

# Score

## III - Credo

for Choir and Brass

Moderato  $\text{♩} = 95$

Moderato  $\text{♩} = 95$  Tomás Luis de Victoria (c.1548-1611)  
Arr. Michel Rondeau

The musical score consists of eight staves. From top to bottom, the instruments are: Trumpet in C 1, Trumpet in C 2, Trombone, Bass Trombone, Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat). The tempo is Moderate, indicated by  $\text{♩} = 95$ . The score is divided into two sections. The first section, starting with a whole rest, includes vocal parts for Soprano, Alto, Tenor, and Bass. The lyrics are: "Pa - trem om - ni - po - té - tem," followed by "Intonation." The second section starts with a whole rest and includes vocal parts for Soprano, Alto, Tenor, and Bass. The lyrics are: "Cre-do in u-num De-um. Pa trem om - ni - po - té - tem," followed by "fac -". The bass staff has a figure 8 above it.

## III - Credo

2

5

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

S

A

T

B

fac - tó - rem coe - li et ter - - - rae, vi - si - bí - li - um óm -

fac -tó-rem coe - li et ter - - - rae,

8

fac - - tó - rem coe - - li et ter - - rae, vi - si - bí - li - um

tó - rem coe - - li et ter - - - rae, vi - - si - bí - li - um

## III - Credo

3

9

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

9

S

- ni - um, et in - vi - si - bí - li - um. Et in un - um Dó - mi - num, je - sum Chri -

A

vi - si - bí - li - um óm - ni - um, et in - vi - si - bí - li - um. Et in un - um Dó - mi - num, Je - sum

T

8

— óm - ni - um, et in - vi - si - bí - li - um. Et in un - um Dó - mi - num, Je - sum

B

óm - ni - um, et in - vi - si - bí - li - um. Et in un - um Dó - mi - num, Je - sum

## III - Credo

4

13

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

13

S

- - stum, Fí - li-um De - i u - ni - gé - ni-tum. Et ex Pa - tre

A

Chri - stum, Fí - li-um De - i u - ni - gé - ni - tum.

T

Chri - stum, Fí - li-um De - i u - ni - gé - ni - tum. Et ex

B

Chri - strum, \_\_\_\_\_ Et ex Pa - tre

## III - Credo

5

18

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

18

S

A

T

B

na - tum      an - te óm - ni - a saé - cu - la.      De - um de De -

Et ex Pa - tre      na - tum \_\_\_\_\_      De - um de      De - o, lu -

Pa - tre      na - tum      an - te óm - ni - a saé - - - cu - la.      De - um de

na - tum      an - te óm - ni - a saé - - - cu - la.      De - um de De -

## III - Credo

6

23

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

23

S

A

T

B

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

- men de lú - - - mi - ne.

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

o, lu - men de lú - mi - ne de De - o

## III - Credo

7

28

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

S

A

T

B

- - ro. Gé - ni - tum non fac - tum, con-sub - stan-ti - á-lem Pa - tri per quem

Gé - ni - tum non fac - tum, con-sub - stan-ti - á-lem Pa - tri per quem

8 - - ro. Gé - ni - tum non fac - tum, con-sub - stan-ti - á-lem Pa - tri per quem

ve - - ro. Gé - ni - tum non fac - tum, con-sub - stan-ti - á-lem Pa - tri per quem

## III - Credo

8

32

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

32

S

óm - ni - a      fac - ta      sunt.      et

A

óm - ni - a      fac - ta      sunt.      Qui prop - ter nos hó - mi - nes, et

T

8      óm - ni - a      fac - ta      sunt. Qui prop - ter nos hó - mi - nes, et

B

óm - ni - a      fac - ta      sunt. Qui prop - ter nos hó - mi - nes, et

## III - Credo

9

37

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

S

A

T

B

prop - ter no - stram sa - lú - tem de - scén - dit de

prop - ter no - stram sa - lú - tem de - scé - dit de \_\_\_\_\_

prop - ter no - - stram sa lú - - - - tem de

prop - ter no - stram sa - lú - - - - tem de - scé - dit

## III - Credo

10

41

The musical score consists of two systems of music. The top system, labeled '41', features four brass parts: C Tpt. 1, C Tpt. 2, Tbn., and B. Tbn. The bottom system, also labeled '41', features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal parts sing in French, with lyrics appearing below the staff. The score is in common time, with a key signature of three flats.

