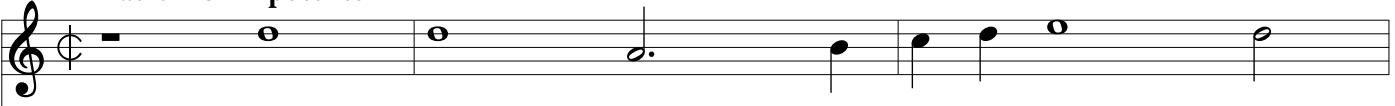


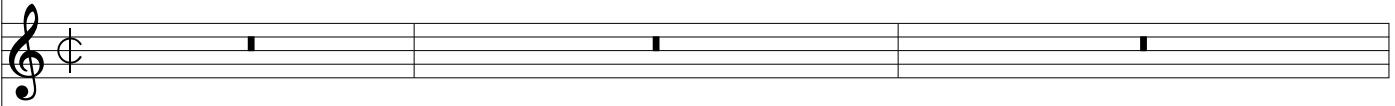
Credo

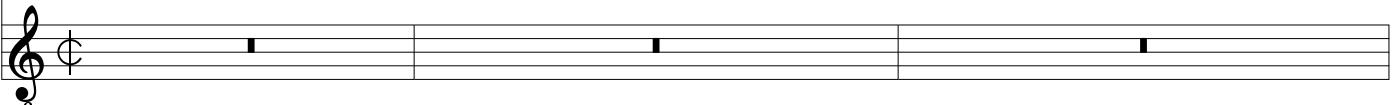
Carpentras

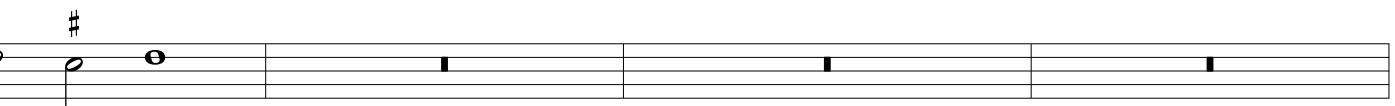
Patrem omnipotentem

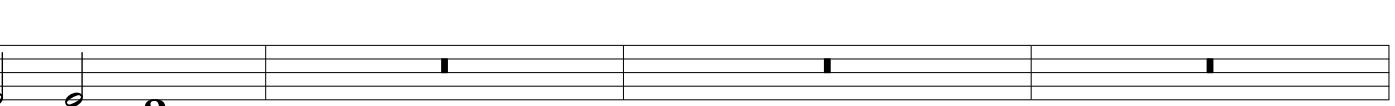
Superius 

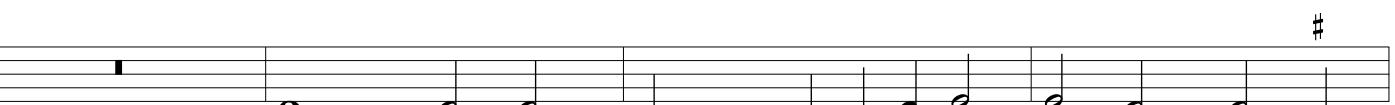
Altus 

Tenor 

Bassus 

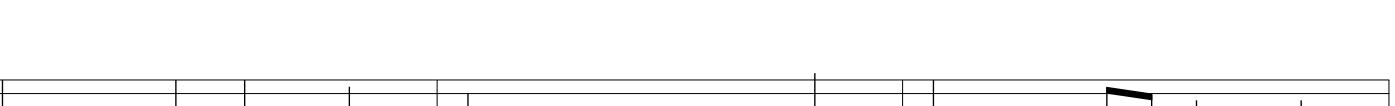
S. 

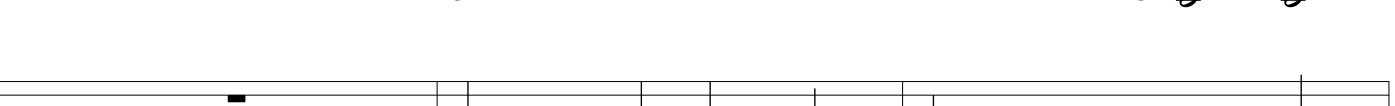
A. 

T. 

B. 

