

Credo

Missa Brevis in G Major

Credo

Daniel Léo Simpson
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San Carlos, California
USA

Allegro ♩=126

tutti

Soprano
Alto
Tenor
Bass
Organ (optional)
Violin 1
Violin 2
Viola
Violoncello
Double Bass

Pa - trem o - mni - po - tén - tem,
Pa - trem o - mni - po - tén - tem,
Pa - trem o - mni - po - tén - tem,
Cre-do in un-um De-um, Pa - trem o - mni - po - tén - tem,

mp *f* *f* *f* *f* *f* *f* *f* *f* *f*

solo ad libitum

Allegro ♩=126

6

fac-to-rem cae-li et ter-rae,
fac-to-rem cae-li et ter-rae,
fac-to-rem cae-li et ter-rae, vi-si-bi-li-um
fac-to-rem cae-li et ter-rae,

solo

pizz.

p pizz.

p pizz.

p pizz.

p pizz.

p

13 solo

et in - vi - si - bí - li - um

ó - mni - um

arco

f

arco

f

arco

f

arco

f

20 tutti

Cre-do in un-um De-um,
f tutti

Cre-do in un-um De-um,
f tutti

Cre-do in un-um De-um,
f tutti

Cre-do in un-um De-um, Et in un - um Dó-mi-num
f solo

mp

pizz.
mp

arco
f

25

Et in un - um Dó-mi-num Ie -sum Chris - tum,
Ie - sum Chris - tum, Chris - tum,

pizz.
mp
pizz.
mp
pizz.
mp

31 solo

Et in un - um
un - um Dó-mi-num Je - sum Chris - tum,
Chris - tum,
Chris - tum,

36 tutti

Dó-mi-num Ie -sum Chris - tum, Fí - li-um Dei u - ni -
Chris - tum, Fí - li-um Dei u - ni -
Chris - tum, Fí - li-um Dei u - ni -
Chris - tum, Fí - li-um Dei u - ni -

arco *f*
arco *f*
arco *f*
arco *f*

42

gé - ni-tum et ex Pa - tre na - tum, an - te
 gé - ni-tum et ex Pa - tre na - tum, an - te
 gé - ni-tum et ex Pa - tre na - tum, an - te
 gé - ni-tum Pa - tre na - tum, an - te

5ths

48

solo

ó - mni - a sæ - cu - la. De - um de De - o,
ó - mni - a sæ - cu - la.
ó - mni - a sæ - cu - la. De - um de De - o,
ó - mni - a sæ - cu - la.

solo

pizz.
pizz.

53

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

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

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

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

arco

59 tutti

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

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

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

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

arco

66

stan - ti - á - lem Pa - tri: per quem ó - mni - a fac - ta sunt.

stan - ti - á - lem Pa - tri: per quem ó - mni - a fac - ta sunt.

stan - ti - á - lem Pa - tri: per quem ó - mni - a fac - ta sunt.

stan - ti - á - lem Pa - tri: per quem ó - mni - a fac - ta sunt.

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The score is in 4/4 time and G major.

72

Cre-do in un-um De-um,
f

Cre-do in un-um De-um,
f

Cre-do in un-um De-um, *solo*
f Qui prop-ter nos hó-mi-nes

Cre-do in un-um De-um,
f

f *dim.* *p*

f *tr tr tr* *pizz.* *pizz.* *pizz.*

f *arco* *dim.* *p* *pizz.*

f *arco* *dim.* *p*

f *arco* *dim.* *p*

f *arco* *dim.* *p*

78

tutti

des_ cén - dit_

tutti

des_ cén - dit_

8 et prop-ter nos - tram sa - lú - tem

tutti

des_ cén - dit_

arco
tr

arco
tr

arco
tr

pizz.

arco

arco

85

rit.

poco meno mosso ♩=112

de caelis. *pp*

de caelis. *pp*

de caelis. *pp*

des - cén - dit de caelis. *pp*

rit. poco meno mosso ♩=112

pp *p*

pp *p*

pp *p*

pp *p*

pp

92 *poco rit.* *solo* **a tempo** ♩=120 *rall.*

des_ cén - dit

des_ cén - dit solo

des_ cén -

poco rit. **a tempo** ♩=120 *rall.*

pizz.

