

# Credo

a 4 vozes, violinos, órgão e baixo

M.M. 327//4

1

António da Silva Leite

1794

**Andante con moto**

Violino I

Violino II

Tiple 1º

Tiple 2º

Alto

Basso

Órgão

Rabecão

**Andante con moto**

*dolce*

*dolce*

Pa - trem Pa-trem om-ni-po- ten - tem fa - cto-rem coe - li coe - li et

Pa - trem Pa-trem om-ni-po- ten - tem fa - cto-rem coe - li coe - li et

Pa - trem

Pa - trem

Oferecido à Exma. Snra. D. Anna Felicia, digníssima Mestra da Capella do  
Real Convento de São Bento da Avé Maria desta cidade do Porto

8

Vno. I

Vno. II

Tip. 1º

ter-ra vi - si - bi - li - um om - ni - um et in -

Tip. 2º

ter-ra vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um

Alt.

vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um

Bas.

vi - si - bi - li - um om - ni - um et in

Órg.

Rab.

15

Vno. I

Vno. II

Tip. 1º

vi - si - bi - li - um et in u - num in u - num Do-mi-num

solo

Tip. 2º

in - vi - si - bi - li - um

Alt.

in - vi - si - bi - li - um

Bas.

vi - si - bi - li - um

Órg.

Rab.

22

Vno. I *p*

Vno. II *p* *f*

Tip. 1° *p*

Je - sum Chris - tum fi - li - um De - i fi - li - um

Tip. 2° *p*

Je - sum Chris - tum fi - li - um De - i fi - li - um

Alt. *p*

Je - sum Chris - tum fi - li - um De - i fi - li - um

Bas. *p*

Je - sum Chris - tum fi - li - um De - i fi - li - um

Órg.

Rab. *f*

29

Vno. I

Vno. II

Tip. 1º

De - i u - ni - ge - ni - tum

Tip. 2º

De - i u - ni - ge - ni - tum

Alt.

De - i u - ni - ge - ni - tum

Bas.

De - i u - ni - ge - ni - tum

Órg.

Rab.

35

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Org.

Rab.

et ex Pa-tre ex Pa - tre na - tum an - te om-ni-a an - te om-ni a

Detailed description of the musical score: The score is for page 6, measures 35-42. It features eight staves. The top two staves are for Violin I and Violin II, both in treble clef with a key signature of two flats. The next two staves are for Flute 1 and Flute 2, also in treble clef with two flats. The Alto part is in treble clef with two flats and includes the lyrics: 'et ex Pa-tre ex Pa - tre na - tum an - te om-ni-a an - te om-ni a'. The Bass part is in bass clef with two flats. The Organ part consists of two staves (treble and bass clef) with two flats. The Cello/Double Bass part is in bass clef with two flats. The music is in a 4/4 time signature. Measures 35-42 show a melodic line in the Alto part and a rhythmic accompaniment in the Violin, Organ, and Cello/Double Bass parts. The Flute parts are silent.

43

Vno. I *pp*

Vno. II *pp*

Tip. 1º

De - um de De - o

Tip. 2º

an - te om - ni - a om - ni - a sae - cu - la De - um de De - um

Alt.

an - te om - ni - a om - ni - a sae - cu - la De - um de De - um

Bas.

De - um de De - um

Órg.

Rab.

50

Vno. I

Vno. II

Violin I and II parts, both in treble clef with a key signature of two flats. The first measure of Vno. I contains a triplet of eighth notes. The Vno. II part also features a triplet in the first measure.

Tip. 1º

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

First tenor vocal line in treble clef with lyrics.

Tip. 2º

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

Second tenor vocal line in treble clef with lyrics.

Alt.

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

Alto vocal line in treble clef with lyrics.

Bas.

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

Bass vocal line in bass clef with lyrics.

Órg.

Organ part in grand staff (treble and bass clefs).

Rab.

Cello part in bass clef.

57

Vno. I

Vno. II

Tip. 1º

ro ge - ni - tum non fa - ctum con - subs

Tip. 2º

ro

Alt.

-ro

Bas.

ro

Órg.

Rab.