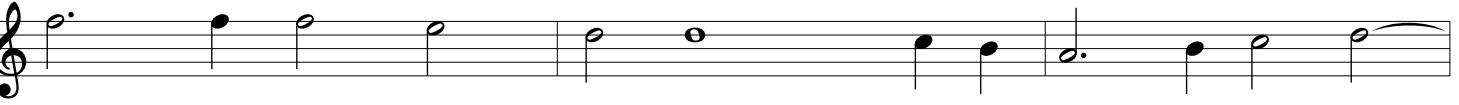
S. 

A. 

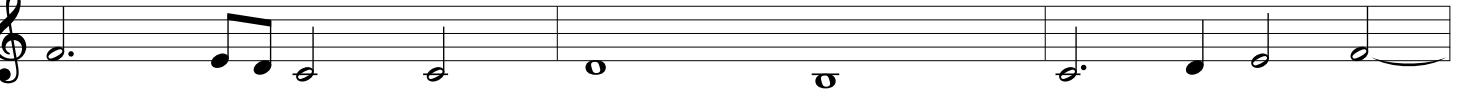
T. 

B. 

11

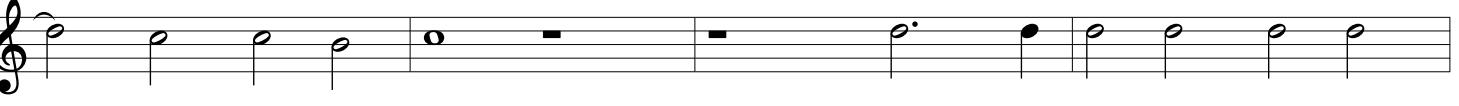
S. 

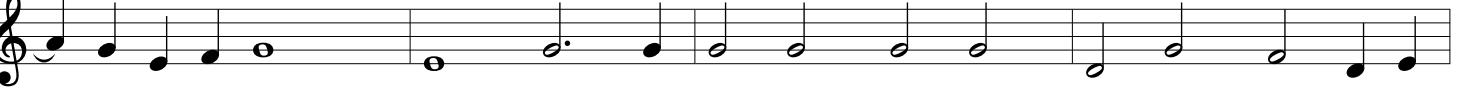
A. 

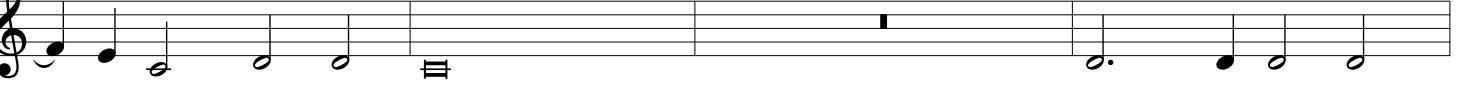
T. 

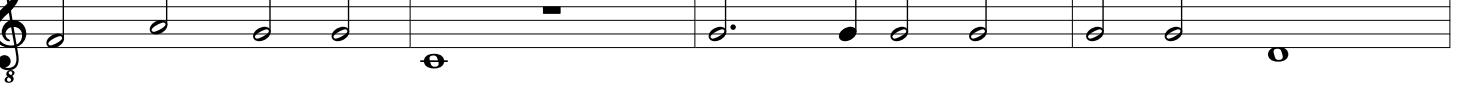
B. 

14

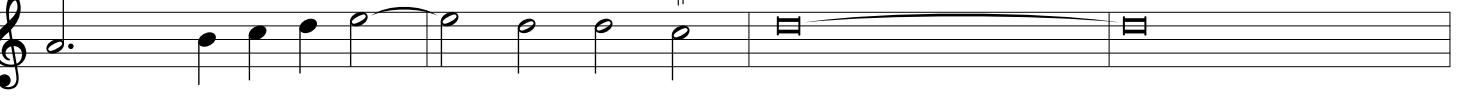
S. 

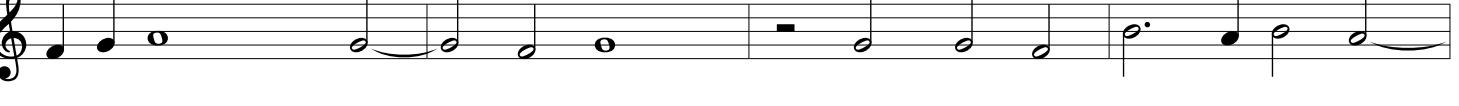
A. 