pizz.

pizz.

pizz.

pizz.

p

99 - - - - - **meno mosso** ♩=112
tutti

solo des - - - - - *p tutti* des - - - - -
des - - - - - dit des - - - - - dit de - - - - -
p tutti des - - - - -
p tutti des - - - - -
-dit des - - - - - *p* **meno mosso** ♩=112

p *p* *p* *p* *p* *p* *p* *p* *p*

sord. arco *sord. arco* *sord. arco* *sord. arco*

108 rit. . . . // **Andantino** ♩=70

dim. cæ - lis.

cæ - lis.
dim.

8 cæ - lis.
dim.

cæ - lis.
dim.

dim. // **mp**

mp

dim. // **mp** tr

dim. // **mp** tr

dim. // **mp** tr

dim. // **mp**

dim. // **mp**

116 poco rit. . . . a tempo ♩=70

Et in-car - ná - tus__ est Et in - car - ná-tus est de__ Spi-ri-tu__

This system contains the vocal line for the first system of the Credo. It features a single treble clef staff with a vocal line. The lyrics are: "Et in-car - ná - tus__ est Et in - car - ná-tus est de__ Spi-ri-tu__". The music is in a 4/4 time signature and begins with a rest for the first two measures, followed by a melodic line. The tempo is marked "poco rit." and then "a tempo" with a quarter note equal to 70 beats per minute.

poco rit. a tempo ♩=70

This system contains the piano accompaniment for the first system of the Credo. It features a grand staff with treble and bass clefs. The tempo is marked "poco rit." and then "a tempo" with a quarter note equal to 70 beats per minute. The music is in a 4/4 time signature and begins with a rest for the first two measures, followed by a piano accompaniment. The piano part is marked with a piano dynamic (*p*).

p

p

p

p

This system contains the piano accompaniment for the second system of the Credo. It features a grand staff with treble and bass clefs. The tempo is marked "poco rit." and then "a tempo" with a quarter note equal to 70 beats per minute. The music is in a 4/4 time signature and begins with a rest for the first two measures, followed by a piano accompaniment. The piano part is marked with a piano dynamic (*p*) in all four staves.

124

Spi-ri - tu Sanc-to ex Ma - rí - a Ma-rí - a Vír-gi-ne et ho-mo

The musical score consists of several systems. The first system features a vocal line with lyrics and three empty staves. The second system shows a piano accompaniment with a grand staff (treble and bass clefs) and a bass staff. The third system continues the piano accompaniment with a grand staff and a bass staff. The fourth system includes a vocal line with lyrics and a piano accompaniment with a grand staff and a bass staff.

131

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

The musical score consists of several systems. The first system features a vocal line with lyrics and three triplet markings over the words 'et ho-mo', 'et ho - mo', and 'et ho-mo'. Below the vocal line are three empty staves. The second system is a grand staff with piano accompaniment. The third system continues the piano accompaniment with multiple staves.

138 *poco rit.* . . . *a tempo* ♩=70 tutti

et ho - mo et ho - mo fac - tus est. *f* tutti Cru - ci -

f tutti Cru - ci -

f tutti Cru - ci -

f tutti Cru - ci -

f tutti Cru - ci -

poco rit. *a tempo* ♩=70

senza sord. *f*

senza sord. *f*

senza sord. *f*

senza sord. *f* arco

f arco

f

143

fíx - us ét - i - am pro - no - bis. sub Pón - ti - o Pi -

fíx - us ét - i - am pro - no - bis. sub Pón - ti - o Pi -

fíx - us ét - i - am pro - no - bis. sub Pón - ti - o Pi -

fíx - us ét - i - am pro - no - bis. sub Pón - ti - o Pi -

The piano accompaniment consists of a grand staff (treble and bass clefs) and a three-staff section (two treble clefs and one bass clef). The music is in G major and 4/4 time. The vocal parts are in unison, and the piano accompaniment provides harmonic support with various textures, including arpeggiated chords and rhythmic patterns.

147

lá - to; pas - sus et se - púl - tus

lá - to; pas - sus et se - púl - tus

lá - to; pas - sus et se - púl - tus

lá - to; pas - sus et se - púl - tus

151

rit. . . .

