

# C R E D O

Per 2 CORI solo Soprano e Orchestra d' Archi

- spartito -

**Marielli Sfakianaki**

Adagio ♩ = 70

The musical score is arranged in a grand staff format. It includes the following parts:

- solo**: A single vocal line in treble clef, 3/4 time, with a key signature of one flat.
- A CORO**: A four-part vocal choir section (I soprani, I alti, I tenori, I bassi) in treble clef, 3/4 time, with a key signature of one flat. A rehearsal mark '8' is placed below the tenor part.
- B CORO**: A four-part vocal choir section (II soprani, II alti, II tenori, II bassi) in treble clef, 3/4 time, with a key signature of one flat. A rehearsal mark '8' is placed below the tenor part.
- piano**: A piano accompaniment in grand staff (treble and bass clefs), 3/4 time, with a key signature of one flat. It begins with a *pp* dynamic and includes a *cresc.* marking.

The score consists of five measures. The vocal parts are mostly silent, indicated by horizontal lines. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with various chords and intervals.

6

The musical score consists of two systems of staves. The first system includes a grand staff with five staves (treble, two middle, and bass clefs) and a piano part with two staves (treble and bass clefs). The second system includes a grand staff with five staves (treble, two middle, and bass clefs) and a piano part with two staves (treble and bass clefs). The piano part begins with a dynamic marking of *mf*. The grand staff features melodic lines with slurs and ties, and chords marked with 'A-'. The piano part features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf*, *cresc.*, and *f*. The piano part includes a melodic line in the right hand and a bass line in the left hand.

12

The musical score is arranged in three systems. The first system contains the vocal line and the first two staves of the piano accompaniment. The vocal line begins with a forte (*f*) dynamic and features a crescendo leading to a fortissimo (*ff*) dynamic. The lyrics are "A - - - - - min. A - - - - - min. A - - - - - min. A - - - - - men,". The piano accompaniment includes a bass line with a forte (*f*) dynamic and a treble line with a fortissimo (*ff*) dynamic. The second system continues the vocal line and piano accompaniment. The vocal line has a forte (*f*) dynamic. The piano accompaniment includes a treble line with a forte (*f*) dynamic and a bass line with a forte (*f*) dynamic. The third system concludes the vocal line and piano accompaniment. The vocal line has a forte (*f*) dynamic. The piano accompaniment includes a treble line with a forte (*f*) dynamic and a bass line with a forte (*f*) dynamic. The piano accompaniment concludes with a decrescendo (*dim.*) dynamic.

A

18

Cre- do A- -  
 Cre- do A- - mp  
 A- -

A

Pis- te- vo

Pis- te- vo  
 Pi- ste- vo A- - - -  
 Pi- ste- vo A- - -  
 Pis- te- vo A- - -

mp

24 *mf*

Pi- ste- vo is e- n̄a The- o Pi- ste- vo

*mf* Cre- do

*mf* Cre- do

8 Pi- ste- vo. In u- num

Pi- ste- vo. In u- num

men. in u- num.

men. Cre- do in u- num.

8 men. Cre- do in u- num,

men. Cre- do in u- num,

*mf*

29

*mf* *f* *ff*

Is e- na The- o pa- te- ra pa nto- kra to- ra

Pi- ste- vo is e- na The- o pa te- ra pa nto- kra to- ra

Pi- ste- vo is e- na The- o pa te- ra pa nto- kra to- ra

8 De- um Is e- na The- o pa te- ra pa nto- kra to- ra

De- um Is e- na The- o pa te- ra pa nto- kra to- ra

*mf* *f* *ff*

Pi- ste- vo e- na The- o pa te- ra pa nto- kra to- ra

Pi- ste- vo is e- na The- o pa te- ra pa nto- kra to- ra

8 Pi- ste- vo is e- na The- o pa te- ra pa nto- kra to- ra

De- um Is e- na The- o pa te- ra pa nto- kra to- ra

*f* *ff*

33

*mf*  
Pa- te- ra pa- nto- kra- to- ra  
8 pa- te- er pa- te- ra pa- nto- kra- to- ra.  
pa- te- ra pa- ter - o- mni po- ten- - tem

*mf*  
Pa- te- ra pa- nto- kra- to- ra  
8 pa- te- er, pa- ter - o- mni po- ten- - tem

*mf*

## B

36

*p*

Pi- i- tin u- ra- nu ke jis

*mf*

Fa- cto-

*mp*

pi- i- tin u- ra nu *mf*

8

pi- i- tin u- ra- nu ke jis

*p*

Pi- i- tin u- ra- nu ke jis

8

Pi- i- tin u- ra- nu ke jis

*pp*

Pi- i- tin u- ra-

*mf*



40

rem coe- li et ter- rae *p*  
 Pi- i- tin u- ra- nu ke jis pi- i- tin

8 *mf*  
 Coe- li et

rem coe- li et ter- rae *p*  
 Pi- i- tin u- ra- nu ke jis  
 Pi- i- tin u- ra- nu ke

