

Cecilia Damström

Op.23

# Credo

Mixed choir (20 voices)

7'

2012

# Credo

Credo in unum Deum, Patrem omnipotentem,  
factorem caeli et terrae, visibilium omnium, et invisibilium.  
Et in unum Dominum Jesum Christum, Filium Dei unigenitum.  
Et ex Patre natum ante omnia saecula.  
Deum de Deo, Lumen de lumine, Deum verum de Deo vero.  
Genitum, non factum, consubstantialem Patri:  
per quem omnia facta sunt.  
Qui propter nos homines,  
et propter nostram salutem descendit de caelis.  
Et incarnatus est de Spiritu Sancto ex Maria Virgine:  
Et homo factus est.  
Crucifixus etiam pro nobis:  
sub Pontio Pilato passus, et sepultus est.  
Et resurrexit tertia die, secundum Scripturas.  
Et ascendit in caelum: sedet ad dexteram Patris.  
Et iterum venturus est cum gloria, iudicare vivos et mortuos:  
cuius regni non erit finis.  
Et in Spiritum Sanctum, Dominum, et vivificantem:  
qui ex Patre Filioque procedit.  
Qui cum Patre et Filio simul adoratur, et conglorificatur:  
qui locutus est per Prophetas.  
Et unam sanctam catholicam et apostolicam Ecclesiam.  
Confiteor unum baptisma in remissionem peccatorum.  
Et exspecto resurrectionem mortuorum.  
Et vitam venturi saeculi.  
Amen.

# The Nicene Creed

We believe in one God, the Father, the Almighty,  
Maker of all that is, seen and unseen.  
We believe in one Lord, Jesus Christ, the only Son of God,  
eternally begotten of the Father,  
God from God, Light from Light, true God from true God,  
begotten, not made, consubstantial  
of one Being with the Father.  
Through him all things were made.  
For us and for our salvation he came down from heaven:  
and by the Holy Spirit was incarnate he became incarnate  
from the Virgin Mary, and was made man.  
For our sake he was crucified under Pontius Pilate;  
he suffered death and was buried.  
On the third day he rose again in accordance with the Scriptures;  
he ascended into heaven and is seated at the right hand of the Father.  
He will come again in glory to judge the living and the dead,  
and his kingdom will have no end.  
We believe in the Holy Spirit, the Lord, the giver of life,  
who proceeds from the Father and the Son.  
With the Father and the Son he is worshipped and glorified.  
He has spoken through the Prophets.  
We believe in one holy catholic and apostolic Church.  
We acknowledge one baptism for the forgiveness of sins.  
We look for the resurrection of the dead,  
and the life of the world to come.  
Amen.

# Credo

Cecilia Damström 2012

Allegro ♩ = 120

**SOPRANO**  
Cre-do Cre - do Cre - do Cre-do cre-do cre-do Cre-do en u-num De-um. Cre - do.

**ALTO**  
Cre-do Cre - do Cre - do Cre-do cre-do cre-do Cre-do Cre - do. De-um.(mm)

**TENOR**  
Cre-do Cre - do Cre-do cre-do Cre-do en u-num De-um. De - um. De- um.(mm)

**BASS**  
Cre-do Cre - do Cre - do Cre-do. De - um.(mm)

Cre-do Cre - do Cre - do Cre-do. Cre - do

10

S.

Cre - do Cre - do Fac - to - rem cae - li et, cae - li et ter - rae. Vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um,

A.

Cre - do Pa - trem o - mni - po - ten - te - m, Cre - do Fac - to - rem cae - li et, cae - li et ter - rae. Vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um,

T.

Cre - do Pa - trem o - mni - po - ten - te - m, Cre - do Fac - to - rem ter - rae. Vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.

B.

Cre - do Pa - trem o - mni - po - ten - te - m, Cre - do Fac - to - rem ter - rae. Vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.

Cre - do Cre - do Fac - to - rem ter - rae. Vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.

Cre - do Cre - do Fac - to - rem ter - rae. Vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.

