

Credo

from *Missa brevis*

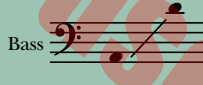
Traditional Latin Text

Music by

DAVE & JEAN PERRY

SATB Voices and SATB Solo Quartet with Keyboard & Optional Strings and Harp

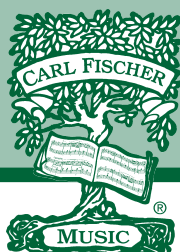
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Performance Notes

Credo is the third movement from *Missa brevis* written for solo quartet and SATB choir. In a lilting $\frac{6}{8}$ meter, the longest movement of *Missa brevis* vacillates between quartet and choir and women's and men's voices in various styles and vocal pairings: call and response, block, unison and in four or more parts. The final section employs imitative polyphony and ends with a three-fold *fortissimo* "Amen."

Although scored for strings (violins, viola and cello) and two harps, *Credo* may be performed with only piano, as written. If using strings and no harps are available, there is an optional piano part available which substitutes for the two harps. All instrumental parts may be downloaded for free at www.carlfischer.com.

Other available movements of *Missa brevis* include *Sanctus* (CM9255), *Benedictus* (CM9256) and *Kyrie* (CM9300).

Credo

from *Missa brevis**

for SATB Voices and SATB Solo Quartet with Keyboard and
Optional Strings and Harp**

Traditional Latin Text

DAVE and JEAN PERRY

Adagio ♩ = 66

Keyboard *mp*

Pedal as needed

5 *Alto mp*

A. Cre-do in u-num De - um. Cre-do in u-num De - um.

Bass mp

B. Cre-do in u-num De - um. Cre-do in u-num De - um.

9 *Soprano solo mp*

(S.) Pa - trem om - ni - po - ten - tem, -

Alto solo mp

(A.) fac - to - rem cae - li et ter - rae, -

* Other movements of the *Missa brevis* are: Kyrie eleison (SATB voices, CM9300), Gloria (SATB voices, CM9220), Sanctus (SATB voices, CM9255), Benedictus (SATB voices, CM9256), and Agnus dei and Dona nobis (SATB voices, CM9221).

**Parts for Optional Strings and Harp may be downloaded for free from <http://carlfischer.com>.

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13

A. Cre-do in u-num De - um. _____ Cre-do in u-num De - um. _____

B. Cre-do in u-num De - um. _____ Cre-do in u-num De - um. _____

17

Tenor solo
mp
(T.) vi - si - bi - li - um om - ni - um _____

Bass solo
mp
(B.) et in - vi - si - bi - li - um.

A. _____ Cre-do in u-num

B. _____ Cre-do in u-num



21

Soprano *mp* *cresc.*

S. Cre-do in u-num De - um. _____ Cre-do in u-num

Alto *cresc.*

A. De - um. _____ Cre-do in u-num De - um. _____ Cre-do in u-num

Tenor *mp* *cresc.*

T. Cre-do in u-num De - um. _____ Cre-do in u-num

Bass *cresc.*

B. De - um. _____ Cre-do in u-num De - um. _____ Cre-do in u-num

cresc.

