

Gaude Barbara - 3. Credo

Morales

Cantus

Altus

Tenor

Bassus

Pater noster, qui es in celis,
sanctificetur nomen tuum.
veni, regnus tuus. da, nos hodie,
panem nostrum cotidianeum.
non nos inducas in tentationem,
sed delivera nos a malo.

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

Pa - trem o - mni-po -

Gaude Barbara - 3. Credo

7

#

fa - - - cto - rem — cae - li et ter - - - -

et ter - - - - ræ fa - cto - rem cae - li et ter - ræ vi -

ten - - - - tem fa - cto - rem cae - li et ter -

tem

fa - cto - rem cae - - - li et ter -

Gaudé Barbara - 3. Credo

Morales

13

rae et in vi-si bi li.um. Et in u.num
 si-bi-li um o mni.um
 Et in u num Do-mi-
 rae et in vi-si bi li.um.
 vi si-bi-li um o mni um
 Et in u -

20

Do-mi-num Ie-sum Chri-stum Fi-li-um De-

num

Ie-sum Chri-stum Fi-li-um De-i u-ni-ge-

num Do-mi-num Fi-li-um De-i u-ni-ge-ni-tum.

Gaudie Barbara - 3. Credo

Morales

27

Gaudie Barbara - 3. Credo
 Morales
 Et ex Pa-tre na - tum, an-te o-mni-sae -
 tum. Et ex Pa-tre na - - - tum, an-te o-mni-sae -
 - ni-tem. Et ex Pa-tre na - tum, an-te o-mni-sae -
 - - - - - tum. Et ex Pa-tre na - - - tum, an-te o-mni-sae -
 - - - - - tum. Et ex Pa-tre na - - - tum, an-te o-mni-sae -
 - - - - - tum. Et ex Pa-tre na - - - tum, an-te o-mni-sae -

34

a sæ - cu - la.

te o - mni-a sæ-cu-la.

cu - la. De - um de De - - - o, lu-men de lu - mi-ne

De - um de De - - - 0

lu - mende lu-mi - ne

De -

Gaudie Barbara - 3. Credo

Morales

41

- um ve-rum de— De-o ve - - - ro. Ge - ni-tum non fa -

De - um ve-rum de De-o ve - ro. Ge - ni -

um ve-rum de De - o ve - - - ro. Ge - ni-tum non fa - ctum con-

De - um verum de De - o ve - ro.

Gaudé Barbara - 3. Credo

Morales

48

per quem o - mni-

Soprano:

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

Alto:

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

Bass:

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

54

A musical score for soprano and piano. The soprano part is in treble clef, G major, and common time. The piano part is in common time. The vocal line includes lyrics such as "fa", "cta", "sunt.", "et propter no-", and "stram sa-". The piano part features a bass line with sustained notes and chords.

A musical score for soprano voice, featuring a treble clef and a key signature of one sharp (G major). The vocal line consists of eight measures of music, with lyrics written below the staff: "mni-a fa - cta sunt. et pro-pter no - stram sa - lu -". The music includes various note values such as eighth and sixteenth notes, and rests.

A musical score for soprano voice, written in common time with a treble clef and one sharp sign indicating the key of A major. The vocal line is composed of eighth and sixteenth notes. The lyrics are: "Qui propternos ho - - - mi-nes descen-dit". The vocal part starts on a high note and descends through various intervals.

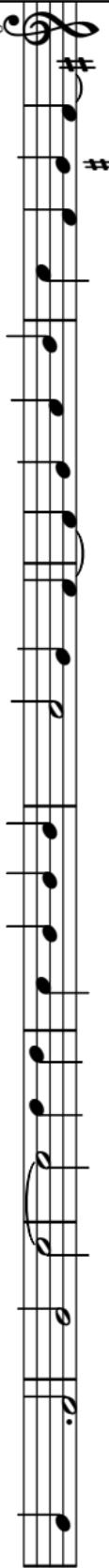
A musical score for soprano voice. The staff begins with a rest, followed by a dotted half note. The vocal line continues with a series of eighth notes: a sharp, a dot, another sharp, a dot, a sharp, a dot, a sharp, a dot. The lyrics "Qui propter nos ho-mi-nes" are written below the staff.

