A - - - - - men, A - - - -
men, A - - - - - men,

This system contains the first four staves of the musical score. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

- - - - - men, A - - - - - men, A - - - - -
A - - - - - men, A - - - - - men, A - - - - -
- - - - - men, A - - - - - men, A - - - - -
A - - - - - men, A - - - - - men, *8va* A - - - - -

This system contains the next four staves. The vocal lines continue with the word 'men' and 'Amen'. The piano accompaniment features a more active melodic line in the right hand. The lyrics 'men, A men, A' are repeated across the staves.

- - - - - men, A - - - - - men,
men, A - - - - - men, A - - - - -
men, A - - - - - men, A - - - - -
men, A - - - - - men,

This system contains the final four staves of the score. The vocal lines conclude with 'men, A men, A men, A men'. The piano accompaniment continues with a steady rhythmic pattern. The lyrics 'men, A men, A men, A men' are repeated across the staves.

men, men, men, et men, et vi tam ven -

The first system of the musical score consists of five staves. The top three staves are vocal lines. The first staff has a soprano line with lyrics 'men,' and a 'D' chord symbol above it. The second staff has an alto line with lyrics 'men, A men, et'. The third staff has a tenor line with lyrics 'men, et vi'. The fourth staff is a bass line with lyrics 'men, et vi tam ven -'. The fifth staff is the piano accompaniment, featuring a complex texture with sixteenth-note runs in the right hand and block chords in the left hand.

et vi - - - tam ven - tu - ri sae - cu - li, vi tam ven - tu - ri sae - cu - li, et tam ven - tu - ri sae - cu - li, et vi - tu - ri sae - cu - li, A - - - men, A - - -

The second system of the musical score consists of five staves. The top three staves are vocal lines. The first staff has lyrics 'et vi - - - tam ven - tu - ri sae - cu - li,'. The second staff has lyrics 'vi tam ven - tu - ri sae - cu - li, et'. The third staff has lyrics 'tam ven - tu - ri sae - cu - li, et vi -'. The fourth staff is a bass line with lyrics 'tu - ri sae - cu - li, A - - - men, A - - -'. The fifth staff is the piano accompaniment, continuing the complex texture from the first system.

et vi - - - tam ven - tu - ri sae - cu - vi - - - tam ven - tu - ri sae - cu - tam ven - tu - ri sae - cu - li... A - men, et vi - tam ven - tu - ri sae - cu -

The third system of the musical score consists of five staves. The top three staves are vocal lines. The first staff has lyrics 'et vi - - - tam ven - tu - ri sae - cu -'. The second staff has lyrics 'vi - - - tam ven - tu - ri sae - cu -'. The third staff has lyrics 'tam ven - tu - ri sae - cu - li... A -'. The fourth staff is a bass line with lyrics 'men, et vi - tam ven - tu - ri sae - cu -'. The fifth staff is the piano accompaniment, concluding the piece with sustained chords.

li. A - men, A - men, A - men, A -

li. A - men, A - men, A - men, A -

men, A - men, A - men, A - men, A -

li. A - men, A - men, A - men, A -

Sva.....

men, A - men, A - men, A -

men, A - men, A - men, A -

men, A - men, A - men, A -

men, A - men, A - men, A -

Sva

men, A

men, A

men, A

men, A

men, A

8185.

men, A - men, A - men,
men, A - men, A - men,
men, A - men, A - men,
men, A - men, A - men,
f

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, A - men.
A - - men, A - - men, A - men.
A - - men, A - - men, A - men.
Vcl