25

mf

S. Cre-do in u-num Cre-do in u-num De - um. _____

mf

A. Cre-do in u-num Cre-do in u-num De - um. _____

mf

T. Cre-do in u-num Cre-do in u-num De - um. _____

mf

B. Cre-do in u-num Cre-do in u-num De - um. _____

mf

29

S. Et in u - num Do - mi - num Je - sum Chris - tum, ____

A. Et in u - num Do - mi - num Je - sum Chris - tum, ____

T. Et in u - num Do - mi - num Je - sum Chris - tum, ____

B. Et in u - num Do - mi - num Je - sum Chris - tum, ____

33

S. Fi - li - um De - i un - ni - ge - ni - tum,

A. Fi - li - um De - i un - ni - ge - ni - tum,

T. Fi - li - um De - i un - ni - ge - ni - tum,

B. Fi - li - um De - i un - ni - ge - ni - tum,

37

S. Et in u - num Do - mi - num Je - sum Chris - tum, _____

A. Et in u - num Do - mi - num Je - sum Chris - tum, _____

T. Et in u - num Do - mi - num Je - sum Chris - tum, _____

B. Et in u - num Do - mi - num Je - sum Chris - tum, _____

41

S. et ex Pa - tre na - tum, _____ an - te om - ni - a sae - cu - la.

A. et ex Pa - tre na - tum, _____ an - te om - ni - a sae - cu - la.

T. et ex Pa - tre na - tum, _____ an - te om - ni - a sae - cu - la.

B. et ex Pa - tre na - tum, _____ an - te om - ni - a sae - cu - la.

46 **Soprano solo** *mp*

(S.) De-um de De-o, lu men de lu-mi-ne, De - um ve-rum de

Alto solo *mp*

(A.) De-um de De-o, lu-men de lu-mi-ne, De - um ve-rum de

mp

50

(S.) De - o ve-ro,

(A.) De - o ve-ro,

mp

S. ge-ni-tum, non fac - tum, — con - sub-stan-ti - a - lem —

mp

A. ge-ni-tum, non fac - tum, — con - sub-stan-ti - a - lem —

54

S. *mf* *div.*
Pa - tri per-quem om - ni - a — fac - ta sunt.

A. *mf*
Pa - tri per-quem om - ni - a — fac - ta sunt.

mf

58

(T.) **Tenor solo** *mf*
Qui pro-pter nos ho - mi - nes —

(B.) **Bass solo** *mf*
et pro - pter no -

62

(T.)

(B.)

stram

T.

B.

mf

Sa - lu - tem des - cen - dit de coe - lis. _____

mf

Et in - car - na - tus

66

S.

A.

T.

B.

mf

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

de spi - ri - tu sanc - to, _____

est

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71

mf

S. Cru - ci - fi - xus e - ti - am pro

A. ho - mo fac - tus est,

T.

B.

75

p *cresc.*

S. no - bis sub Pon - ti - o Pi - la - to, — pas - sus — et se -

p *cresc.*

A. sub Pon - ti - o Pi - la - to, — pas - sus — et se -

p *cresc.*

T. sub Pon - ti - o Pi - la - to, — pas - sus — et se -

p *cresc.*

B. sub Pon - ti - o Pi - la - to, — pas - sus — et se -

79

S. *mf* pul - tus est. *f* div. Et re - sur - re - xit

A. *mf* pul - tus est. *f* Et re - sur - re - xit

T. *mf* pul - tus est.

B. *mf* pul - tus est.

Piano accompaniment: *mf* *f*

83

S. *mp* unis. *cresc.* ter - ti - a di - e, re - sur - re - xit se - cun - dum scrip - tu - ras et as - cen - dit in

A. *mp* *cresc.* ter - ti - a di - e, re - sur - re - xit se - cun - dum scrip - tu - ras et as - cen - dit in

T.

B.

Piano accompaniment: *mp* *cresc.*

87

S. *div.* *mf*
coe - lum, se - det ad dex - te - ram Pa - tris, —

A. *mf*
coe - lum, se - det ad dex - te - ram Pa - tris, —

T. *f*
Et re - sur - re - xit

B. *f* *div.*
Et re - sur - re - xit

mf *f*

91

S.

A.

T. *mp*
ter - ti - a di - e, re - sur - re - xit se - cun - dum scrip - tu - ras — et i -

B. *mp* *unis.*
ter - ti - a di - e, re - sur - re - xit se - cun - dum scrip - tu - ras — et i -

mp

95

S.

A.