C Tpt. 1  
C Tpt. 2  
Tbn.  
B. Tbn.

S  
coé - - - - lis. Et in - car - ná - tus

A  
coé - - - - lis. Et \_\_\_\_\_ in - car - ná - tus

T  
scé - dit de coé - - - - lis. Et - in - car - ná - tus

B  
de coé - - - - lis,

47

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

47

S est de Spí - ri - tu sán - cto ex Ma-rí - a Vír -

A est de Spí - ri - tu sán - cto \_\_\_\_\_

T 8 est de Spí - ri - tu sán - cto, de Spi - ri - tu sán - cto ex Ma - rí - a Vir -

B de Spí - ri - tu sán - cto ex Ma - rí - a Vír - gi -

## III - Credo

12

52

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

S

A

T

B

- gi - ne: et ho - mo fac - tus est. \_\_\_\_\_ ét - ti - am pro

et ho - mo fac - tus est. é - ti - am pro

8 - gi - ne: et ho - mo fac - tus est. Cru - ci - fí - xus é - ti - am pro

ne: et ho - mo fac - tus est. Cru - ci - fí - xus é - ti - am pro

57

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

S

A

T

B

no - bis: sub Pón - ti - o Pi-lá - to pas - sus, et se - púl - tus

no - bis: sub Pón - ti - o Pi-lá - to pas - sus, et se - púl - tus

no - bis: \_\_\_\_\_ sub Pón - ti - o Pi-lá - to pas-sus, et se-púl-tus

no - bis: \_\_\_\_\_ pas - sus, et se - púl - tus

## III - Credo

14

61

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

S

est.      Et re - sur - ré - xit      se - cún-dum

A

est.      Et re - sur - ré - xit      té - ri - a      di - - - e,      se - cun-dum

T

8      est.      Et re - sur - ré - xit      té - ri - a      di - - - e,

B

est.      Et re - sur - ré - xit      té - ri - a      di - - - e,

67

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

S

A

T

B

Scri - ptú - ras. Se - det ad déx - te - ram Pa -

Scri-ptú - ras. Et as - cén - dit in coé - lum se - det ad déx - te - ram

se - cún-dum Scri-ptú - ras. Se - det ad déx - te - ram

Et as - cén - dit in coé - - - lum se - det ad déx - te - ram

## III - Credo

16

72

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

S

A

T

B

- - - tris. Et í-te - rum ven-tú - rus est cum gló - ri - a ju - di-cá - re vi - vos et

Pa - tris. Cum gló ri - a ju-di - cá - re vi - vos et

Pa - tris. Et í - te-rum ven-tú - rus est cum gló - ri - a ju-di - cá - re vi - vos et

Pa - tris. Cum gló ri - a ju-di - cá - re vi - vos et

76

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

S

mór - tu - os      non      non      e - rit      fi - nis, non      e-rit fi - nis, non

A

mór - tu - os      non      e - rit      fi - nis,

T

8      mór - tu-os, cu-jus      re - gni non e - rit      fi - nis,      non      e - rit      fi - nis,

B

mór - tu - os, cu jus      re - gni non e - rit      fi - nis, non e-rit fi - nis,      non e - rit

## III - Credo

18

80

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

S

A

T

B

The musical score consists of two systems of music. The first system (measures 1-4) includes parts for C Tpt. 1, C Tpt. 2, Tbn., B. Tbn., and S. The second system (measures 5-8) includes parts for S, A, T, and B. The vocal parts (S, A, T, B) sing the Latin Creed: "e - rit fi - - - nis. Et in Spí - ri - non e - rit fi - - - nis. Et in non e - rit fi - - - nis. Et in fi - nis, non e - rit fi - - - nis. Et in". Measure 8 starts with a dynamic of 8.