60



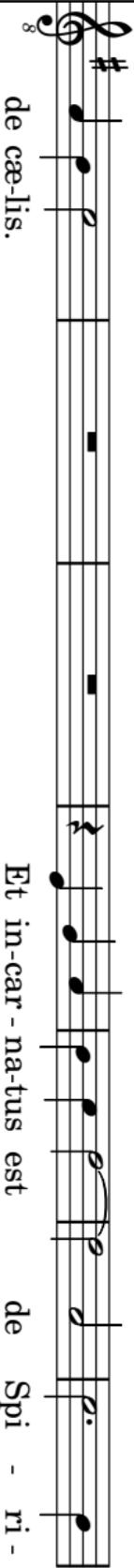
Iu - tem de - scen - dit de cæ - lis.

de Spi - ri - tu San -



- tem de-scen-dit de cæ - lis. Et in-car - na-tus est

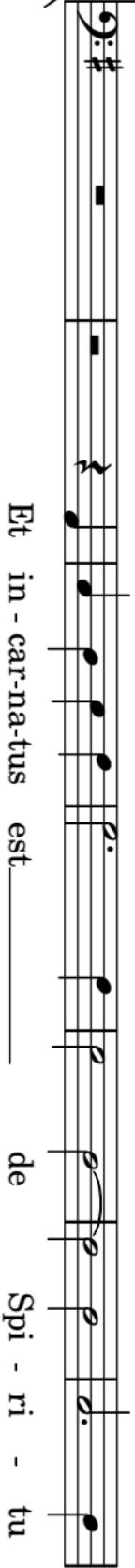
de Spi - ri -



de cæ-lis.

Et in-car - na-tus est

de Spi - ri -



Et in - car-na-tus est

de Spi - ri - tu

Gaudé Barbara - 3. Credo

Morales

2

3

ne.

Et ho - mo fa - ctus est, et ho - mo fac - tus est.

gi - ne. Et ho - mo fa - ctus est, fa - - - - ctus est.

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

81

#

Cru - ci - fi - xus e - ti - am pro - no - bis

Cru - ci - fi - xus e - ti - am pro - no - bis
sub

bis, sub Pon-ti-o Pi-

Cru - ci - fi - xus e - - - ti - am pro - no - - - bis

bis

Cru - ci - fi - xus e - ti - am pro - no - - - bis

Gaudé Barbara - 3. Credo

Morales

88

Pon - ti - o — Pi - - la - - - - to pas - sus

- la - - - - - to sub Pon-ti - o Pi - la - - - - to pas - sus

sub Pon - ti - o Pi - - la - - to pas - sus

95

#

et se-pul - tus est.

se - et se-pul - - - tus est.

Et re-sur-re-xit ter-ti-a di-e secun-dum

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

et se-pul - tus est. ter - ti - a di - e

102

102
 cun - dum scri - ptu - ras. Et a - scen - dit in cæ - lum
 scri - ptu - ras. Et a - scen - dit in cæ - lum
 scri - ptu - ras. Et a - scen - dit in cæ - lum
 se.cun.dum scri - ptu - ras. Et a - scen -

109

se-det ad dex - te - ram Pa - tris.

Et i - te - rum
dit in cæ - lum

lum

se-det ad dex - te-ram Pa-tris.

Et i - te -

se-det ad dex - te-ram Pa-tris, se - det ad dex-te-ram Pa-tris.

se - det ad dex-te-ram Pa-tris.

115

ven - tu - rus est cum glo-ri - a iu - di - ca - re vi - vos et mor-tu -

rum ven-tu - rus est cum glo-ri - a iu-di - ca - re

Et i - te - rum ven-tu-rus est vi - vos et mor - tu -

Et i - te - rum ven-tu-rus est cum glo-ri - a vi-vos et mor - tu -

121

#

Soprano (S):

os, cu - ius re - - gni non e - rit fi - nis, non e - rit fi - nis.

Alto (A):

os, cu - ius re - - gni non e - rit fi - nis, non e - rit fi - nis.

Bass (B):

os, cu - ius re - gni non e - rit fi - nis, non e - rit fi - nis.