8  
 nu ke jis Coe- li et

*p*  
*mf*

3

44

*p* *mf* *pp*

Pi-i-tin u-ra-nu ke jis pi-i-tin u-ra-nu ke jis pi-i-tin u-ra-nu ke jis pi-i-tin u-ra-nu ke jis pi-i-tin u-ra-nu ke jis pi-i-tin u-ra-nu ke

8

ter-- - rae Pi-i-tin u-ra-nu ke jis

Fac- - to-rem

Coe-li et ter-rae

8 jis Fac-to-rem coe-li et ter-rae

ter-rae Fac-to-rem coe-li et ter-rae

*p* *mf* *pp*

*pp*

49

*mp* *mf*

O- ra- ton ke pa- don a- o- ra-

*mp* Ke pan- ton a- o- ra- ton

8 Ke pan- ton a- o- ra- ton

*p* Ke pan- ton a- o- ra- ton

*pp* Ke pan- ton a- o- ra- ton

8 O- ra- ton pan- ton a- o- ra- ton

O- ra- ton pan- ton a- o- ra- ton

*pp* *p* *mp* Pis- te- vo

Pis- te- vo Pis- te- vo

52

ton

pan- ton a- o- ra- ton

A ao ra -ton

Cre- do

Cre- do

Cre- do

*mf*

Vi- si- bi- li- um om- ni- um

*p*

Vi- si- bi- li- um om- ni- um

*pp*

Vi- si- bi- li- um om- ni- um

*mf* *p* *pp*

8

8

**C** Poco piu meno ♩=60

55

*mp* *mf* *f*

Ke is E- nan Ky- ri- on E- nan Ky- ri- on

E- nan A-

E- nan A-

E- nan A-

E- nan A-

**C** E- nan A

Et in u- num Do- mi- num A-

Do- mi- num A-

*p* *mf* u- num Do- mi- nun

Pis- te- vo Et in u- num Do- mi- nun

*mp* *f*

62

*mf*

*mp* *mf*

I- ssun Hris-

Ke is e- nan Ky- ri- on ton li- on tu The-

is E- nan Ky- ri- on ton li- on tu The-

8 E- nan Ky- ri- on

Ky- ri- on

Ke is e- nan Ky- ri- on Hris-

is E- nan Ky- ri- on Ii- ssun Hri- sun Hris-

8 E- nan Ky- ri- on Ii- ssun Hri- ston ton li- o- on

Ky- ri- on Hris- ton ton li- on

*mf*

*mf* *mp* *mf*

68

*mf*

sto- on ton I- o- on tu The-

*mf*

u lis- sun Hris- ton

u lis- sun Hris- ton

8 tu The- u lis- su- u- un

tu The- u U- - ni- - ge- ni- tum Et in u- num Do- mi- num

*mf*

ton *p* *mp* lis- sun lis- sun -

ton ton mo- no- je- ni Hris- ton ton Ii- on tu The- u

8 tu The- u ton mo- no- je- ni Hris- ton Je- sum

tu The- u ton mo- no- je- ni Hris- ton Je- sum

*p* *mp*

*mf*

Detailed description of the musical score: The score is for a vocal piece with piano accompaniment. It consists of five measures (68-72). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line starts with a melodic phrase in measure 68, followed by a rest in measure 69. In measure 70, the vocal line begins with 'U- - ni- - ge- ni- tum' and continues through measure 72. The piano accompaniment provides harmonic support, featuring various textures including chords and moving lines. Dynamics are marked as *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). There are triplets in the vocal line in measures 70 and 72, and in the piano accompaniment in measure 72.

RITEN.....