*mp* *f* *p*

*mp* *f* *p*

*mp* *f* *p*

*mp* *f* *p*

*ff* *mf* *f* *p*

*ff* *mf* *f* *p*

*ff* *mf* *f* *p*

*ff* *mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

*mf* *f* *p*

Whispering / Susurrando

22

S. *mf* *mf* *f*  
 in-vi-si-bi-li-um. Et in u-num Do-mi-num Je-sum Chris-tum, Fi-li-um De-i u-ni ge-ni-tum. Et ex Pa-tre na-tum an-te om-ni-a sae-cu-la. Do-mi-num

S. *mf* *mf* *f*  
 in-vi-si-bi-li-um. Et in u-num Do-mi-num Je-sum Chris-tum, Fi-li-um De-i u-ni ge-ni-tum. Et ex Pa-tre na-tum an-te om-ni-a sae-cu-la. Do-mi-num

A. *mf* *mf* *f*  
 in-vi-si-bi-li-um. Et in u-num Do-mi-num Je-sum Chris-tum, Fi-li-um De-i u-ni ge-ni-tum. Et ex Pa-tre na-tum an-te om-ni-a sae-cu-la. Do-mi-num

A. *mf* *mf* *f*  
 in-vi-si-bi-li-um. Et in u-num Do-mi-num Je-sum Chris-tum, Fi-li-um De-i u-ni ge-ni-tum. Et ex Pa-tre na-tum an-te om-ni-a sae-cu-la. Do-mi-num

T. *mf* *mf* *f*  
 Mmm Et in u-num Do-mi-num Je-sum Chris-tum, Fi-li-um De-i u-ni ge-ni-tum. Et ex Pa-tre na-tum an-te om-ni-a sae-cu-la. Do-mi-num

T. *mf* *mf* *f*  
 Mmm Et in u-num Do-mi-num Je-sum Chris-tum, Fi-li-um De-i u-ni ge-ni-tum. Et ex Pa-tre na-tum an-te om-ni-a sae-cu-la. Do-mi-num

B. *mf* *mf* *f*  
 Mmm Et in u-num Do-mi-num Je-sum Chris-tum, Fi-li-um De-i u-ni ge-ni-tum. Et ex Pa-tre na-tum om-ni-um, Do-mi-num

B. *mf* *mf* *f*  
 Mmm Et in u-num Do-mi-num Je-sum Chris-tum, Fi-li-um De-i u-ni ge-ni-tum. Et ex Pa-tre na-tum om-ni-um, Do mi-num

30

*ff* *mp* *mf*

S. Je - sum Chris - tum. De - um De - o, lu - men de

*ff* *mp* *mf*

S. Je - sum Chris - tum. De - um De - o, lu - men

*ff* *p* *mf*

A. Je - sum Chris - tum. De - um de De - - o, lu - men,

*ff* *p* *mf*

A. Je - sum Chris - tum. De - um de De - - o, lu - men de

*ff* *p* *mf*

T. Je - sum Chris - tum. De - um De - o, lu - men

*ff* *p* *mf*

T. Je - sum Chris - tum. De - um de De - o, lu - men

*ff* *p* *mf*

B. Je - sum Chris - tum. De - um De - o, lu - men

*ff* *p* *mf*

B. Je - sum Chris - tum. De - um de De - o, lu - men

35

*f* *mp* *p* *pp*

S. lu - mi - ne, De - um de De - o ve - ro, ve - ro, ve - ro, ve - ro.

*f* *mp* *p* *pp*

lu - mi - ne, De - um (mm) De - o ve - ro, ve - ro, ve - ro, ve - ro.

A. *f* *mp* *p* *pp*

aah lu - mi - ne, De - um (mm) De - o ve - ro, ve - ro, ve - ro, ve - ro.

*f* *mp* *p* *pp*

aah lu - mi - ne, De - um (mm) De - o ve - ro, ve - ro, ve - ro, ve - ro.

T. *f* *mp* *p* *pp*

lu - - - mi - ne, De - um (mm) De - o o o o.

