

Credo Le serviteur

Patrem b

Marbrianus de Orto

Superius

Pa - trem om - ni - po - ten - tem fac - to - rem cae - li et ter - rae, vi - si - bi - li - um

Altus

Pa - - - trem om - ni - po - ten - - tem fac - - - to - rem

Tenor

Pa - - trem om - ni - po - ten - tem fac - - to - rem cae - li et ter - - -

Bassus

Pa - - trem om - ni - po - ten - tem fac - to - rem cae - li et ter - rae, vi - si - bi - li - um om -

The image shows a musical score for the hymn 'Ave Maria'. It consists of four staves of music, each with a different vocal range. The top staff is soprano, the second is alto, the third is tenor, and the bottom is bass. The lyrics are written below each staff in a cursive script. The music is in common time, with various note values including quarter notes, eighth notes, and sixteenth notes. The key signature changes between G major and F major throughout the piece.

23

Ge - ni - tum non fac - tum, con - sub stan - ti - a - lem Pa - tri,
 fac - tum, con - sub stan - ti - a - lem
 mi - ne, Ge - ni - tum non fac - tum, con sub - stan - ti - a - lem
 non fac - tum, con - sub stan - ti - a - lem Pa - tri, per quem om -

28

per quem om - ni - a fac - ta sunt.
 Pa - tri, per quem om - ni - a fac - ta sunt.
 Pa - tri, per quem om - ni - a fac - ta sunt
 ni - a om - ni - a fac - ta sunt .

34 Qui propter nos homines

Superius

et pro - pter no - stram sa - lu - tem de - scen - dit

Altus

Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem de -

Tenor

Bassus

Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu -

39

de - cae - lis. Et in - car - na - tus est de Spi - ri - tu sanc - to,
 scen - dit de - cae - lis. Et in - car - na - tus est de Spi - ri - tu sanc - to, ex Ma - ri -
 tem de - scen - dit de - cae - lis. Et in - car - na - tus est de Spi - ri - tu

67 Et iterum

Tenor

Bassus

Canon at the upper fifth

75

83 Et in spiritum

Superius

Altus

Tenor

Lento passu gradere [2:1 augmentation]

Bassus

92

102

This section begins with a melodic line in voice 1 consisting of eighth-note pairs. Voice 2 enters with eighth-note pairs. Voice 3 enters with eighth-note pairs. The basso continuo provides harmonic support with sustained notes and eighth-note pairs.

114

This section begins with a melodic line in voice 1 consisting of eighth-note pairs. Voice 2 enters with eighth-note pairs. Voice 3 enters with eighth-note pairs. The basso continuo provides harmonic support with sustained notes and eighth-note pairs.

124

This section begins with a melodic line in voice 1 consisting of eighth-note pairs. Voice 2 enters with eighth-note pairs. Voice 3 enters with eighth-note pairs. The basso continuo provides harmonic support with sustained notes and eighth-note pairs.

134

This section begins with a melodic line in voice 1 consisting of eighth-note pairs. Voice 2 enters with eighth-note pairs. Voice 3 enters with eighth-note pairs. The basso continuo provides harmonic support with sustained notes and eighth-note pairs.

148

160

172

Amen

181

Superius

Altus

Tenor

Bassus