73

u ton mo- no- je- ni

lis- sun Hris- ton

lis- sun Hris- ton

8 lis- sun Hris- ton

fi- li- um De- i

8

Je- sum Cri- - stum

Je- sum Cri- - stum

8 Cris- tum

Je- sum Cri- - stum

8 Cris- tum

ton mo- no- je- ni

u- ni- ge- ni- tum

u- ni- ge- ni- tum

u- ni- ge- ni- tum

ton mo- no- je- ni

mf

f

mp

mf

p



## D TEMPO

78

*mf*

Je- ni- then- da pro pan- don ton e- o- non

*pp*

ton mo- no- je- ni

*mf*

Et ex pa- ter na- tum an- te o- - mni- a

*pp*

Je- ni- then- da pro pan- don ton e- o- non

**D**

u- ni- ge- ni- tum

*mf*

Et ex pa- ter na- tum an- te o- mni- a

*mf*

Je- ni- then- da pro pan- don ton e- o- non

*pp*

82

82

*mf*

an te om-ni-a soe-cu-la

an te om-ni-a soe-cu-la

8 soe-cu-la

Pro pan-don ton e-o-mon

an te om-ni-a soe-cu-la

te-o-mni-a soe-cu-la

8 soe-cu-la

an te om-ni-a soe-cu-la

*mf*



91

on a-li-thi-non ek The-u a-li-thi-nu

non Fos ek The-u - a - li-thi-nu

non Fos ek The-u - - -

8 non Fos ek The-u - u- um

Lu-men Lu-mi-ni de De- - - um ve-rum

Lu-men Lu-mi-ni de - De- - um ve-rum

8 Lu-men Lu-mi-ni de - D- - um ve-rum

Lu-men de Lu-mi-ni de De- - um ve-rum de De- - o ve-ri

*f* *mf* *mf* *mf* *mf*

97

**F**

*mp* *mf*

Je- ni- then- da u pi- i- then- da

*p*

Lu- men

Lu- men

Lu- men *p*

**F**

Fos *p*

Fos ek fo- tos

Fos ek fo- tos

*p*

Fos Ge- - ni- tum non - - fa- ctum

Fos Ge- - ni- tum non - - fa- ctum

*p*

*mf*

102

*mp*

pro pan- don ton e- o- non

*mp*

O- mo- u- ssi- on thi

O- mo- u- ssi- on

*p*

8 Je- ni- then- da u pi- i- then- da *p*

Je- ni- then- da u pi- i- then- da thi-

*mp*

O- mni po- ten- tem sunt

O- mni po- ten- tem sunt

8 con- sum stan- ti- a lem par- ti per quem

O- mo- u- ssi- on *p*

per quem thi-

*p* *mp*

105

*p*

u ta pan-<sup>3</sup>da e-je-ne-to

u ta pan-<sup>3</sup>da e-je-ne-to

*p*

8 ta pan-<sup>3</sup>da e-je-ne<sup>3</sup>-to

u ta pan-<sup>3</sup>da e-je-ne-to thi u ta pan-<sup>3</sup>da e-je-ne-to

*p*

8 ta pan-<sup>3</sup>da e-je-ne<sup>3</sup>-to

u ta pan-<sup>3</sup>da e-je-ne-to thi u ta pan-<sup>3</sup>da e-je-ne-to

*pizz.*

*p*

*p*

108

*mf* *mf* *mf*

Ton thi-i- mas tus an- thro- pus ke thia tin

*mp*

Ton thi-i- mas tus an- thro- pus

8 Ton thi-i- mas tus an- thro- pus *mf*

*G*

Ton thi-i- mas tus an-

*mp* *mf*

Per nos- tram sa-

8 Qui pro- pter nos ho- mi- nes et

*mp* *mf*



111

*mf* *p*

i- me- te- ran so- ti- ri- an Ka- a- tel- thon- da ek

*mf* *mp*

Ka tel- thon- da

Ka- tel- thon-

8 Ka- tel-

thro- pus

*mf* *mp* *p*

Des- cen- di- it

Des- cen- di-

8 - lu- tem Des- -

pro- pter nos- tram sa- lu- tem nos- tram sa- lu- tem Des - cen- dit de

*p*

Detailed description of the musical score: The score is for page 25, measures 111-113. It is in 4/4 time. The key signature has one sharp (F#). The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: 'i- me- te- ran so- ti- ri- an Ka- a- tel- thon- da ek' (measures 111-112) and 'thro- pus Des- cen- di- it Des- cen- di- lu- tem Des- - pro- pter nos- tram sa- lu- tem nos- tram sa- lu- tem Des - cen- dit de' (measures 112-113). Dynamics include *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). There are also performance markings like accents (>) and slurs. The piano part includes a triplet of eighth notes in measure 111 and a triplet of eighth notes in measure 112.

114

ton u- ra- no- on

ek ton u- ra- no- on ek

da ek ton u- ra no- on ek

8 thon- da ek ton u- ra- no- o- on ek

Ka- tel- thon- da ek ton u- ra- non

mf

des- cen- dit de coe- lis

it des- cen- dit de coe- - lis

8 cen dit de coe - - lis des- cen- dit de coe- - lis

coe- - lis des- cen- dit de coe- lis

*f* *mf*

117

riten.....

The musical score is arranged in three systems. The first system contains four vocal staves (Soprano, Alto, Tenor 1, Tenor 2) and a piano accompaniment. The second system contains three vocal staves (Soprano, Alto, Tenor 2) and a piano accompaniment. The third system contains two vocal staves (Soprano, Tenor 2) and a piano accompaniment. The lyrics are: "ton u- ra- no- on ek ton u- ra- non ton u<sub>3</sub> ra- no- o-". The piano part features triplet patterns in both hands, with dynamics ranging from *mf* to *f*. The tempo marking "riten....." is placed at the top right of the page.