T. 

B. 

18

S. 

A. 

T. 

B. 

22

S. A. T. B.

25

S. A. T. B.

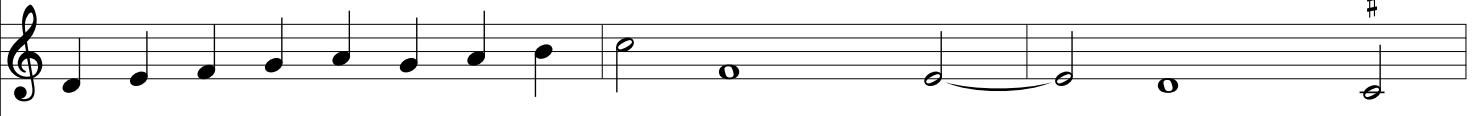
29

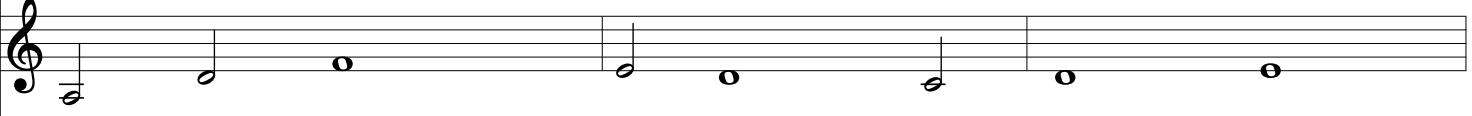
S. A. T. B.

This musical score consists of three systems of music, each containing four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is written on five-line staves. Measure 22 starts with a rest for Soprano, followed by eighth notes for Alto, Tenor, and Bass. Measures 23-24 show various note patterns including sixteenth-note figures and rests. Measure 25 begins with a rest for Soprano, followed by eighth notes for Alto, Tenor, and Bass. Measures 26-27 continue with different note patterns. Measure 28 starts with a rest for Soprano, followed by eighth notes for Alto, Tenor, and Bass. Measures 29-30 conclude the section with various note patterns.

32

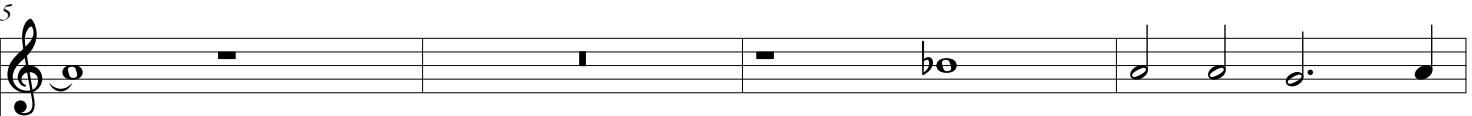
S. 

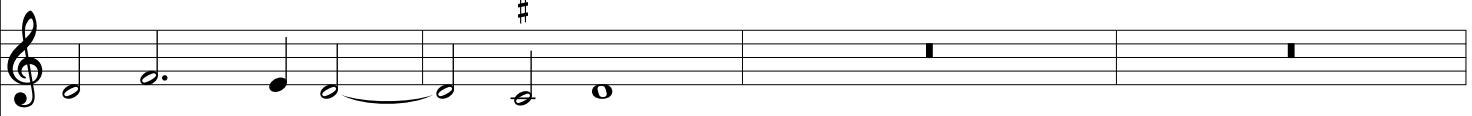
A. 

T. 

B. 

35

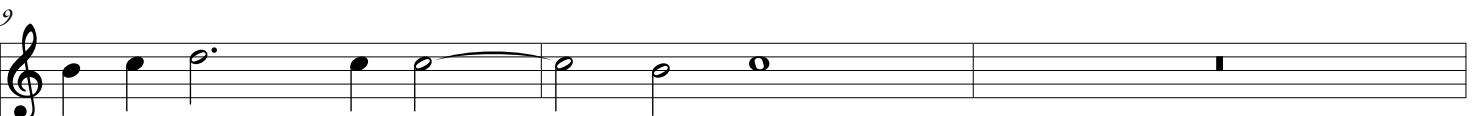
S. 