*f* *mp* *p* *pp*

lu - - - mi - ne, De - um ve - rum De - o o o o.

B. *f* *mp* *p* *pp*

lu - mi - ne, De - um ve - rum De - - o o o o.

*f* *mp* *p* *pp*

lu - mi - ne, De - um (mm) De - o ve - ro, ve - ro, ve - ro, ve - ro.

Detailed description: This is a page of a musical score for a SATB choir. It contains eight staves of music. The top two staves are for Soprano (S.) and Alto (A.), the next two for Tenor (T.) and Bass (B.), and the bottom two are for Bass (B.). The music is in 6/4 time, with a key signature of one flat (B-flat). The score begins at measure 35. Dynamics range from fortissimo (f) to pianissimo (pp). There are several triplet markings (3) over groups of notes. The lyrics are in Latin, describing the nature of God as light and truth. The piece concludes with a double bar line and repeat dots.

41

S.

*mf*  
Ge-ni-tum, non fac-tum, con-sub-stan-ti-a lem Pa - tri. per quem om-ni-a fac-ta sunt.

S.

*mf*  
Ge-ni-tum, non fac-tum, con-sub-stan-ti-a lem Pa - tri. per quem om-ni-a fac-ta sunt.

A.

*mp* *mf*  
Ge-ni-tum, non fac-tum, con-sub-stan-ti-a lem Pa - tri: per quem om-ni-a fac-ta sunt. per quem om-ni-a fac-ta sunt.

A.

*mp* *mf*  
Ge-ni-tum, non fac-tum, con-sub-stan-ti-a lem Pa - tri: per quem om-ni-a fac-ta sunt. per quem om-ni-a fac-ta sunt.

T.

*mf*  
Ge - ni - tum, non fac - tum, con-sub-stan-ti-a lem Pa - tri:

T.

*mf*  
Ge - ni - tum, non fac - tum, con-sub-stan-ti-a lem Pa - tri:

B.

*mp* *mf*  
Mm. - - - - -

B.

*mp* *mf*  
Mm. - - - - -



53 *Whispering / Susurrando*

S. *mf* *f* *mf* *f* *f*  
 Qui porp-ter nos ho-mi-nes, qui porp-ter nos ho-mi-nes, ho-mi-nes, Qui porp-ter nos ho-mi-nes et prop-ter-nos-tram sa-lu-tem

S. *mf* *f* *mf* *f* *f*  
 Qui porp-ter nos ho-mi-nes, qui porp-ter nos ho-mi-nes, ho-mi-nes, Qui porp-ter nos ho-mi-nes et prop-ter-nos-tram sa-lu-tem