84

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

84

S

tum San-ctum Dó - mi - num, et vi-vi - fi - cán - tem: Qui ex Pa - tre Fi - li - o -

A

Spí - ri - tum San-ctum Dó - mi - num, et vi - vi - fi - cán - tem: \_\_\_\_\_ Qui ex

T

8 Spí - ri - tum San-ctum Dó - mi - num, et vi - vi - fi - cán - tem: Qui ex

B

Spí - ri - tum San-ctum Dó - mi - num, et vi - vi - fi cán - tem: Qui ex Pa - tre Fi - li - ó -

## III - Credo

20

88

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

88

S que pro cé - dit. Qui cum Pa - tre et Fí - - - li - o si - mul

A Pa - tre Fi - li - ó que pro cé - dit. Qui cum Pa - tre et Fí - li 0 si - mul

T Pa - tre Fi - li - ó que pro cé - - - dit. Qui cum Pa - tre et Fí - li - o si - mul

B que pro - cé - dit, pro - cé - - - dit. Si mul

92

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

S

a-do-rá - tur et con glo - ri - fi - cá - tur: qui lo - cú-tus est per Pro - phé -

A

a-do-rá - tur et con glo - ri - fi - cá - tur: qui lo - cú-tus est per Pro - phé -

T

8 a-do-rá - tur et con glo - ri - fi - cá - tur: qui \_\_\_\_\_ lo - cú-tus est per Pro - phé -

B

a-do-rá - tur et con glo - ri - fi - cá - tur: qui lo - cú-tus est per Pro - phé -

## III - Credo

22

96

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

96

S

A

T

B

tas. Et u - nam San - ctam ca-thó - li - cam et a - po -

tas. Et u - nam San - ctam ca - thó - li - cam et

tas. Et u - nam Sa - ctam ca-thó - - - - li -

tas. Et u - nam San - ctam ca-thó - li - cam, ca - thó - - - - li - cam

## III - Credo

23

100

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

S

stó - li-cam Ec - clé - - - si - am. Con - ff - te - or u - num bap -

A

a - po - stó - li - cam Ec - clé - si - am. \_\_\_\_\_

T

cam et a - po - stó - li-cam Ec - clé - si - am. Con -

B

et a - po - stó - li-cam Ec - clé - si - am. Con - fi - te -

## III - Credo

24

104

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

S

A

T

B

ti - - - - - sma Et ex-

in re - mis - si - ó - nem pec - ca - tó - rum

fi - te - or u - num bap - tí - - - sma Et ex-

or u - num bap - tí - - - sma in re - mis - si - ó - nem pec - ca - tó - -

108

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

S

A

T

B

spé - to      re-sur - rec - ti - ó - nem,      re-sur - réc - ti - ó - nem mór - tu -

Et ex-spéc - to      re-sur-réc - ti - ó - nem mór - tu -

spéc - to      re-sur - rec - ti - o - nem, re - sur - réc - ti - o - nem mór - tu -

rum.      Et ex spéc - to      re-sur - réc - ti - ó - nem mór - tu -

## III - Credo

26

112

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

S

A

T

B

6 - - - rum.      Et vi - tam ven - tú - ri saé - cu -

6 - - - rum.      Et vi - tam ven - tú - ri saé - cu -

6 - - - rum.      Et vi - tam ven - tú - ri saé - cu -

6 - - - rum.      Et vi - tam ven - tú - ri saé - cu -

117

C Tpt. 1

C Tpt. 2

Tbn.

B. Tbn.

S

A

T

B

li, A - - - men, A - - - men.

li, A men, A - - - men, A - - - men.

li. A - - - men.

li. A - - - men.

# III - Credo

for Choir and Brass

## Trumpet in C 1

Tomás Luis de Victoria (c.1548-1611)  
Arr. Michel Rondeau

Moderato  $\text{♩} = 95$

The musical score consists of ten staves of music for trumpet. The key signature is one flat (B-flat). The tempo is indicated as 'Moderato' with a quarter note equal to 95. The score includes dynamic markings such as forte, piano, and sforzando, as well as various articulations like staccato dots and slurs. Time signatures change frequently throughout the piece, including measures in common time, 3/4, and 2/4.