## H

121

a tempo

on  
Ke sar- ko- then- da ek pnev- ma tos A- ji- -  
Ke sar- ko- then- da ek pnev- ma tos A- ji- -  
8 *pp* De spi- ri- to- o San- -  
H Et in- kar- na- tus est, De spi- ri- to- o San- -  
on  
Ke sar- ko- then- da ek pnev- ma tos A- ji-  
Ke sar- ko- then- da ek pnev- ma tos A- ji-  
8 *pp* De spi- ri- to- o San-  
Et in- kar- na- tus est, De spi- ri- to- o San-  
3 *pp* *mf* *f* *ff*

125

ek pnev- ma- tos A- ji- - u  
cto A- ji- - u  
cto A- ji- - u

*p*

*mp*

de spi- ri- to San- cto  
de spi- ri- to San- cto  
de spi- ri- to San- cto

*p* *mp*

Detailed description: This is a page of a musical score, page 125. It features a vocal line and a piano accompaniment. The vocal line consists of two parts: a soprano part (top) and an alto/bass part (bottom). The piano accompaniment is written for a grand piano, with a right-hand part (top) and a left-hand part (bottom). The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The lyrics are in Latin. The first system of music (measures 1-4) is marked with a piano (*p*) dynamic. The second system (measures 5-8) is marked with a mezzo-piano (*mp*) dynamic. The piano accompaniment in the second system also begins with a mezzo-piano (*mp*) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

**J** Piu calmo ♩ = 60

128 *p* < *mf* >

solo  
Ke Ma-ri-as tis par-the-nu

I s.  
Ke ma-r'i-as tis pa-ar the-

I a.  
Ke Ma-ri-as tis par-the-

I t.  
8 Ex Ma-ri-a vir-gi-ne Ex Ma-ri-a Vir gi-ne et

I b.

II.  
Ke ma-r'i-as tis pa-ar the-

II.  
Ke Ma-ri-as tis par-the-

II.  
8 ke Ma-ri-as tis - par- - rthe-nu Ex Ma-ri-a Vir gi-ne et

II.

pia.  
*p* *mf* *mp* *p*

132

*p*

Ke - nan- thro- pi- ssa- nda

nu

*pp* <sub>3</sub>

nu

Et in- car- na- tus est

8 ho- mo fac- tus est

Et in- car- na- tus est

nu

*pp*

nu

*p*

Ex Mari- a vir- gi- ne

8 ho- mo fac- tus est

Et ho- mo fac- tus est

Et ho- mo fac- tus est

*pp* <sub>3</sub>

137

*mf*

Ke Ma-ri-as tis - par - the- nu ke e- nan- thro- pi- ssa- da

Ke Ma-ri-as tis - par - the- nu ke e- nan- thro- pi- ssa- da

8 Ke Ma-ri-as tis - par - the- nu ke e- nan- thro- pi- ssa- nda

Ke Ma-ri-as tis - par - the- nu ke e- nan- thro- pi- ssa- nda

*mf*

Ex Ma-ri-a vir- - gi- - ne- e *mf*

Ex Ma-ri-a vir- - gi- - ne Et -

8 Ex Ma-ri-a vir- - gi- - ne e Et -

Et Ma-ri-a vir- - gi- - ne e Et -

*mf*



K

Riten .....

a tempo .....

140

*mf*

A

A

8

*mp*

Stav-ro-the-nda

Stav-ro-the-nda

*p*

e-pi Pon-

*p*

Stav-ro-the-nda

*mf*

A

ho-mo fac-tus e-est

8

ho-mo fac-tus e-est

ho-mo fac-tus e-est

*mp*

Cru-ci-fi-xus

Cru-ci-fi-xus

Cru-ci-fi-xus

*mp*

Stav-rò-thē-nda

Cru-ci-fi-xus

Cru-ci-fi-xus

*mf*

*mf*

*p*

*p*

riten.....

a tempo

144

*mp* *mf* *sf*

A- a! Stav- ro- then-

*mf* e- pi Pon- di- 3 u Pi- la- tu Stav- ro- the- nda

di- 3 u Pi- la- tu Stav- ro- the- nda

8 e- pi Pon- di- 3 u Pi- la- tu Stav- ro- the- nda

di- u Pi- la- tu Stav- ro- the- nda

*mp*

Stav- ro- the- nda Stav- ro- the- nda Cru- ci- fi- xus

Stav- ro- the- nda Stav- ro- the- nda Cru- ci- fi- xus

8 Cru- ci- fi- xus Cru- ci- fi- xus Cru- ci- fi- xus

Cru- ci- fi- xus Cru- ci- fi- xus Cru- ci- fi- xus

*mf* *p* *mp*

147 *p*

nda e- pi Po- ndi- u Pi- la- tu

*pp* cru- ci- fi- xus e- ti- am pro- no- bis *mp* sub Pon- ti- o Pi- la-

8 cru- ci- fi- xus e- ti- am pro- no- bis *mp* sub Pon- ti- o Pi- la-

*pp* *pp* *mp*

150

*p* *sf* *f*

ke pa- tho- nda ke ta fe- nda kia- nas- sta- nda tin tri- tin i- me- ra

*mf*

Kia- na-

*p* *mp* *f*

8 ke pa- tho- nda ke ta- fe- nda kia- na- sta- nda

*mf*

pas- sus et se pul- tus est Kia- na-

to pas- sus et se pul- tus est Kia- na-

8 to

kia- na- sta- nda

kia- nas- tan- da

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

Detailed description of the musical score: The score is for a page numbered 36, starting at measure 150. It is written in G major and 4/4 time. The vocal parts include Soprano and Alto. The piano accompaniment is in the lower register. The lyrics are: 'ke pa- tho- nda ke ta fe- nda kia- nas- sta- nda tin tri- tin i- me- ra'. The dynamics are marked as *p*, *sf*, *f*, *mf*, and *p*. There are also markings for *mp* and *f*. The score includes a piano introduction with dynamics *p* and *mp*. The lyrics are in Latin and Tagalog. The score is divided into four measures. The first measure has a piano introduction with dynamics *p* and *mp*. The second measure has lyrics 'ke ta fe- nda' with dynamics *mp* and *f*. The third measure has lyrics 'kia- na- sta- nda' with dynamics *f* and *mf*. The fourth measure has lyrics 'Kia- na-' and 'Kia- na-' with dynamics *mf* and *f*. The piano accompaniment consists of chords and moving lines in both hands.

