

Dormendo un giorno: Credo
Guerrero

Superius

Altus

Tenor

Bassus

Fa - cto - rem cæ - li et ter -

Pa-trem o - mni-po - ten tem fa - cto - rem

Pa - trem o - mni-po - ten - - tem fa - cto - rem

Pa - trem o - mni-po - ten - tem fa - cto - rem cæ - li et ter - ræ

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- ræ
 vi - si - bi - li - um o - mni - um, et in vi -
 cæ - li et ter - - ræ, vi - si - bi - li - um, o - mni - um, et in vi -
 vi - si - bi - li - um o-mni-um, et in vi - si - bi - li - um, et in vi -

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vi - si - bi - li - um. Et in u-num Do-mi-num Ie-sum Chri-stum.

Et in u-num Do - mi - num Ie-sum Chri-

si - bi - li - um. Et in u - num Do-mi-num

Ie-sum Chri-stum

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li - um De - i u-ni-ge-ni-tum. Et ex Pa-tre na-tum an - te o-mni-a

The image shows a page of musical notation for a hymn. The top half features a soprano vocal line with a melodic line consisting of eighth and sixteenth notes, accompanied by a basso continuo line with sustained notes and bassoon entries. The bottom half shows the continuation of the soprano line and the basso continuo line.

A page of musical notation on four-line staves. The notation consists of black dots representing note heads, with vertical stems extending either upwards or downwards from each head. The music is divided into measures by vertical bar lines. The notes vary in duration, indicated by their position relative to the stems and the placement of vertical bar lines. The notation is set against a background of horizontal lines representing the staff.

The image shows musical notation on two staves. The top staff consists of six measures of music, starting with a forte dynamic (f) and ending with a fermata. The bottom staff has three measures, also starting with a forte dynamic (f). The lyrics "Fi - li-um De-i u - ni - ge-ni-tum" are written vertically next to the top staff, and "Et ex Pa-tre na-tum an - te o-mni-a" are written vertically next to the bottom staff.

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sæ-cu-la.

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

This block contains two staves of musical notation. The top staff is in G major (one sharp) and the bottom staff is in F major (no sharps or flats). Both staves begin with a quarter note followed by eighth notes. The lyrics 'sæ-cu-la.' are aligned with the first measure, and 'De-um de De-o' are aligned with the second measure. The music consists of eighth-note patterns.

la. De - um de De - o lu-men de lu-mi-ne De - um ve - rum de

mni-a sæ - cu - la. De - um de De - o lu-men de lu-mi-ne, De-um ve-rum

This block contains two staves of musical notation. The top staff is in G major (one sharp) and the bottom staff is in F major (no sharps or flats). Both staves begin with a quarter note followed by eighth notes. The lyrics 'la.' are aligned with the first measure, and 'De-um de De-o' are aligned with the second measure. The music consists of eighth-note patterns.

sæ-cu-la De-um de De - o lu-men de lu-mi-ne De-um ve-rum de

This block contains two staves of musical notation. The top staff is in G major (one sharp) and the bottom staff is in F major (no sharps or flats). Both staves begin with a quarter note followed by eighth notes. The lyrics 'sæ-cu-la' are aligned with the first measure, and 'De-um de De-o' are aligned with the second measure. The music consists of eighth-note patterns.

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De - o ve - ro. Ge - ni - tum non fa - ctum, con - sub-stan - ti - a - lem Pa - tri per

De - o ve - ro. con - sub-stan - ti - a - lem Pa - tri per

Ge - ni - tum non fa - ctum con-sub-stan - ti - a - lem con-sub-stan - ti - a - lem

De - o ve - ro. con - sub-stan - ti - a - lem Pa -

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per quem o - mni - a fa - cta sunt. Qui pro-pter nos ho - mi -

quem o-mni - a fa - cta sunt. Qui pro-pter nos ho - mi -

Pa-tri per quem o - mni - a fa-cta sunt. qui pro-pter nos ho-mi -

tri per quem o - mni - a fa - cta_sunt. Qui pro-pter nos ho - mi -

45

sic.

nes et propter no - stram sa - lu - - - tem de-scen-dit de cæ-lis. Et

nes et propter no - stram sa - lu - tem
de-scen-dit

nes et propter no - stram sa - lu - - - tem de-scen-dit de cæ-lis. Et
nes et propter no-stram sa - lu - - - tem de-scen-dit de cæ-

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in-carna - tus _____ est de Spi-ri - tu _____ San - - - cto

de cae-lis. Et in - car-na-tus est de Spi - ri - tu San - cto de Spi - ri - tu San - cto

in-car-na - - - tus est de Spi - ri - tu San-cto de Spi - ri - tu San - cto

de Spi - ri - tu San - - - de Spi - ri - tu San - cto

lis. Et in - car-na - tus est de Spi - ri - tu San -

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ex Ma-ri - a vir-gi - ne et ho - mo fa - ctus est.
 cto ex Ma-ri - a vir-gi - ne et ho - mo fa - ctus est.
 cto ex Ma-ri - a vir-gi - ne et ho - mo fa - ctus est.

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Soprano vocal line for measures 65-66. The key signature is A major (no sharps or flats). The vocal part consists of eighth-note patterns primarily on the G and A strings.