6

11

17

23

29

36

42

49

55

## III - Credo Trumpet1

61

2

69

74

80

86

91

97

103

109

116

# III - Credo

for Choir and Brass

## Trumpet in C 2

Tomás Luis de Victoria (c.1548-1611)  
Arr. Michel Rondeau

Moderato  $\text{♩} = 95$

The musical score consists of eleven staves of music for trumpet. The key signature is one flat (F major). The tempo is indicated as 'Moderato' with a quarter note equal to 95. The music begins with a single note followed by a series of eighth notes. Subsequent staves show more complex patterns, including sixteenth-note figures and sustained notes. Time signatures vary throughout the piece, including common time, 3/4, and 2/4. Dynamics such as forte, piano, and sforzando are marked with appropriate symbols.

## III - Credo Trumpet 2

A musical score for Trumpet 2, section III - Credo. The score consists of ten staves of music, numbered 63 through 116. The key signature is consistently one flat (B-flat). The time signature varies throughout the piece, including measures in common time, 3/4, and 2/4.

The music begins at measure 63 with a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Measure 64 starts with a quarter note. Measures 65-66 show a sequence of eighth notes. Measure 67 begins with a half note. Measures 68-69 show a sequence of eighth notes. Measure 70 begins with a half note. Measures 71-72 show a sequence of eighth notes. Measure 73 begins with a half note. Measures 74-75 show a sequence of eighth notes. Measure 76 begins with a half note. Measures 77-78 show a sequence of eighth notes. Measure 79 begins with a half note. Measures 80-81 show a sequence of eighth notes. Measure 82 begins with a half note. Measures 83-84 show a sequence of eighth notes. Measure 85 begins with a half note. Measures 86-87 show a sequence of eighth notes. Measure 88 begins with a half note. Measures 89-90 show a sequence of eighth notes. Measure 91 begins with a half note. Measures 92-93 show a sequence of eighth notes. Measure 94 begins with a half note. Measures 95-96 show a sequence of eighth notes. Measure 97 begins with a half note. Measures 98-99 show a sequence of eighth notes. Measure 100 begins with a half note. Measures 101-102 show a sequence of eighth notes. Measure 103 begins with a half note. Measures 104-105 show a sequence of eighth notes. Measure 106 begins with a half note. Measures 107-108 show a sequence of eighth notes. Measure 109 begins with a half note. Measures 110-111 show a sequence of eighth notes. Measure 112 begins with a half note. Measures 113-114 show a sequence of eighth notes. Measure 115 begins with a half note. Measures 116-117 show a sequence of eighth notes.

# III - Credo

for Choir and Brass

## Trombone

Tomás Luis de Victoria (c.1548-1611)  
Arr. Michel Rondeau

Moderato  $\text{♩} = 95$

1      7      12      18      24      29      35      41      48

54

## III - Credo Trombone

A musical score for Trombone, featuring ten staves of music. The score begins with a key signature of three flats and a time signature of common time (indicated by a 'C'). The music consists of continuous eighth-note patterns, primarily consisting of eighth-note pairs. Measure numbers are provided at the start of each staff: 60, 67, 73, 78, 84, 89, 94, 100, 105, 110, and 117. The score concludes with a final measure ending in common time.

# Bass Trombone

## III - Credo for Choir and Brass

Tomás Luis de Victoria (c.1548-1611)  
Arr. Michel Rondeau

Moderato  $\text{♩} = 95$

2

8

14

21

27

33

39

48

54

60

## III-Credo Bass Trombone

67

73

78

84

90

96

102

108

114

This musical score for Bass Trombone (III-Credo) spans nine staves, each containing eight measures. The key signature varies throughout, indicated by frequent changes in the bass clef (F, C, G) and the use of sharps and flats. Measure 67 begins with eighth-note pairs. Measure 73 introduces a sixteenth-note cluster. Measure 78 features a bass clef change and a fermata. Measure 84 includes a mix of sharp and flat accidentals. Measure 90 shows another bass clef change. Measure 96 has a bass clef change. Measure 102 includes a sixteenth-note cluster. Measure 108 shows another bass clef change. Measure 114 concludes the piece.