154

*mf*  
Ka-ta-tas gra-fas A-na-

*f* *mf*  
stan-da tin tri-tin i-me-ra A-na-

*f* *mf* *f* *mf*  
stan-da Et re-su-re-xit ter-ti-a di-e

8 Et re-su-re-xit ter-ti-a di-e

*f* *mf*  
sta-nda tin tri-tin i-me-ra

*f* *mf*  
sta-nda Et re-su-re-xit ter-ti-a di-e

8 Et re-su-re-xit ter-ti-a di-e

*f* *mf*  
kia-na-sta-nda ter-ti-a di-e

8 Et re-su-re-xit ter-ti-a di-e

*f* *mf*  
kia-na-sta-nda Et re-su-re-xit ter-ti-a di-e

*f* *mf*  
kia-na-sta-nda Et re-su-re-xit ter-ti-a di-e

*f* *mf*  
kia-na-sta-nda Et re-su-re-xit ter-ti-a di-e

158

*f* sta- nda

*f* sta- nda

*mp* ka- ta tas gra- fas

*mp* se- cu- ndum scrip- tu-

*mf* tin tri- tin i- me- ra

ka- ta tas gra-

tin tri- tin i- me- ra

ka- ta tas gra-

tin tri- tin i- me- ra

se- cu- ndum scrip- tu-

*f*

*mf* *mp* *p*



165

Musical score for page 165, featuring vocal parts and piano accompaniment. The score is in G major and 4/4 time. It consists of three systems of staves. The first system includes a vocal line (Soprano/Alto) and a piano accompaniment. The second system includes a vocal line (Tenor/Bass) and a piano accompaniment. The third system includes a vocal line (Soprano/Alto) and a piano accompaniment. The lyrics are in Latin and describe the ascension of Christ into heaven.

**System 1 (Vocal 1):**  
 ce- dit in coe- lum *f* A! *mf* Ke *mf* a- nel- tho- nda  
 lum Ke a- nel- tho- nda is tus u- ra- nus a- nel- tho- nda

**System 2 (Vocal 2):**  
 ce- dit in coe- lum A! *f* A- nel- tho- nda *mf* is tus u- ra- nus  
 lum *mf* ke a- nel- tho- nda is tus u- ra- nus

**System 3 (Vocal 3):**  
 A! *f* Ke *mf* a- nel- tho- nda is tus u- ra- nus  
 A! *mf* Ke a- nel- tho- nda is tus u- ra- nus

The piano accompaniment features a prominent triplet in the right hand of the first system and a triplet in the left hand of the third system. Dynamics include *f* (forte), *mf* (mezzo-forte), and *f* (forte) throughout.