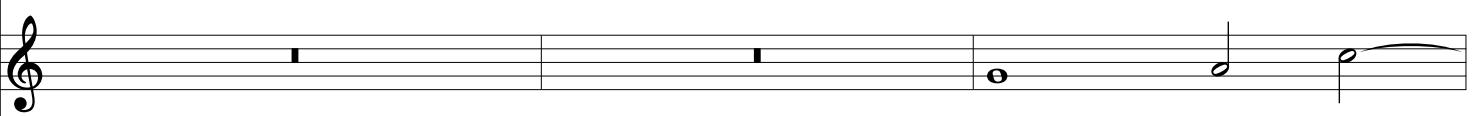
A. 

T. 

B. 

39

S. 

A. 

T. 

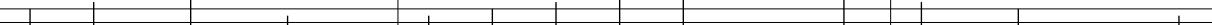
B. 

42

S. - 

A. 

T. 

B. 

45

Soprano: $\text{A} \cdot \text{B} \quad \text{C}$

Alto: $\text{D} \quad \text{E} \quad \text{F} \quad \text{G} \quad \text{H} \quad \text{I} \quad \text{J}$

Tenor: $\text{K} \cdot \text{L} \quad \text{M} \quad \text{N} \quad \text{O} \quad \text{P} \quad \text{Q} \quad \text{R} \quad \text{S} \quad \text{T} \quad \text{U} \quad \text{V} \quad \text{W}$

Bass: $\text{X} \quad \text{Y} \quad \text{Z} \quad \text{A} \quad \text{B} \quad \text{C} \quad \text{D} \quad \text{E} \quad \text{F} \quad \text{G} \quad \text{H} \quad \text{I}$

48

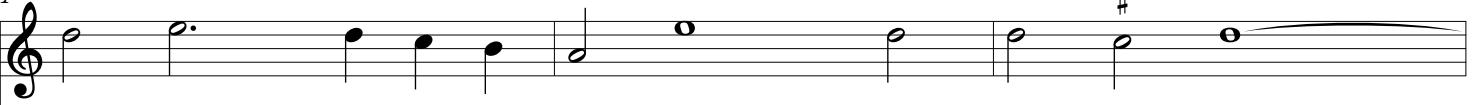
S.

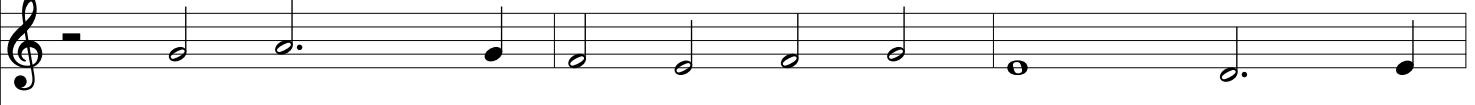
A.

T.

B.

51

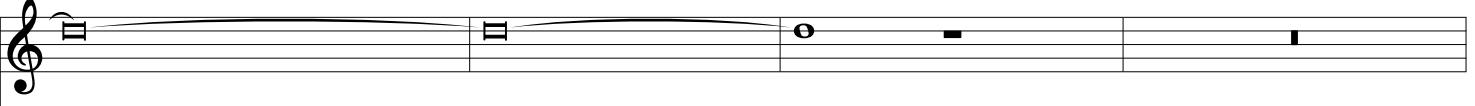
S. 

A. 

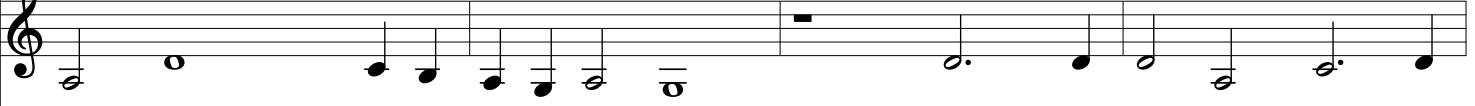
T. 

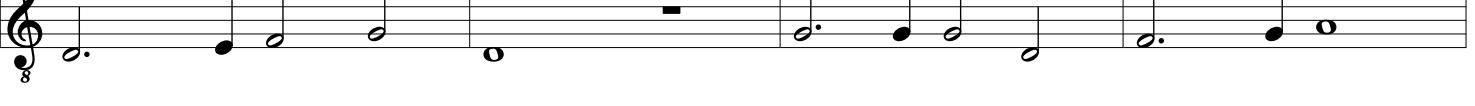
B. 