# III - Credo

for Choir and Brass

## Score

Moderato  $\text{♩} = 95$

Moderato  $\text{♩} = 95$

**Tomás Luis de Victoria (c.1548-1611)**  
Arr. Michel Rondeau

Soprano  
Alto  
Tenor (Intonation)  
Bass

Pater noster qui es in celis sancte benedictus es domine misere nos

S  
A  
T  
B

5  
fac - tó - rem coe - li et ter - - - rae, vi - si - bí - li - um óm - ni - um,  
fac - tó - rem coe - li et ter - - - rae, vi - si - bí - li - um óm - ni - um,  
fac - tó - rem coe - li et ter - - - rae, vi - si - bí - li - um óm - ni - um,

## III - Credo

2  
10

Soprano (S)   
 Alto (A)   
 Tenor (T)   
 Bass (B)   

et in vi-si-bí - li - um. Et in un-um Dó-mi - num, Je - sum Chri - stum, Fí - li-um De - .

15

Soprano (S)   
 Alto (A)   
 Tenor (T)   
 Bass (B)   

i u - ni - gé - ni - tum. Et ex Pa - tre na - tum an - te óm - ni - .  
 - i u - ni - gé - ni - tum. Et ex Pa - tre na - tum \_\_\_\_\_.  
 - i u - ni - gé - ni - tum. Et ex Pa - tre na - tum an - te óm - ni - .  
 Et ex Pa - tre na - tum an - te óm - ni - .

20

Soprano (S)   
 Alto (A)   
 Tenor (T)   
 Bass (B)   

a saé - cu - la. De - um de De - o, lu - men \_\_\_\_\_.  
 - De - um de De - o, lu - men de lú - - -  
 a saé - - cu - la. De - um de De - o, lu - men de  
 a saé - - cu - la. De - um de De - o, lu - men de lú - - -

## III - Credo

3

25

S - mi - ne, De - um ve - rum de De - o ve - - - ro. Gé - ni - tum non fac - tum, con-sub-

A - mi - ne.. Gé - ni - tum non fac - tum, con-sub-

T lú - mi - ne, De - um ve - rum de De - o ve - - - ro. Gé - ni - tum non fac - tum, con-sub-

B - mi - ne \_\_\_\_\_ de De - o ve - - - ro. Gé - ni - tum non fac - tum, con-sub-

30

S stan - ti - á - lem Pa - - - tri per quem óm - ni - a fac - ta sunt.

A stan - ti - á - lem Pa - - - tri per quem óm - ni - a fac - ta sunt. Qui

T stan - ti - á - lem Pa - - - tri per quem óm - ni - a fac - ta sunt. Qui prop - ter

B stan - ti - á - lem Pa - - - tri per quem óm - ni - a fac - ta sunt. Qui prop - ter

35

S et prop - ter no - stram sa - lú - tem de -

A prop - ter nos hó - mi - nes, et prop - ter no - stram sa - lú - tem de - scé - dit

T nos hó - mi - nes, et prop - ter no - stram sa - lú - - -

B nos hó - mi - nes, et prop - ter no - stram sa - lú - - -

## III - Credo

40

S      scén - dit de coé - - - lis.      Et      in - car -

A      de \_\_\_\_\_ coé - - - lis.      Et \_\_\_\_\_ in -

T      tem de scé - dit de coé - - - lis.      Et - in -

B      tem de - scé - dit de coé - - - lis,

46

S      ná - tus est de Spí - ri - tu sán - - cto ex Ma-rí -

A      - car - ná - tus est de Spí - - ri - tu sán - - cto \_\_\_\_\_

T      - car - ná - tus est de Spí - - ri - tu sán - cto, de Spi - ri - tu sán - cto ex Ma -

B      de Spí - - ri - tu sán - - cto ex Ma -

51

S      a Vír - - - gi - ne: et ho - mo fac - - tus est. \_\_\_\_\_

A      et ho - mo fac - tus est.