Allegro ♩=96

est, *dim.* *p* *f* Et re-sur-réx - it

est, se - púl - tus est, *dim.* *p* *f* Et re-sur-réx - it

est, se - púl - tus est, *dim.* *p* *f* Et re-sur-réx - it

est, se - púl - tus est, *dim.* *p* *f* Et re-sur-réx - it

dim. *p* *f* Allegro ♩=96

dim. *p* *f*

dim. *p* *f*

dim. *p* *f*

dim. *p* *f*

dim. *p* *f*

dim. *p* *f*

156

tér - ti-a di - e se - cún - dum Scrip - tú - ras, Et as - cén - dit in

tér - ti-a di - e se - cún - dum Scrip - tú - ras, Et as - cén - dit in

tér - ti-a di - e se - cún - dum Scrip - tú - ras, Et as - cén - dit in

tér - ti-a di - e se - cún - dum Scrip - tú - ras, Et as - cén - dit in

159

cæ-lum, se-det ad déx-te-ram Pa-tris. Et í-ter-um ven-túr-us

cæ-lum, se-det ad déx-te-ram Pa-tris. Et í-ter-um ven-túr-us

cæ-lum, se-det ad déx-te-ram Pa-tris. Et í-ter-um ven-túr-us

cæ-lum, se-det ad déx-te-ram Pa-tris. Et í-ter-um ven-túr-us

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic bass line. The score is divided into two systems, with the vocal parts and piano accompaniment continuing across the systems.

meno mosso

solo

162

est cum gló-ri- a, ju - di - cá - re, vi-vos *p* et mór - tu-os

est cum gló-ri- a, ju - di - cá - re, vi-vos *p* et mór - tu-os

est cum gló-ri- a, ju - di - cá - re, vi-vos *p* et

est cum gló-ri- a, ju - di - cá - re, vi-vos et

meno mosso

p

p

p

p pizz.

p pizz.

p

poco rit.

a tempo ♩=96

166

tutti

cu-jus re-gni non e-rit fi-nis.
 cu-jus re-gni non e-rit fi-nis.
 mór - tu-os cu-jus re-gni non e-rit fi-nis.
 mór - tu-os cu-jus re-gni non e-rit fi-nis.

poco rit.

a tempo ♩=96

arco
 arco
 f
 f
 f

170

cu - jus re-gni non e - rit fi - nis. non e-rit fi - nis.

cu - jus re-gni non e - rit fi - nis. non e-rit fi - nis.

cu - jus re-gni non e - rit fi - nis. non e-rit fi - nis. Et in Spí-ri-tum

cu - jus re-gni non e - rit fi - nis. non e-rit fi - nis.

p

mp

p

p

174

174

Sanc - tum, Dó-mi num et vi-vi-fi - cán - tem: qui ex

solo

pizz.

178 solo

Qui cum Pa - tre—

Pa - tre Fi - li - ó - que pro - cé - dit.

Qui cum Pa - tre—

mp

mp

mp

arco

mp

pizz.

mp

182

— et Fí-li-o si - mul a - do - rá - tur,

— et Fí-li-o si - mul a - do - rá - tur,

mf *p*

mf *p*

mf

Detailed description: This page of a musical score, numbered 182, is for the 'Credo' section of a 'Missa Brevis in G' by Simpson 122315. It features a vocal line and piano accompaniment. The vocal line consists of two staves, with the lyrics '— et Fí-li-o si - mul a - do - rá - tur,' written below. The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. The score is divided into four measures. The first two measures are primarily vocal, with the piano accompaniment providing harmonic support. The last two measures feature more active piano accompaniment, with dynamic markings of *mf* (mezzo-forte) and *p* (piano) indicated. The key signature is one flat (F major or D minor), and the time signature is 4/4.

186

Musical score for vocal soloists and piano accompaniment. The system includes a vocal line with lyrics and a piano accompaniment line. The lyrics are: "et con - glo-ri-fi - cá - tur: qui lo - cú - tus est per Pro - phé - tas". The piano accompaniment is marked *mp*.

Piano accompaniment for the first system, marked *mp*. It features a treble and bass clef with chords and a simple bass line.