A. *Whispering / Susurrando* *f* *f*  
 ho-mi-nes, ho-mi-nes, Qui porp-ter nos ho-mi-nes et prop-ter-nos-tram sa-lu-tem

A. *Whispering / Susurrando* *f* *f*  
 ho-mi-nes, ho-mi-nes, Qui porp-ter nos ho-mi-nes et prop-ter-nos-tram sa-lu-tem

T. *Whispering / Susurrando* *f* *f*  
 ho-mi-nes, ho-mi-nes, Qui porp-ter nos ho-mi-nes et prop-ter-nos-tram sa-lu-tem

T. *Whispering / Susurrando* *f* *f*  
 ho-mi-nes, ho-mi-nes, Qui porp-ter nos ho-mi-nes et prop-ter-nos-tram sa-lu-tem

B. *f*  
 Mm - - - - - ho-mi-nes, Qui porp-ter nos ho-mi-nes et prop-ter-nos-tram sa-lu-tem

B. *f*  
 Mm - - - - - ho-mi-nes, Qui porp-ter nos ho-mi-nes et prop-ter-nos-tram sa-lu-tem

60

S. *p* de-cen-dit *f* de cae - lis. *ff* Et in - car - na - tus est de Spi-ri - to

S. *p* de-cen-dit *f* de cae - lis. *ff* Et in - car - na - tus est de Spi-ri - to

A. *p* de-cen-dit *f* de cae - lis. *ff* Et in - car - na - tus est de Spi-ri - to

A. *p* de-cen-dit *f* de cae - lis. *ff* Et in - car - na - tus est de Spi-ri - to

T. *p* de-cen-dit *f* de cae - lis. *ff* Et in - car - na - tus est de Spi-ri - to

T. *p* de-cen dit *f* de cae - lis. *ff* Et in - car - na - tus est de Spi-ri - to

B. *mf* de - cen - dit *f* de cae - lis. *ff* Et in - car - na - tus est de Spi-ri - to

B. *f* de - cen - dit *ff* de cae - lis. Et in - car - na - tus est de Spi-ri - to

67 *mf* Sanc - to. *mp* Ex Ma-ri - a Vir - gi - ne, *f* Cru - ci - fi - xus e - ti - am, *mf*

*mf* Sanc - to. *mp* Ex Ma-ri - a Vir - gi - ne, *f* Cru - ci - fi - xus *mf*

*mf* Sanc - to. *mp* Ah Vir - gi - ne, *f* Cru - ci - fi - xus *mf*

*mf* Sanc - to. *mp* Ah Vir - gi - ne, *f* Cru - ci - fi - xus *mf*

*f* Sanc - - to. *mf* Et ho-mo-fac-tus est. *f* Cru - ci - fi - xus e - ti - am, *mf*

*f* Sanc - - to. *mf* Et ho-mo fac-tus est. *f* Cru - ci - fi - xus *mf*

*f* Sanc - - to. *mf* Et ho-mo-fac-tus est. *f* Cru - ci - fi - xus *mf*

*f* Sanc - - to. *mf* Et ho-mo fac-tus est. *f* Cru - ci - fi - xus *mf*

77

*mp* *mf* *f*

S. Ah - - - -

*mp* *mf* *f*

S. Ah - - - -

*mp* *mp* *mf*

A. Ah - - - - Re - sur -

*mp* *mf*

A. Re - sur -

**Solo** *mf* **Tutti** *mp* *mf*

T. pro no-bis sub Pon-ti-o Pi-la-to pas-sus et se pul-tus est. Re - sur - rex - it Ah.

*mp* *mp* *mf*

Re - sur - rex - it Ah.

*mp* *p* *mp* *mf*

B. Re - sur - rex - it Ah.

*mp* *p* *mp* *mf*

B. Re - sur Ah.

86

**Tutti**  
*ff* = *f*

S.

Musical staff for Soprano (S.) in G major, 4/4 time. It begins with a treble clef and a key signature of one flat. The melody features triplet eighth notes in the first three measures, followed by quarter notes. The lyrics are: "Et res - ur - rex - it al ter - ti - a di - e."

Et res - ur - rex - it al ter - ti - a di - e.

A.

Musical staff for Alto (A.) in G major, 4/4 time. It begins with a treble clef and a key signature of one flat. The accompaniment features triplet eighth notes in the first three measures, followed by quarter notes. The lyrics are: "Et res - ur - rex - it al ter - ti - a di - e."

Et res - ur - rex - it al ter - ti - a di - e.

Musical staff for Alto (A.) in G major, 4/4 time. It begins with a treble clef and a key signature of one flat. The melody consists of a dotted quarter note followed by an eighth rest, then a half note. The lyrics are: "rex - - it Ah. se - cun - dum Scrip -".

rex - - it Ah. se - cun - dum Scrip -

Musical staff for Alto (A.) in G major, 4/4 time. It begins with a bass clef and a key signature of one flat. The melody consists of a dotted quarter note followed by an eighth rest, then a half note. The lyrics are: "rex - - it Ah. se - cun - dum Scrip -".

rex - - it Ah. se - cun - dum Scrip -

T.

Musical staff for Tenor (T.) in G major, 4/4 time. It begins with a treble clef and a key signature of one flat. The accompaniment consists of sustained chords with long horizontal lines indicating a fermata.