54

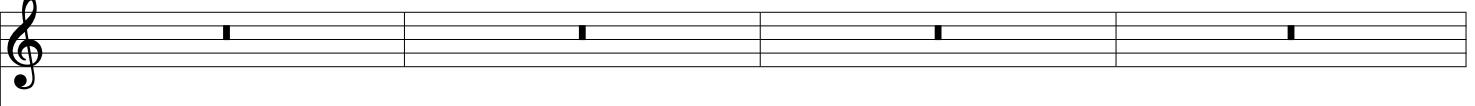
S. 

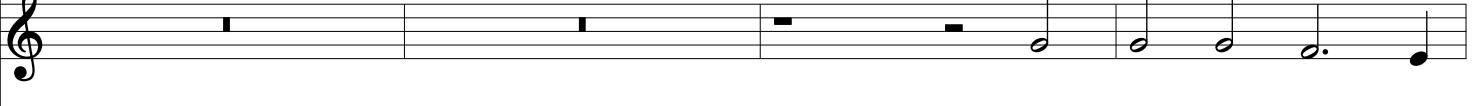
A. 

T. 

B. 

58

S. 

A. 

T. 

B. 

62

S.

A.

T.

B.

70

Soprano: $\text{A} \cdot \text{B}$

Alto: $\text{C} \text{ D} \text{ E} \text{ F} \text{ G} \text{ A} \text{ B} \text{ C} \text{ D} \text{ E} \text{ F} \text{ G} \text{ A} \text{ B} \text{ C} \text{ D}$

Tenor: $\text{D} \text{ E} \text{ F} \text{ G} \text{ A} \text{ B} \text{ C} \text{ D} \text{ E} \text{ F} \text{ G} \text{ A} \text{ B} \text{ C} \text{ D}$

Bass: $\text{E} \text{ F} \text{ G} \text{ A} \text{ B} \text{ C} \text{ D} \text{ E} \text{ F} \text{ G} \text{ A} \text{ B} \text{ C} \text{ D}$

74

S.

A.

T.

B.

77

S.

A.

T.

B.

81 **Et incarnatus est**

S.

A.

T.

B.

86

S.

A.

T.

B.

8

90

S.

A.

T.

B.

8

93

S.

A.

T.

B.

8

97

S. A. T. B.

102

Crucifixus

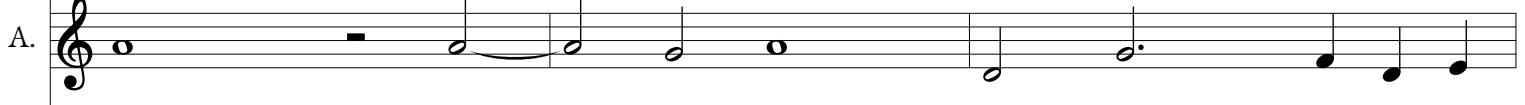
S. A. T. B.

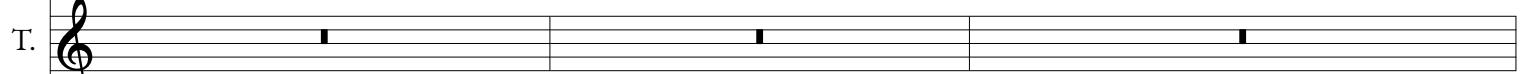
107

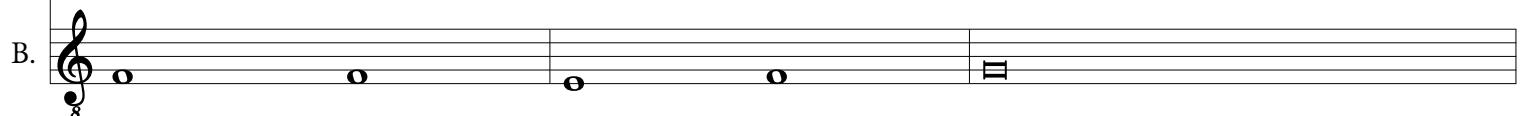
S. A. T. B.

110

S. 

A. 

T. 