Musical score for piano accompaniment, marked *mp*. It features a treble and bass clef with chords and a simple bass line. The dynamics are marked *mp* and *mf*.

190 *tutti*

Et un-am, sanc - tam, ca-thó - li - cam et a - pos - tó - li - cam Ec - clé - si

Et un-am, sanc - tam, ca-thó - li - cam et a - pos - tó - li - cam Ec - clé - si

Et un-am, sanc - tam, ca-thó - li - cam et a - pos - tó - li - cam Ec - clé - si

Et un-am, sanc - tam, ca-thó - li - cam et a - pos - tó - li - cam Ec - clé - si

mf

mf

mf arco

mf arco

mf

194

am. Con - fi - te - or un - um bap

am. Con - fi - te - or Con - fi - te - or un - um bap

am. Con - fi - te - or un - um bap

am. Con - fi - te - or Con - fi - te - or un - um bap

am.

199

The musical score consists of four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "tís - ma in re - mis - sió - nem pec - ca - to - rum". The piano part includes a grand staff with treble and bass clefs, and a lower section with three staves (treble, alto, and bass clefs) in 12/8 time. The score is divided into three measures, with a key signature change from G major to G minor in the second measure.

202

Et ex - pec - to re - sur - rec - ti - o - nem *p* mor - tu -

Et ex - pec - to re - sur - rec - ti - o - nem *p* mor - tu -

Et ex - pec - to re - sur - rec - ti - o - nem *p* mor - tu -

Et ex - pec - to re - sur - rec - ti - o - nem *p* mor - tu -

p

p

p

p

p

p

205

o - rum, *f* Et vi tam ven-tú-ri sæ-cu-li. A-men A - men. *tr*

o - rum,

o - rum, *f* Et vi tam ven-tú-ri *tr*

o - rum,

mp

mp *pizz.* *tr*

pizz. *mp*

mp *pizz.*

mp

209

solo *f* Et_ vi tam ven-tu-ri sæ - cu-li. A-men A - men. *tr*
tr sæ-cu-li. A-men A - men.
 solo *f* Et_ vi tam ven-tu-ri
tr
 pizz.

213

tutti

f A - - - - - men

tutti

f A - men A - - - -

f A - men A - men

sæ - cu - li. A - men A - men.

f A -

arco

tr

arco

arco

arco

arco

218

A musical score for the 'Amen' section of a Credo. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are arranged in a four-part setting, with the Soprano part at the top and the Bass part at the bottom. The piano accompaniment is written for the right and left hands. The music is in G major and 4/4 time. The lyrics are 'A - - - - men A - - - - -' for the Soprano part, '- men A - men A - - - - -' for the Alto part, 'A - men' for the Tenor part, and '- men A - men' for the Bass part. The piano accompaniment features a simple harmonic structure with sustained chords and moving bass lines. The score is divided into two systems, with the first system containing the vocal parts and the piano accompaniment, and the second system containing the piano accompaniment and a final vocal part.

225

The musical score consists of several staves. At the top, a Soprano line features a long, sustained note with a fermata. Below it, an Alto line has the lyrics "men A - - - men" with a long note and a fermata. A Bass line follows with the lyrics "A - - - - men A - - - men." The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. The piano part features a complex texture with rapid sixteenth-note passages in the right hand and a steady eighth-note accompaniment in the left hand. The music concludes with a final chord in the piano part.

228

rit.

A - men. A - men. A - men.

A - men. A - men. A - -

A - men. A - men. A - men. _____

A - - - - -

rit.

The musical score consists of five systems. The first system contains three vocal staves (Soprano, Alto, Tenor) and a Bass staff, all with the lyrics 'A - men.' The piano accompaniment is shown in grand staff notation. The second system continues the vocal parts and piano accompaniment. The third system features a 'rit.' (ritardando) marking above the piano part. The fourth and fifth systems show the piano accompaniment with various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

231 - - - - - **Meno mosso** ♩=80 **rit.** - - - - -

A - - - - - men. _____
men. _____ A - - - - - men. _____
A - - - - - men. _____ A - - - - - men. _____
_____ men. _____

Meno mosso ♩=80 **rit.** - - - - -

Fine April 1, 2015