Musical staff for Tenor (T.) in G major, 4/4 time. It begins with a bass clef and a key signature of one flat. The accompaniment consists of sustained chords with long horizontal lines indicating a fermata.

B.

Musical staff for Bass (B.) in G major, 4/4 time. It begins with a bass clef and a key signature of one flat. The accompaniment consists of sustained chords with long horizontal lines indicating a fermata.

Musical staff for Bass (B.) in G major, 4/4 time. It begins with a bass clef and a key signature of one flat. The accompaniment consists of sustained chords with long horizontal lines indicating a fermata.

S.

Musical score for Soprano (S.). The staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 6/4 time signature. It contains rests for the first two measures, followed by a key signature change to three sharps (F#, C#, G#) and a 4/4 time signature. The vocal line starts with a piano (*p*) dynamic and features a triplet of eighth notes: "Et a - scen - dit in cae - lum,". This is followed by a quarter rest, then another triplet of eighth notes: "se - det ad dex - te - ram". The piece concludes with a 6/4 time signature.

A.

Musical score for Alto (A.). The staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 6/4 time signature. It contains rests for the first two measures, followed by a key signature change to three sharps (F#, C#, G#) and a 4/4 time signature. The vocal line starts with a piano (*p*) dynamic and features a triplet of eighth notes: "Et a - scen - dit in cae - lum,". This is followed by a quarter rest, then another triplet of eighth notes: "se - det ad dex - te - ram". The piece concludes with a 6/4 time signature.

T.

Musical score for Tenor (T.). The staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 6/4 time signature. It contains rests for the first two measures, followed by a key signature change to three sharps (F#, C#, G#) and a 4/4 time signature. The staff contains rests for the remainder of the piece.

B.

Musical score for Bass (B.). The staff begins with a bass clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 6/4 time signature. It contains rests for the first two measures, followed by a key signature change to three sharps (F#, C#, G#) and a 4/4 time signature. The staff contains rests for the remainder of the piece.

95

S.

cu - ius reg - ni non e-rit fi - nis.

A.

*mf* Pa - tris. Et i - te - rum ven - tu - ras est cum glo - ri - a, iu - di - ca - re vi - vos et mor - tu - os, *f* cu - ius reg - ni non e - rit fi - nis. *ff*

*mf* Pa - tris. glo - ri - a, iu - di - ca - re vi - vos et mor - tu - os, *f* cu - ius reg - ni non e - rit fi - nis. *ff*

*mf* Pa - tris. glo - ri - a, iu - di - ca - re vi - vos et mor - tu - os, *f* cu - ius reg - ni non e - rit fi - nis. *ff*

T.

*mf* Pa - tris. Et i - te - rum ven - tu - ras est cum glo - ri - a, iu - di - ca - re vi - vos et mor - tu - os, *f* cu - ius reg - ni non e - rit fi - nis. *ff*

*mf* glo - ri - a, iu - di - ca - re vi - vos et mor - tu - os, *f* cu - ius reg - ni non e - rit fi - nis. *ff*

B.

*mf* glo - ri - a, iu - di - ca - re vi - vos et mor - tu - os, *f* cu - ius reg - ni non e - rit fi - nis. *ff*

*f* cu - ius reg - ni non e - rit fi - nis. *ff*

106

S.

Et in spi-ri-tum Sanc-tum, Mm. Mm. qui ex Pat-re Fi-li-o-que pro-ce-dit. Qui ex Pat-re Fi-li-o-que pro-ce-dit.

A.

Et in spi-ri-tum Sanc-tum, Mm. Mm. Qui ex Pat-re Fi-li-o-que pro-ce-dit.

T.

Mm. Do-mi-num et vi-vi-di-can-tem: Qui ex Pat-re Fi-li-o-que pro-ce-dit.

B.

Mm. Qui ex Pat-re Fi-li-o-que pro-ce-dit. Qui ex Pat-re Fi-li-o-que pro-ce-dit.

