

## Credo IV

Patrem omnipotentem

Heinrich Isaac

*Discantus*

*Altus*

*Tenor*

*Bassus*

7

13

20

26

Genitum non factum

*Discantus*

*Altus*

*Tenor*

*Bassus*

32

37

43

49

57

63

63

Voice 1: *Et resurrexit Christus de mortuis.*

Voice 2: *Et sicut erat ante patrem.*

Voice 3: *Ita et nos*

Voice 4: *Resurrexi.*

67

67

Voice 1: *Et resurrexit Christus de mortuis.*

Voice 2: *Et sicut erat ante patrem.*

Voice 3: *Ita et nos*

Voice 4: *Resurrexi.*

71 Et resurrexit

*Discantus*

*Altus*

*Tenor*

*Bassus*

77

77

Voice 1: *Et sicut erat ante patrem.*

Voice 2: *Ita et nos*

Voice 3: *Resurrexi.*

Voice 4: *Resurrexi.*

84

84

Voice 1: *Et sicut erat ante patrem.*

Voice 2: *Ita et nos*

Voice 3: *Resurrexi.*

Voice 4: *Resurrexi.*

91

97

104

107 Qui cum Patre

*Discantus*

*Altus*

*Tenor*

*Bassus*

114

121

Musical score for voices 1, 2, 3, and basso continuo, starting at measure 121. The music consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The music features various note heads (solid black, open, and hollow) and rests. Measures 121-125 show a melodic line primarily in the top voice, with voices 2, 3, and basso continuo providing harmonic support. Measures 126-127 show a more active harmonic exchange between voices.

127

Continuation of the musical score from measure 127. The voices continue their rhythmic patterns, with voices 2, 3, and basso continuo providing harmonic underpinning to the lead vocal line.

134

Continuation of the musical score from measure 134. The voices maintain their established patterns, with voices 2, 3, and basso continuo supporting the lead vocal line.

141

Continuation of the musical score from measure 141. The voices continue their rhythmic patterns, with voices 2, 3, and basso continuo providing harmonic support to the lead vocal line.