170

*ff*

*f*

*f*

is tus u- ra- nus a- nel- tho- nda is tus u- ra- nus A- nel- tho- - - - nda

is tus u- ra- nus A- nel- tho- nda a- nel- tho- - - - nda

8 A- nel- tho- - nda ke a- nel- tho- nda is tus u- ra- nus

is tus u- ra- nus *f* A- nel- tho- nda is tus u- ra- nus

Ke a- nel- tho- nda A- nel- tho- nda

A- nel- tho- nda a- nel- tho- - - - nda

8 A- nel- tho- nda a- - nel- - tho- nda

Ke a- nel- tho- nda is tus u- ra- nus Et - ac- - se- dit

*f*

175 *mf* *f* *M*

A- ne- -el- thon- da A- - - a

*mf* in ceo- lum

in ceo- lum

8

*mp* *M* Se- det

*mf* *f* *mf* *M*

et ac- se- dit in ceo- lum in ceo- lum

is tus u- ra- nu- - us in ceo- lum *mp*

8 In ceo- lu- um *mp* Ke ka- the-

in - ceo- lu- um *mp* Ke ka- the- zo-me-non ek

*p*

182

*mf*

Ke ka-the-zo-me-non

*mp*

se-det at dex-te-ram

8 Se-det ad dex-te-ram pat-ris et ac-se-dit in ceo-

ad dex-te-ram pat-ris *mp* et ac-se-dit in ceo-lum

*mp* Ke ka-the-zo-me-non

Ke ka-the-zo-me-non

8 zo-me-non *mf* in ceo-

the-xi-on tu pat-ros in ceo-

*mf* *mp*  $\lessdot$

188

ek the-xi-on <sup>3</sup>tu pat-ros

*mf* *f*

et ac-se-dit in ceo-lu-um in - ceo- - e - lum

pat- ris In ceo- - lum

8 lum In ceo- - e - - lum

*mp* In ceo- lum

in ceo- - lum

in ceo- - lum

8 lum

lum

In ceo- lum

*mf* *f* *sf* *sf*

N Con motto ♩ = 70

194

The musical score is set in 3/4 time and consists of six systems. The first system (measures 194-196) features a vocal line with lyrics "Ke pa-lin er-ho-me-nos" and piano accompaniment. Dynamics include *mp* and *p*. The second system (measures 197-199) continues the vocal line and piano accompaniment, with dynamics *mp* and *p*. The third system (measures 200-202) concludes the vocal line and piano accompaniment, with dynamics *mp* and *p*. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

198

Musical score for page 46, starting at measure 198. The score features vocal lines and piano accompaniment. The vocal parts include lyrics in Latin: "Ke pa- liner- ho- me- nos me-ta tho- xis", "pa- lin er- ho- me- nos", "Ke pa- li er- ho- me- nos", "nos et i- te- rum ven- tu- rus cum glo- o- ri- a", "Ke pa- lin er- ho- me- nos", "et nos", "i- te- rum ven- tu- rus cum glo- o- ri- a". The piano part is marked *mp*. Dynamics include *mf*, *f*, and *mp*. A crescendo hairpin is present in the first vocal line.

*f*  
Kri- ne zon- das ke nek- rus

Kri- ne zon- das ke nek- rus

8 Kri- ne zon- das ke nek- rus

Kri- ne zon- das ke nek- rus

*f*  
Kri- ne zon- das ke nek- rus

Kri- ne zon- das ke nek- rus

8 Kri- ne zon- das ke nek- rus

Kri- ne zon- das ke nek- rus

Kri- ne zon- das ke nek- rus

*sf*

*f* *ff* *f*

Kri- ne zon- das ke nek- rus

Kri- ne zon- das ke nek- rus

Kri- ne zon- das ke nek- rus

Ju- di- ca- re

Ju- di- ca- re vi- vos et mor-

Kri- ne zon- das ke nek- rus

Kri- ne zon- das ke nek- rus

203

Kri- ne zon- das ke nek- rus    Kri- ne zon- das ke nek- rus    Kri- ne zon- das ke nek- rus  
 Kri- ne zon- das ke nek- rus    Kri- ne zon- das ke nek- rus    Kri- ne zon- das ke nek- rus  
 8 Kri- ne zon- das ke nek- rus    Kri- ne zon- das ke nek- rus    Kri- ne zon- das ke nek- rus  
 vi- vos et mor- tu- os    Kri- ne zon- das ke nek- rus    Kri- ne zon- das ke nek- rus  
 tu- os    Kri- ne zon- das ke nek- rus    Kri- ne zon- das ke nek- rus  
 8 Kri- ne zon- das ke nek- rus    Kri- ne zon- das ke nek- rus  
 Kri- ne zon- das ke nek- rus    Kri- ne zon- das ke nek- rus

*f* *ff*  
*f* *ff*





O Tranquillo ♩=50

8 vi- vos et mor- tu- os.

tu- os

O

*pp*

Ke tis ya- ci- li- as su uk es- te te-

8 Ke tis ya- ci- li- as su uk es- te te-

tu- os Ke tis va- ci- li- as su uk es- te te-

*p*

Detailed description: This page of a musical score is for a piece titled "O Tranquillo" with a tempo of 50 beats per minute. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "vi- vos et mor- tu- os." in Latin, followed by "tu- os". The piano accompaniment starts with a piano (*p*) dynamic and includes a triplet of eighth notes. The score then transitions to a section marked "O" with a piano (*pp*) dynamic. This section contains two vocal lines with lyrics in Italian: "Ke tis ya- ci- li- as su uk es- te te-". The piano accompaniment in this section features a prominent triplet pattern in the right hand. The score concludes with a piano (*p*) dynamic marking and further triplet patterns in the piano part.



li- as su uk es- te te- los

*mf*  
Cu- - - u jus re- - gni

*mp*  
Ke tis va- ci- li- as su uk es- te te-  
nis  
Cu- - - u - jus re ghi non e- rit fi- nis  
Cu- - - u jus re- - gni non e- rit fi- - nis

8  
los

8  
su uk es- te te- los

non e- rit fi- -

218

*p*  
Ke tis va ci li as su uk es te te los  
non e rit fi - nis  
*pp*

8

8

*pp*

Detailed description: This page of a musical score, numbered 218, features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic and includes several triplet markings. The lyrics are: "Ke tis va ci li as su uk es te te los" on the first line and "non e rit fi - nis" on the second line. The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand features a melodic line with triplet markings and a crescendo leading to a pianissimo (*pp*) dynamic. The left hand provides harmonic support with triplet markings. The score is divided into three measures. The first measure contains the vocal line and the beginning of the piano accompaniment. The second measure continues the vocal line and piano accompaniment. The third measure concludes the vocal line and piano accompaniment with a final *pp* dynamic marking.