Mm. Qui ex Pat-re Fi-li-o-que pro-ce-dit. Qui ex Pat-re Fi-li-o-que pro-ce-dit.



117

*p* *mp*

S. Qui cum Pat - re et Fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur:

*p* *mp*

S. Qui cum Pat - re et Fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur:

*p* *mp*

A. Qui cum Pat - re et Fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur: et con - glo - ri - fi - ca - tur:

*p* *mp*

A. Qui cum Pat - re et Fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur: et con - glo - ri - fi - ca - tur:

*mp*

T. Qui cum Pat - re et Fi - li - o

*mp*

T. Qui cum Pat - re et Fi - li - o

*mp*

B. Qui cum Pat - re et Fi - li - o si - mul a - do - ra - tur

*mp*

B. Qui cum Pat - re et Fi - li - o si - mul a - do - ra - tur

125

S.

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

A.

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

qui lo - cu - tus est per pro-phe-tas. Cre-do in u-num De-um, et in Ie-sum Chris-tum, et in Spi-ri-tum Sanc tum Do-mi-num.

T.

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

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

B.

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

qui lo - cu - tus est per pro-phe-tas. Cre-do in u-num De-um, et in Ie-sum Chris-tum, et in Spi-ri-tum Sanc tum Do-mi-num.

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

133

S.

*p* *pp* *mf* *mp* *mf*  
 sanc - tam ca - to-li - cam - mm. Et - pos - cam Ec - cle - siam(m). Con - or u-num bap - tis - ma - a

A.

*p* *pp* *mf* *mp* *mf*  
 sanc - tam ca - to-li - cam - mm. Mm pos - li - cam Ec - cle - siam(m). Con - or u-num bap - tis - ma - a

*pp* *p* *pp* *mf* *mp* *mf*  
 Et sanc - tam ca - to-li - cam - mm. Mm a - tol - cam Ec - cle - siam(m). te - or bap - tis - ma - a.

*pp* *p* *pp* *mf* *mp* *mf*  
 Et un-am sanc - tam ca - to-li - cam - mm. Et mm. tol - cam Ec - cle - siam(m). fi - or bap - tis - ma - a.

T.

*pp*  
 Cre - do.

*pp*  
 Cre - do.

B.

*mp* *pp*  
 Aa - ah. Cre - do. Cre - do

*mp* *pp*  
 Aa - ah. Cre - do. Cre - do

S.

in re-mis-si-o-nem pec-ca - to-rum. *ff* et ex - pec-to *ff* re-sur-rec-ti-o-nem mor-tu-o-rum,

A.

in re-mis-si-o-nem pec-ca - to-rum. *ff* et ex - pec-to *ff* re-sur-rec-ti-o-nem mor-tu-o-rum,

T.

Ah. *ff* et ex - pec-to *ff* re-sur-rec-ti-o-nem mor-tu-o-rum,

B.

Ah. *ff* et ex - pec-to *ff* re-sur-rec-ti-o-nem mor-tu-o-rum,

Ah. *mf* Cre - do *ff* Cre - do Cre - do Cre - do

Ah. *mf* Cre - do *ff* Cre - do Cre - do Cre - do

Ah. *mf* Cre - do *ff* Cre - do Cre - do Cre - do

Ah. *mf* Cre - do *ff* Cre - do Cre - do Cre - do

161

*mf*

et vi-tam ven-tu - ri,

*f*

*ff*

S.

*p*

et vi-tam ven-tu - ri,

et vi-tam ven-tu - ri,

*f*

et vi-tam ven-tu - ri se - cu - li.

*mf*

et vi-tam ven-tu - ri,

*f*

et vi-tam ven-tu - ri se - cu - li.

*mf*

et vi-tam ven-tu - ri,

*f*

et vi-tam ven-tu - ri se - cu - li.

A.

*p*

et vi-tam ven-tu - ri,

et vi-tam ven-tu - ri,

*f*

et vi-tam ven-tu - ri se - cu - li.

*p*

et vi-tam ven-tu - ri,

*mf*

et vi-tam ven-tu - ri,

*f*

et vi-tam ven-tu - ri se - cu - li.