T      ri - a Vir - - - gi - ne: et ho - mo fac - - tus est. Cru - ci - fí - xus é -

B      ri - a Vír - gi - ne: et ho - mo fac - - tus est.      Cru - ci - fí - xus

## III - Credo

5

56

S é - ti - am pro no - bis: sub Pón - ti - o Pi-lá - to pas - sus, et se - púl - tus

A é - ti - am pro no - bis: sub Pón - ti - o Pi-lá - to pas - sus, et se - púl - tus

T - ti - am pro no - bis: sub Pón - ti - o Pi-lá - to pas sus, et se púl tus

B é - ti - am pro no - bis: pas - sus, et se - púl - tus

61

S est. Et re - sur - ré - xit se - cún - dum

A est. Et re - sur - ré - xit té - ri - a di - - - e, se - cun - dum

T est. Et re - sur - ré - xit té - ri - a di - - - e,

B est. Et re - sur - ré - xit té - ri - a di - - - e,

67

S Scri - ptú - ras. Se - det ad déx - te - ram Pa -

A Scri - ptú - ras. Et as - cén - dit in coé - lum se - det ad déx - te - ram

T se - cún - dum Scri - ptú - ras. Se - det ad déx - te - ram

B Et as - cén - dit in coé - - - lum se - det ad déx - te - ram

## III - Credo

6  
72

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

76

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

80

Soprano (S)

Alto (A)

Tenor (T)

Bass (B)

85

S num, et vi - vi - fi - cán - tem: Qui ex Pa - tre Fi - li - o - que pro-cé - - -

A Dó - mi - num, et vi - vi - fi - cán - tem: Qui ex Pa - tre Fi - li - ó

T 8 Dó - mi - num, et vi - vi - fi - cán - tem: Qui ex Pa - tre Fi - li - ó

B Dó - mi - num, et vi - vi - fi - cán - tem: Qui ex Pa - tre Fi - li - ó que pro - cé -

89

S dit. Qui cum Pa - tre et Fí - - - li - o si - mul a - do - rá - tur et con glo -

A que pro - cé - dit. Qui cum Pa - tre et Fí - li - 0 si - mul a - do - rá - tur et con glo -

T 8 que pro - cé - dit. Qui cum Pa - tre et Fí - li - o si - mul a - do - rá - tur et con glo -

B dit, pro - cé - dit. Si - mul a - do - rá - tur et con glo -

93

S ri - fi - cá - tur: qui lo - cú - tus est per Pro - phé - tas. Et u - nam San - ctam ca - thó - li -

A ri - fi - cá - tur: qui lo - cú - tus est per Pro - phé - tas. Et

T 8 ri - fi - cá - tur: qui lo - cú - tus est per Pro - phé - tas. Et u - nam

B ri - fi - cá - tur: qui lo - cú - tus est per Pro - phé - tas. Et u - nam San - ctam ca - thó - li -

## III - Credo

8  
98

S cam et a - po - stó - li-cam Ec - clé - si - am. Con - fi - te -  
A u - nam San-ctam ca - thó - li - cam et a - po - stó - li - cam Ec - clé - si - am.  
T Sa - ctam ca-thó - li - cam et a - po - stó - li-cam Ec -  
B cam, ca - thó - li - cam et a - po - stó - li-cam Ec - clé - si - am.

103

S or u - num bap - ti - - - - sma Et ex  
A — in re - mis - si - ó - nem pec-ca - tó - rum  
T clé - si - am. Con - fi - te - or u - num bap - tí - - - - sma Et ex  
B — Con - fi - te - or u - num bap - tí - - - - sma in re-mis - si - ó-nem pec-ca - tó -

108

S spé - to re-sur - rec-ti - ó - nem, re-sur - réc-ti - ó - nem mór - tu - ó - -  
A — re-sur réc - ti - ó - nem mór - tu - ó - -  
T spé - to re-sur - rec-ti - ó - nem, re - sur - réc-ti - o - nem mór - tu - ó - -  
B — re sur - réc-ti - ó - nem mór - tu - ó - -

rum. Et ex spé - to re sur - réc-ti - ó - nem mór - tu - ó - -

## III - Credo

9

113

S      rum.      Et vi - tam      ven - tú - ri      saé - cu - li, A - - - - -

A      rum.      Et vi - tam      ven - tú - ri      saé - cu - li, A men, A - - -

T      rum.      Et vi - tam      ven - tú - ri      saé - cu - li. A - - - - -

B      rum.      Et vi - tam      ven - tú - ri      saé - cu - li. A - - - - -

119

S      men, A - - - - - men.

A      men, A - - - - - men. \_\_\_\_\_

T      men. \_\_\_\_\_

B      men. \_\_\_\_\_