T.
te - rum ven - tu - rus est cum Glo - ri - a, Glo - ri -

B.
te - rum ven - tu - rus est cum Glo - ri - a, Glo - ri -

98

S.
ju - di - ca - re vi - vos et mor - tu - os,

A.
ju - di - ca - re vi - vos et mor - tu - os,

T.
a! ju - di - ca - re vi - vos et mor - tu - os,

B.
a! ju - di - ca - re vi - vos et mor - tu - os,

101

S. cu - jus re - gni non e - rit fi - nis. Et in spi - ri - tum Sanc - tum,

A. cu - jus re - gni non e - rit fi - nis. Et in spi - ri - tum Sanc - tum,

T. cu - jus re - gni non e - rit fi - nis. Et in spi - ri - tum Sanc - tum,

B. cu - jus re - gni non e - rit fi - nis. Et in spi - ri - tum Sanc - tum,

105

Soprano solo *mp* qui ex Pa - tre Fi - li - o - que pro -

Alto solo *mp* qui ex Pa - tre Fi - li - o - que pro -

S. Do - mi - num et vi - vi - fi - can - tem.

A. Do - mi - num et vi - vi - fi - can - tem.

T. Do - mi - num et vi - vi - fi - can - tem.

B. Do - mi - num et vi - vi - fi - can - tem.

109

(S.) *ce-dit, qui cum Pa-tre et Fi-li-o*

(A.) *ce-dit, qui cum Pa-tre et Fi-li-o*

S. *mp* *si-mul a-do-ra-tur et con-*

A. *mp* *si-mul a-do-ra-tur et con-*

113

S. *glo-ri-fi-ca-tur, _____*

A. *glo-ri-fi-ca-tur, _____*

T. *mp* *qui lo-cu-tus est per pro-phe-tas, Et*

B. *mp* *qui lo-cu-tus est per pro-phe-tas, Et*

117

T. *mf*
u - nam, sanc - tam ca - tho - li - cam. et a - pos - to - li - cam Ec -

B. *mf*
u - nam, sanc - tam ca - tho - li - cam. et a - pos - to - li - cam Ec -

120

S. *mf*
Con - fi - te - or u - num bap - tis - ma

A. *mf*
Con - fi - te - or u - num bap - tis - ma

T. *mf*
cle - si - am, Con - fi - te - or u - num bap - tis - ma

B. *mf*
cle - si - am, Con - fi - te - or u - num bap - tis - ma

123

S.  in re - mis - si - o - nem pec - ca - to - rum. Et ex -

A.  in re - mis - si - o - nem pec - ca - to - rum. Et ex -

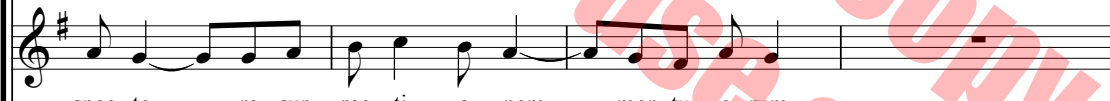
T.  in re - mis - si - o - nem pec - ca - to - rum. Et ex -

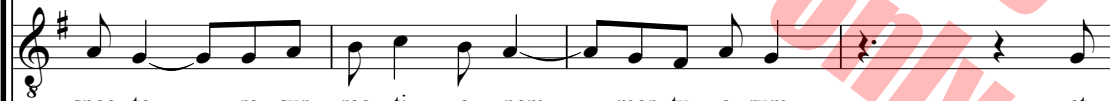
B.  in re - mis - si - o - nem pec - ca - to - rum. Et ex -



127

S.  et vi - tam ven - tu - ri

A.  spec - to re - sur - rec - ti - o - nem mor - tu - o - rum.

T.  spec - to re - sur - rec - ti - o - nem mor - tu - o - rum. et

B.  spec to re - sur - rec - ti - o - nem mor - tu - o - rum.



131

S. sae - cu - li, _____ et vi - tam ven - tu - ri

A. _____ et

T. vi - tam ven - tu - ri sae - cu - li, _____ et vi - tam ven - tu - ri

B. _____ et

134

S. sae - cu - li, _____ et vi - tam ven - tu - ri sae - cu - li. _____

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

T. sae - cu - li, _____ et vi - tam ven - tu - ri sae - cu - li. _____

B. vi - tam ven - tu - ri et vi - tam ven - tu - ri sae - cu - li. _____

137

Soprano solo *mf* *cresc.*

(S.) Cre-do in u-num, Cre-do in

Alto solo *mf* *cresc.*

(A.) Cre-do in u-num, Cre-do in u -

Tenor solo *mf* *cresc.*

(T.) Cre-do in u-num, Cre-do in

Bass solo *mf* *cresc.*

(B.) Cre-do in u-num,

S. *cresc.*

Cre-do in

A. *cresc.*

Cre-do in u -

T. *cresc.*

Cre-do in

B. *cresc.*

Cre-do in

cresc.

141

(S.) *f*
u - num, — Cre - do in u - num De - um. — A -

(A.) *f*
num, Cre - do in u - num De - um. — A -

(T.) *f*
u - num, — Cre - do in u - num De - um. — A -

(B.) *f*
u - num, — Cre - do in u - num De - um. — A -

S. *f* div. unis.
u - num, — Cre - do in u - num De - um. — A -

A. *f*
num, Cre - do in u - num De - um. — A -

T. *f*
u - num, — Cre - do in u - num De - um. — A -

B. *f* div. unis.
u - num, — Cre - do in u - num De - um. — A -

f

145

(S.) *cresc.* *ff*
men. A - men, _____ A -

(A.) *cresc.* *ff*
men. A - men, _____ A -

(T.) *cresc.* *ff*
men. A - men, _____ A -

(B.) *cresc.* *ff*
men. A - men, _____ A -

S. *cresc.* *div.* *ff*
men. A - men, _____ A -

A. *cresc.* *ff div.*
men. A - men, _____ A -

T. *cresc.* *ff*
men. A - men, _____ A -

B. *cresc.* *div.* *ff*
men. A - men, _____ A -

cresc. *ff*

149

(S.) men. _____

(A.) men. _____

(T.) men. _____

(B.) men. _____

S. men. _____

A. men. _____

T. men. _____

B. men. _____

The musical score is for page 149 of a choral work. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), each with a corresponding line for lyrics. The lyrics for all parts are 'men.' followed by a long line. The piano accompaniment is shown at the bottom, consisting of a treble and bass staff. The key signature is G major (one sharp) and the time signature is 4/4. A large red watermark 'for illegal to print or screen use only' is overlaid diagonally across the page.

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