T.

Cre-do

Cre - do

Cre-do

Cre - do

*f*

et vi-tam ven-tu - ri se - cu - li.

Cre-do

Cre - do

Cre-do

Cre - do

*f*

et vi-tam ven-tu - ri se - cu - li.

B.

Cre-do

Cre - do

Cre-do

Cre - do

Cre-do

Cre-do

Cre-do

Cre - do

Cre-do

Cre - do

Cre-do

Cre-do

174

The image shows a musical score for four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score covers measures 174 to 178. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/2. The Soprano and Alto parts begin in measure 174 with a piano (*p*) dynamic and a triplet of eighth notes. The Tenor and Bass parts enter in measure 176 with a mezzo-forte (*mf*) dynamic. All parts feature dynamic markings of *p*, *mp*, *mf*, *f*, and *mf* across the measures. A triplet of eighth notes is present in measures 174, 175, 176, and 177 for the Soprano and Alto parts, and in measures 176 and 177 for the Tenor and Bass parts. The score concludes in measure 178 with a 4/4 time signature change.

S. *p* *mp* *mf* *f* *mf*

A. *p* *mp* *mf* *f* *mf*

A. *mp* *mf* *f* *mf*

T. *mf* *f* *mf*

B. *f* *mf*

B. *f* *mf*

183

S.

Staff for Soprano (S.). The music begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 6/4 time signature. The melody consists of quarter and eighth notes. The lyrics are "a - men. A - men. A - - - men." The dynamic markings are *ff* for the first two phrases and *p* followed by *f* for the third phrase.

A.

Staff for Alto (A.). The music begins with a treble clef, a key signature of three flats, and a 6/4 time signature. The melody consists of quarter and eighth notes. The lyrics are "a - men. A - men. A - - - men." The dynamic markings are *ff* for the first two phrases and *p* followed by *f* for the third phrase.

T.

Staff for Tenor (T.). The music begins with a treble clef, a key signature of three flats, and a 6/4 time signature. The melody consists of quarter and eighth notes. The lyrics are "a - men. A - men. A - - - men." The dynamic markings are *ff* for the first two phrases and *p* followed by *f* for the third phrase.

B.

Staff for Bass (B.). The music begins with a bass clef, a key signature of three flats, and a 6/4 time signature. The melody consists of quarter and eighth notes. The lyrics are "a - men. A - men. A - - - men." The dynamic markings are *ff* for the first two phrases and *p* followed by *f* for the third phrase.

Staff for Bass (B.). The music begins with a bass clef, a key signature of three flats, and a 6/4 time signature. The melody consists of quarter and eighth notes. The lyrics are "a - men. A - men. A - - - men." The dynamic markings are *ff* for the first two phrases and *p* followed by *f* for the third phrase.

Staff for Bass (B.). The music begins with a bass clef, a key signature of three flats, and a 6/4 time signature. The melody consists of quarter and eighth notes. The lyrics are "a - men. A - men. A - - - men." The dynamic markings are *ff* for the first two phrases and *p* followed by *f* for the third phrase.

Staff for Bass (B.). The music begins with a bass clef, a key signature of three flats, and a 6/4 time signature. The melody consists of quarter and eighth notes. The lyrics are "a - men. A - men. A - - - men." The dynamic markings are *ff* for the first two phrases and *p* followed by *f* for the third phrase.

Staff for Bass (B.). The music begins with a bass clef, a key signature of three flats, and a 6/4 time signature. The melody consists of quarter and eighth notes. The lyrics are "a - men. A - men. A - - - men." The dynamic markings are *ff* for the first two phrases and *p* followed by *f* for the third phrase.

Staff for Bass (B.). The music begins with a bass clef, a key signature of three flats, and a 6/4 time signature. The melody consists of quarter and eighth notes. The lyrics are "a - men. A - men. A - - - men." The dynamic markings are *ff* for the first two phrases and *p* followed by *f* for the third phrase.