**P** Piu energico

223

**P** *mf*

Ke is to pnev- ma to A- ji- on

Ke is to pnev- ma to A- ji- on

Ke is to pnev- ma to A- ji- on

**P** *mp*

Spi- ri- -tu- u- - - um San- - ctum

*mp* Et in Spi- ri- tu- um San- ctum

8 Et in Spi- ri- tum - San- ctum San- - ctum

Et in Spi- ri- tum - San- ctum

*mp* *mp* *mf*

228

to Ky-<sup>3</sup>ri- on to zo- o- pi- on

to Ky- ri- on to zo- o- pi- on

8 to Ky-<sup>3</sup>ri- on to zo- o- pi- on

Et in spi-<sup>3</sup>ri tum San- ctum

Et in spi- ri- tum San- ctum *mp*

8 Pro- ce- dit cum pat- re et fi- li- o

Spi- ri- tum et vi- vi- fi- can- tem

*mf*

*p*  $\text{<}$  *mf*

to ek tu pat-ros ek po- re- vo- me- non *mf* to sin pa- tri ke I- o

*p* to ek tu pat-ros

*p* to ek tu pat-ros

8 *p* ek po-re-vo-me- non

to ek tu pat-ros

8 si- mul a- do- ra- tur *mf* con glo- ri- fi- ca- tur

si- mul a- do- ra- tur

*mf*



233

The musical score is arranged in three systems. The first system features a vocal line with lyrics "sib-ros-ki-nu-u-me-non" and a piano accompaniment. The second system continues the vocal line with "Ke sin-dho-xa-qui lo-cu-tus et per pro-fe-tas" and includes a piano part with a *mf* dynamic. The third system concludes the vocal line with "con glo-ri-fi-ca-tur" and includes a piano part with a *mf* dynamic. The piano part in the first system includes a triplet of eighth notes. The piano part in the second system includes a triplet of eighth notes. The piano part in the third system includes a triplet of eighth notes. The lyrics are written below the vocal line, and the piano part is written below the vocal line. The dynamic *mf* is indicated in the piano part of the second and third systems.

sib-ros-ki-nu-u-me-non

Ke sin-dho-xa-

qui lo-cu-tus et per pro-fe-tas

con glo-ri-fi-ca-tur

qui lo-cu-tus et per pro-fe-tas

*mf*

*mf*

*mf*

*f*  
zo- me- non

*mf*  
to la- li- ssan dhia ton pro- fi- ton

Ke sin dho- xa- zo- me- non to la- li- ssan dhia ton pro- fi- ton

8 To la- li- ssan dhia ton pro- fi- ton

To la- li- ssan dhia ton pro- fi- ton

*mf*  
to la- li- ssan dhia ton pro- fi- ton

Ke sin dho- xa- zo- me- non to la- li- ssan dhia ton pro- fi- ton

8 To la- li- ssan dhia ton pro- fi- ton

To la- li- ssan dhia ton pro- fi- ton

*mf*

238

*mf* **Q**

Is mi-an A-ji-an *mp* ka-

Is mi-an A-ji-an

Is mi-an A-ji-an

8 *p* *mp*

qui lo-cu- tus est per pro-fe- tas **Q** Is mi-<sup>3</sup>an A-ji-an

*p*

qui lo-cu- tus est per pro-fe- tas

8 *p*

qui lo-cu- tus est per pro-fe- tas

*p* *mp*

*p* *mp*

tho- li- kin ke A- po- sto- li- kin e- <sup>3</sup>- kli-

*mf*  
8 Et u- nam San- <sup>3</sup>ctam ca- tho- <sup>3</sup>li- ca Et u- nam San- <sup>3</sup>ctam Ca- tho- <sup>3</sup>li- ca

*mf*  
8 Et u- nam San- <sup>3</sup>ctam ca- tho- <sup>3</sup>li- ca Et u- nam San- <sup>3</sup>ctam Ca- tho- <sup>3</sup>li- ca

*mf*  
3

243

ssi- an  
 Ke a-posto-li- kinek-li-ssi- an  
 am  
 et a- po- sto- li- ca Ec- cle- si- am  
 is mi- an a- ji- an ka- tho- li- kin  
 pi- ste- vo  
 pis- ste- vo  
 pi- ste- vo

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

3  
 3  
 3  
 3

8  
 8

R

*mf*

248

O- mo- lo-

gho en vap- tis- ma is

in re- mi- ssio- nem pe- ca- to- rum

in re- mi- ssio- ne pe- ca- to- o-

R

*mf*

o- mo- lo

*mf*

con- fi- te- or u- num bap- tis- ma

O- mo lo

gho en vap- tis- ma is

The piano accompaniment for the second system consists of two staves. The right hand plays a rhythmic accompaniment with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and moving lines. The music is in a minor key, as indicated by the flat sign in the bass clef.

*S*

a- fe- ssin a- mar- ti- on

Pro- sdho- ko a-

*f*

8 rum

*S*

gho en vap- tis- ma

8

a- fe- ssin a- mar- ti- on

*mf*

3

3

252

solo

nas- ta- ssin nek- ron

I.S.