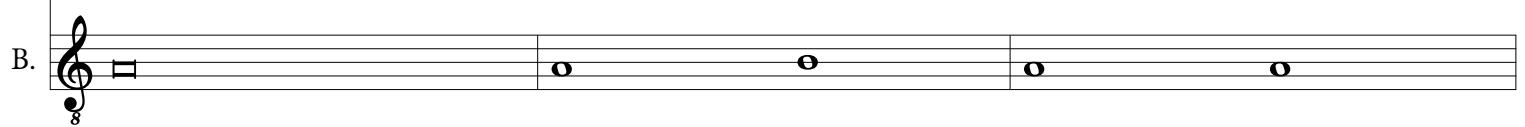
B. 

113

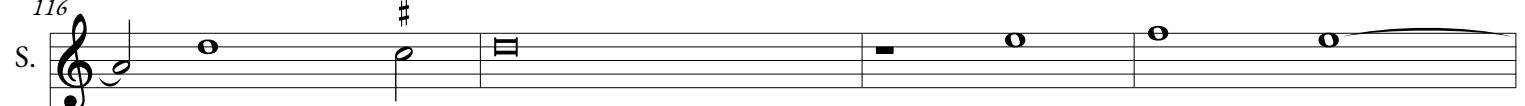
S. 

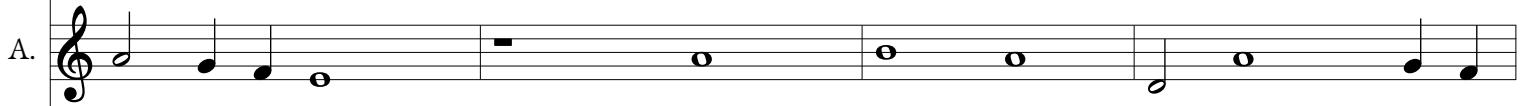
A. 

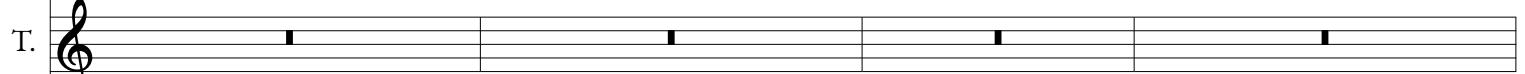
T. 

B. 

116

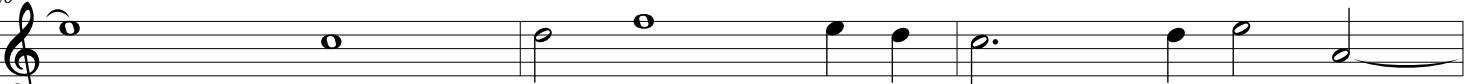
S. 

A. 

T. 

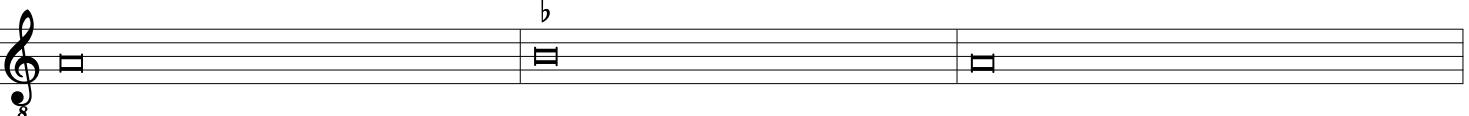
B. 

120

S. 

A. 

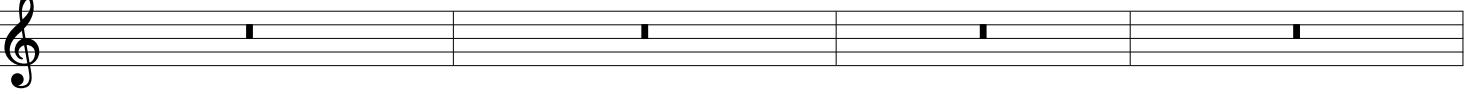
T. 

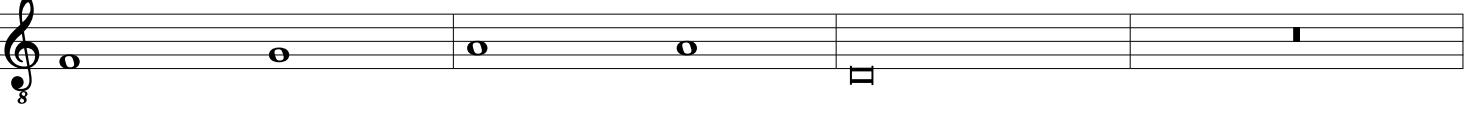
B. 