128

Et in Spi - ri - tum San - ctum Do-mi - num
 Et in Spi - ri - tum San - ctum Do-mi - num
 et vi - vi - fi -

Et in Spi - ri - tum San - ctum, Do - - - mi -

Et in Spi - ri - tum San -

Gaudé Barbara - 3. Credo

Morales

134

vi - vi - - - fi - can - - - tem
can - - - tem qui ex Pa - tre
qui ex Pa - tre Fi -
ctum qui ex Pa - tre Fi - li - o - que pro -

num qui ex Pa - tre Pa - - - tre

Gaudie Barbara - 3. Credo

Morales

139

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

li - o - que pro - ce - - - dit. Qui cum Pa - tre et Fi -

ce - dit, pro - ce - - - dit.

145

mul ad - o - ra-tur
 et con-glo - ri - fi - ca-tur, qui lo-cu - tus.
 - li - o si - mul ad - o ra - tur, et con-glo-ri - fi -
 et Fi - li - o si - mul ad - o - ra-tur, et con - glo - ri - fi -
 si - mul ad - o - ra - - - - - tur

151

est, qui lo - cu - tus est____ per pro-phe - tas.

- ca - tur, qui lo - cu - tus est per pro - phe - - - tas.

ca - tur qui lo-cu - tus est per Pro - - phe - - -

qui lo - cu - tus est____ per pro - phe - - - - -

157

Et u-nam san - ctam ca-tho-li - cam et a - po - li-cam et a - po-sto-li - cam Ec - tas. — Et u-nam san - ctam ca-tho - li-cam et a - po - li-cam et a - po-sto-li - cam Ec - tas. —

163

A vertical strip of musical notation on a staff. The notation begins with a treble clef and two sharps. It consists of a series of notes: a whole note, a half note, a quarter note, an eighth note, a sixteenth note, and a thirty-second note. The notes are separated by vertical stems and horizontal bar lines. The strip ends with a double sharp sign.

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

A musical score for voice and piano. The vocal part is in soprano C-clef, common time, with a key signature of one sharp. The piano part is in bass F-clef, common time, with a key signature of one sharp. The vocal line consists of a single melodic line with lyrics. The piano part includes harmonic indications such as 'F' and 'C' above the staff, and dynamic markings like 'p' (piano) and 'f' (forte). The score is set on five-line music staves.

A musical score for soprano voice. The key signature is one sharp (F#). The time signature starts at common time (indicated by a 'C') and changes to 2/4 time. The vocal line consists of a single melodic line with lyrics: "sto-li-cam Ec - - cle - - - si - am." The music includes various dynamics such as forte (f), piano (p), and mezzo-forte (mf). There are also rests and a fermata mark over the last note.

A musical score for soprano voice and piano. The vocal part is in soprano clef, common time, with lyrics in French. The piano part includes dynamic markings like forte (f) and piano (p), and a tempo marking of quarter note = 120. The score consists of two systems of music.

169

G **#** **3**

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

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

176

The image shows a single page of musical notation on five-line staves. The music is written in common time with a key signature of one sharp. The notes are primarily quarter notes and eighth notes. The lyrics are written below the notes. The first staff starts with a treble clef and a sharp sign. The second staff starts with a bass clef. The third staff starts with a treble clef. The fourth staff starts with a bass clef. The fifth staff starts with a treble clef and a sharp sign at the end.

Et ex-spe - cto re-sur - re - cti-o - nem mor-tu - o - rum. Et vi-tam

A musical score page featuring a soprano vocal line and a piano accompaniment. The vocal line is in common time, treble clef, and G major (indicated by a sharp sign). The piano part uses a bass clef and includes dynamic markings like forte (f) and piano (p). The lyrics are written below the notes.

A musical score for voice and piano. The vocal part is in soprano C-clef, common time, with a key signature of one sharp. The piano part is in treble clef, common time, with a key signature of one sharp. The vocal line consists of eighth and sixteenth note patterns. The lyrics are: "rum. Et ex-specto re - sur-re - cti - o-nem mor - tu - o - rum." The piano part includes dynamic markings like forte and piano, and a fermata over the final note.

183

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

189

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

ven-tu-ri sæ-cu-li. A - men, — a - - men.

men, a - - men, — a - men, a - - men.