-a

I.A.

-a

I.T.

8

I.B.

A- - A

II.

-a

II.

-a

II.

8

II.

A- - -

pia.

*f* *mf*



258

*mf*  
Pros- tho- ko A- nas- ta- ssin nek-

*mp*  
ko A- nas- sta- ssin nek- ron pros- tho- ko

8 ko A- -a A! A- -a A *mp* *mf*

*mp* Pros- tho- ko A- nas- ta- ssi nek-

*mp* Pros- tho- ko *mp* pros- tho- ko *mf*

8 Pros- tho- ko pros- tho- ko, A- nas- ta- ssi nek-

*mp* *mf*

263

ron

Pros- tho- ko A- nas- ta- ssin nek- ron

Pros- tho- ko A- nas- ta- ssin nek- ron

8

*p* A- nas- ta- ssin nek- ron *mf*

*sf* Pros- tho- ko *p* o pros- tho-

ron! pros- tho- ko

*sf* pros- tho ko *mf*

8 ron! *p* pros- tho ko Et ex- pec- to *mf*

Pros- tho- ko o Et ex-

*f* *p* *sf* *mf*

## a piacere

267

Pros- tho- ko A-na- a stas- sin nek- ron.

pros-tho- ko A- nas- tas- sin

pros-tho Ko A- na- tas- sin nek- ron

8 pros-tho Ko Pros- tho-ko A- nas- tas- sin

ko- o A- nas- tas- si nek- ron!

Et ex- pec- to mor- tu- o- rum A- -

Et ex- pec- to re- su- ra- re ctio- nem A- nas- ta- si

8 Et ex- pec- kto- o A- nas- tas- sin nek- ron

pec- to A- nas- tas- si . . .

*f*

a tempo

271

The musical score is for a choir and piano. It begins at measure 271, marked 'a tempo'. The key signature has one flat (B-flat), and the time signature is 2/4. The score consists of a piano accompaniment and five vocal staves. The piano part starts with a forte (*f*) dynamic and features a rhythmic accompaniment of eighth and sixteenth notes. The vocal parts enter with the lyrics 'A-nas-tas-si nek-ron!' and 'A-nas-tas-sin nek-ron!'. Dynamics for the vocal parts include *f*, *sf*, and *ff*. The piano part includes dynamics *f*, *ff*, and *mf*. The score concludes with the word 'E-et' in the vocal parts.

275

**T**  
*mf*

Ke zo-

ro- on

ro- on

8 si nek-ro- on

si nek-ron

**T**

nas-tas-si nek-ro- on

nas-tas-si nek-ro- on

8

re-su- re-xit

*f*

3

280

in tu mel- lon- dos e- o- nos

*mp*

*mp* A-  
Ke zo- -

8  
Ke zo- -

*mp*

8  
Et ex- pec- to

*mp*

283

nas- ta- ssin nek- ron

in tu mel- lon- dos e- o- nos a- min Ke zo- - in

8 in tu mel- lon- dos e- o- nos a- min

Et vi- tam ven- tu- ri sae- cu- li

8 re- su- re- cti- o- nem Ke zo- - in

Ke zo- -

Et ex-pec- to

*mf*

286

U

tu mel- lon- dos e- o- nos a- min

Ke zo- -  
Ke zo- -  
Ke zo- -

tu mel- lon- dos e- o- nos a- min

Ke zo- -  
Ke zo- -  
Ke zo- -

8 in tu mel- lon- dos e- o- nos a-

re- su- rre-cti- - o- nem Et vi- tam ven- tu- ri sae-<sup>3</sup>cu- li

*ff*



289

Ke zo- i- in tu- mel-  
 in tu mel- lon- dos e- o- nos a- min  
 in tu mel- lon- dos e- o- nos a- min  
 8 in tu mel- lon- dos e- o- nos a- min  
 Et vi- tam ven- tu- ri sae- cu- li Et - vi- - tam ven- tu- ri sae- cu-  
 in tu mel- lon- dos e- o- nos a- min  
 in tu mel- lon- dos e- o- nos a- min  
 in tu mel- lon- dos e- o- nos a- min  
 8 in tu mel- lon- dos e- o- nos a- min  
 Et vi- tam ven- tu- ri sae- cu- li E- - et vi- - tam ven-

*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*

293

lon- dos

*mf*

*mp*

*mp* Ke zo- - in tu mel- lon- dos e- o- nos

8 Ke zo- in tu mel- lon- dos e- o- nos

li

8

tu- ri sae- cu- li

*mp*

296

*mf* e- o- nos, A- min

in tu mel- lon- dos e- o- nos

*mf* Ke zo- in tu mel- lon- dos, A- min

*mf* Ke zo- in tu mel- lon- dos e- o- nos, A- min

8 Ke zo- in tu mei- lon- dos A- min

*mf* *mf*

299

*mp* *p*

A- min A- min

*mf*  
A- min

A- min A- min

8 A- min

A- min

8

*p*

*mp* *pp*