123

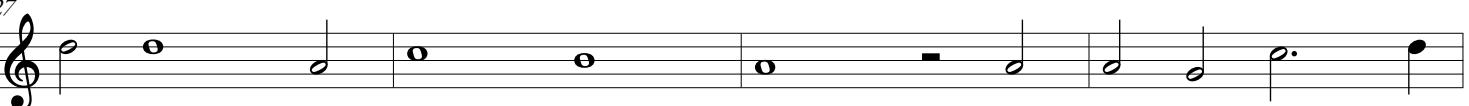
S. 

A. 

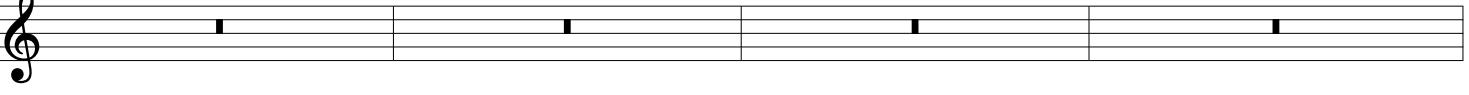
T. 

B. 

127

S. 

A. 

T. 

B. 

131

S. A. T. B.

The musical score for voices Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) is as follows:

- Soprano (S.):** Starts with a quarter note (G), followed by a half note (E).
- Alto (A.):** Starts with a half note (E).
- Tenor (T.):** Starts with a half note (C).
- Bass (B.):** Starts with a half note (F).

137

S. The soprano part begins with a series of eighth notes on the first two beats, followed by a dotted half note. The melody continues with eighth-note pairs and a sustained note on the third beat of the second measure.

A. The alto part starts with a dotted half note. It then features a sixteenth-note figure (two eighth notes) on the second beat, followed by eighth-note pairs and a sustained note on the third beat of the second measure.

T. The tenor part consists of three short, sharp vertical dashes, each representing a single eighth note.

B. The bass part begins with a dotted half note. It then has a sustained note on the second beat, followed by a dotted half note on the third beat of the second measure, and concludes with eighth-note pairs.

140

S.

A.

T.

B.

143

S.

A.

T.

B.

147

S.

A.

T.

B.

150

S.

A.

T.

B.

153

S. A. T. B.

||C

||C

||C

||C

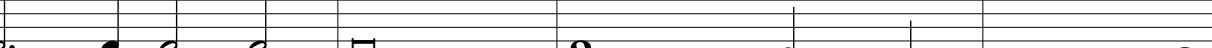
Et spiritum sanctum dominum

156 **Et spiritum sanctum dominum**

S. 

A. 

T. 

B. 

160

S. A. T. B.

This musical score consists of four staves, one for each voice: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in common time. Measure 160 starts with a whole rest for Soprano, followed by eighth notes for Alto, Tenor, and Bass. Measures 161-162 show various note patterns including eighth and sixteenth notes. Measures 163-164 feature sustained notes and rests. Measures 165-166 show eighth and sixteenth note patterns again. Measures 167-168 conclude with sustained notes and rests.

164

S. A. T. B.

This section continues the musical score for the four voices. Measures 164-165 show eighth and sixteenth note patterns. Measures 166-167 feature sustained notes and rests. Measures 168 concludes with sustained notes and rests.

168

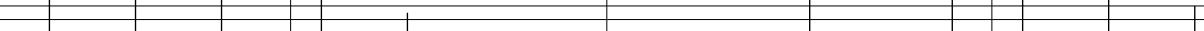
S. A. T. B.

This section concludes the musical score. Measures 168-169 show eighth and sixteenth note patterns. Measures 170-171 feature sustained notes and rests. Measures 172-173 show eighth and sixteenth note patterns. Measures 174-175 conclude with sustained notes and rests.

172

S. 

A. 

T. 

B. 

176

S.

A.

T.

B.

180

S. A. T. B.

184

S. A. T. B.

This musical score consists of four staves, one for each voice: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in common time, indicated by a 'C' at the beginning of each staff. Measure 184 starts with a rest for Soprano, followed by a dotted half note for Alto, a half note for Tenor, a half note for Bass, and a dotted half note for Soprano. Measures 185-187 show a repeating pattern of quarter notes for all voices. Measure 188 begins with a half note for Soprano, followed by a dotted half note for Alto, a half note for Tenor, a half note for Bass, and a dotted half note for Soprano. Measures 189-192 continue the pattern of quarter notes. Measure 192 ends with a half note for Soprano, followed by a dotted half note for Alto, a half note for Tenor, a half note for Bass, and a dotted half note for Soprano.