Cru - ci - fi-xus e - ti-am pro no - bis sub Pon-ti - o Pi - la - to pas -

Soprano vocal line for measures 65-66. The key signature is A major (no sharps or flats). The vocal part consists of eighth-note patterns primarily on the G and A strings.

Cru - ci - fi-xus e - ti-am pro no - - - bis sub Pon-ti - o Pi - la - -

Soprano vocal line for measures 65-66. The key signature is A major (no sharps or flats). The vocal part consists of eighth-note patterns primarily on the G and A strings.

Cru - ci - fi-xus e - ti-am pro no - bis sub Pon-ti - o Pi - la - to, sub Pon-ti - o Pi -

Soprano vocal line for measures 65-66. The key signature is A major (no sharps or flats). The vocal part consists of eighth-note patterns primarily on the G and A strings.

sub Pon-ti - o Pi -

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sus et se-pul-tus est. Et re-sur-re-xit ter-ti-a di - e se -

to pas-sus et se-pul-tus est. Et re-sur-re-xit ter-ti-a di -

la - to pas-sus et se-pul-tus est. Et re-sur-re-xit ter-ti-a di -

la - to pas-sus et se-pul-tus est. Et re-sur-re-xit ter-ti-a di -

se-cun-dum

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cun-dum Scri - - ptu - - ras. Et a - scen-dit in cæ - lum se - det
- e se-cun-dum scri-ptu-ras. Et a-scen - dit in cæ - lum se -
ti - a di - e se-cun-dum scri-ptu-ras.

Se - det ad —

Scri - ptu - ras. Et a - scen-dit in cæ-lum se - det ad

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ad dex - te-ram Pa - - - tris. iu-di-ca -
det ad dex-te-ram Pa - - tris. Et i - terum ven-tu-rus est cum glo - ri - a
dex - te-ram Pa-tris. Et i - terum ven-tu-rus est cum glo - ri - a

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re vi-vos et mor - tu-os: cu - ius re-gni non e - rit fi - nis.

- - a cu - ius re - gni non e - rit fi - nis.

re vi-vos et mor-tu - os: cu - ius re - gni non e - rit fi - nis.

iu - di-ca-re vivos et mor-tu-os: cu - ius re - gni non e - rit fi - nis.

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Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can - tem:
qui ex

Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can - tem:
qui ex

San - ctum Do - mi - num et vi - vi - fi - can - tem:
qui

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qui ex Pa-tre Fi-li-o-que pro-ce - dit. Si-mul ad-o-ra-

Pa-tre fi-li-o-que pro-ce - - dit. Qui cum Pa-tre et Fi-li-o si-mul ad -

ex Pa-tre Fi-li-o-que pro-ce - dit. Si-mul ad-o-ra - -

ex Pa-tre Qui cum Pa - - tre et Fi - li - o

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tur et con-glo - ri - fi - ca - tur
 qui lo-cu -
 o - ra - tur et con-glo - ri - fi - ca - tur qui lo - cu-tus est per pro -
 tur et con-glo - ri - fi - ca - tur qui lo-cu-tus est per pro - phe -
 et con-glo - ri - fi - ca - tur qui lo-cu - tus - est qui lo -

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tus est per pro-phe-tas.

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Et u-nam Sanctam ca-tho-li-cam

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phe-tas, qui lo-cutus est per pro-phe-tas. Et u-nam Sanctam ca-tho-li-cam

cu-tus est per pro-phe-tas. Et u-nam Sanctam ca-tho-li-cam

cu-tus est per pro-phe-tas. Et u-nam Sanctam ca-tho-li-cam

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nam san-ctam ca - tho - li-cam et a - po - sto - li - cam Ec - cle - si - am.

et a - po - sto - li - cam Ec - cle - si-am, Ec - cle - si - am.

et u - nam San-ctam ca - tho-li - cam et a - po-sto - li -

- li - cam et a - po - sto - li - cam Ec - cle - si - am, Ec -

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Con - fi - te - or u-num ba - pti - sma in re - mis - si - o - nem pec-ca -

am. Con - fi - te - or u-num ba - pti - - - sma in re - mis -

cam Ec-cle-si - am. Con - fi - te - or u - num ba-pti-sma in re-mis - si -

cle - si-am. Con - fi - te - or u-num ba - pti-sma in re -

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A musical score for voice and piano. The vocal part is in soprano C major, treble clef, with lyrics in German. The piano part is in common time, with a key signature of one sharp. The vocal line includes sustained notes and eighth-note patterns. The piano accompaniment features bass notes and harmonic chords. The lyrics are as follows:

to - rum, in re-mis - si - o - nem pec - ca - - to - rum. Et ex - spe -
 - si - o - nem _____ pec - ca - - to - - - rum. Et ex - spe -
 0 - nem pec - ca - to - - - rum, pec - ca - to - - rum. Et ex - spe -
 mi - si - o - nem pec - ca - - - to - rum. Et ex - spe - cto

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cto re - sur-re-cti - o-nem mor-tu - o - - - rum.

- cto re - sur - re-cti - o - nem mor - tu - o - rum. Et

re - sur - re - cti - o-nem mor-tu - o - - - rum. Et

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Et vi-tam ven-tu - ri sæ - cu - li. A - - - - men.

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

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

vi-tam ven-tu - ri
sæ - cu - li. A - - - - men.