188

S. A. T. B.

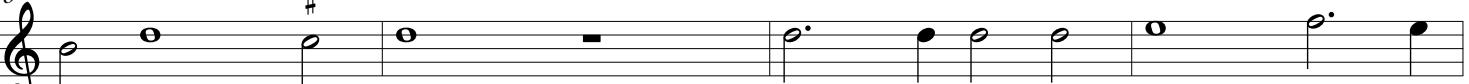
This section continues the musical score from measure 188. It includes measures 188 through 192, showing the voices continuing their established patterns of quarter and dotted half notes.

192

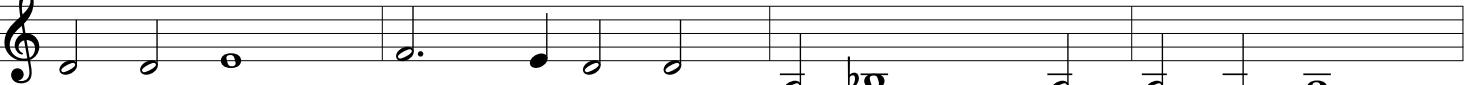
S. A. T. B.

This section continues the musical score from measure 192. It includes measures 193 through 196, showing the voices continuing their established patterns of quarter and dotted half notes.

196

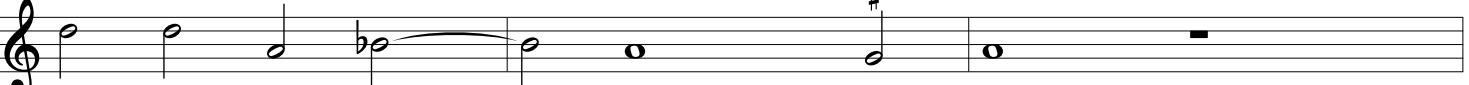
S. 

A. 

T. 

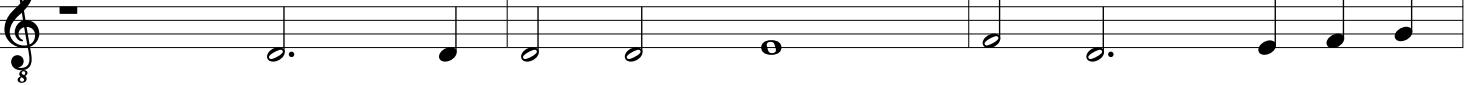
B. 

200

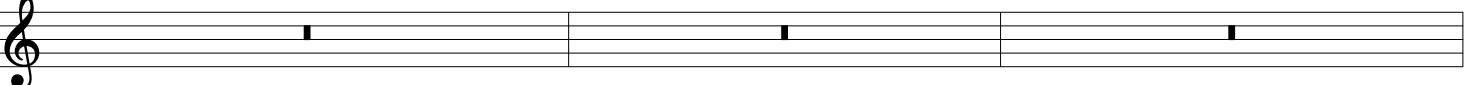
S. 

A. 

T. 

B. 

203

S. 

A. 

T. 

B. 

206

S. - b o o o o . o o o o

A. - - - - o o o o o o

T. o o o - o o o o o

B. o o o - - - - - -

209

S. o o o o o o o o o o

A. o o o o o o o o o o

T. o o o o o o o o o o

B. - - - o o o o o o o

212

S. o o o o o o o o o o

A. o o o o o o o o o o

T. - - - - o o o o o o

B. o o o - o o o o o o

216

S. A. T. B.

This musical score consists of four staves, one for each voice: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in common time. Measure 216 starts with a rest followed by a dotted half note. Measures 217 and 218 show various note patterns including eighth and sixteenth notes. Measure 219 begins with a melodic line in Soprano, followed by measures 220 and 221 where all voices play eighth-note patterns. Measure 222 concludes the section with a rhythmic pattern of eighth and sixteenth notes across all voices.

219

S. A. T. B.

222

S. A. T. B.

225

S.

A.

T.

B.

228

S.

A.

T.

B.

II