64

Vno. I

Vno. II

Tip. 1º

- tan - ti-a-lem Pa-tri per quem om - ni-a per quem om - ni-a fa - - -

Tip. 2º

Alt.

Bas.

Órg.

Rab.

72

Vno. I

Vno. II

Tip. 1º

- cta sunt qui pro - pter nos pro - pter nos ho - mi -

Tip. 2º

qui pro - pter nos pro - pter nos ho - mi -

Alt.

qui pro - pter nos pro - pter nos ho - mi -

Bas.

qui pro - pter nos pro - pter nos ho - mi -

Órg.

Rab.

*f*

79

Vno. I *p f<sup>3</sup> p f<sup>3</sup>*

Vno. II *f p f p*

Tip. 1<sup>o</sup> *f p f p*  
 nes et pro - pter nos-tram sa - lu - tem des - cen - - -

Tip. 2<sup>o</sup> *f p f p*  
 nes et pro - pter nos-tram sa - lu - tem des - cen -

Alt. *f p f p*  
 nes et pro - pter nos-tram sa - lu - tem

Bas. *f p f p*  
 nes et pro - pter nos-tram sa - lu - tem des -

Órg.

Rab. *fp fp*

86

Vno. I

Vno. II

Tip. 1°

-dit des - cen - dit de coe - lis

Tip. 2°

- dit des - cen - dit de coe - lis

Alt.

des - cen - dit de coe - lis

Bas.

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

Órg.

Rab.



100

Vno. I

Vno. II

Alt.

Órg.

Rab.

ex Ma-ri - a vir - gi-ne et ho - mo fa - - - - - ctus ho-mo



104

Vno. I

Vno. II

Alt.

Órg.

Rab.

fa - - - - - ctus est ho - mo -

107

Vno. I

Vno. II

Alt.

Órg.

Rab.

fa - - - - - ctus est

*pp*

*pp*

*pp*

# Crucifixus

109

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Bas.

Órg.

Rab.

*f p*

*f p*

*p*

*p*

Cru-ci-fi - xus e-ti-am pro no - bis sub pon-ti-o Pi - la - to pas - sus

Cru-ci-fi - xus e-ti-am pro no - bis sub pon-ti-o Pi - la - to pas - sus

Cru-ci - fi - xus e - ti - am pro no - bis subpon - ti-o Pi - la - to pas - sus

115

Vno. I

Vno. II

Tip. 1º

pas - sus pa - sus et se-pul - tus est se - pul - tus est *pp*

Tip. 2º

pas - sus pas - - sus et se-pul - tus est se - pul - tus est *pp*

Bas.

pas - sus pas - sus et se-pul - tus est se - pul - tus est *pp*

Órg.

Rab.

Et ressurexit

122 **Allegro moderato**

Vno. I

Vno. II

Tip. 1º  
Et res-su-re-xit res-su - re-xit res-su - re-xit res-su - re-xit ter - ti-am di - e se

Tip. 2º  
Et res-su - re-xit res-su - re-xit res-su - re-xit ter - ti-a di - e se cun-dum se

Alt.  
Et res-su-re-xit res-su - re-xit ter - ti-a di - e

Bas.  
Et res-su-re-xit res-su - re-xit ter - ti-a di - e

Órg.

Rab.  
**Allegro moderato**

126

Vno. I

Vno. II

Tip. 1º

cun - dum se - cun dum scrip - tu - ras et as - cen - dit as -

Tip. 2º

cun - dum se - cun - dum scrip - tu - ras

Alt.

se - cun - dum scrip - tu - ras

Bas.

se - cun - dum scrip - tu - ras

Órg.

Rab.

130

Vno. I

Vno. II

Tip. 1º

cen-dit as - ce - dit in coe - lum se - det se - det ad dex-te-ram ad

Tip. 2º

et as - cen - dit in coe - lum se - det se - det ad dex-te-ram ad

Alt.

Bas.

et as - cen - dit in coe - lum se - det se - det ad

Órg.

Rab.



139

Vno. I

Vno. II

Tip. 1º

vi - vos et\_ mor - tu - os cu-jus re - gni non e - rit non e - rit fi - nis

Tip. 2º

vi - vos et mor - tu - os cu-jus re - gni non e - rit non e - rit fi - nis

Alt.

vi - vos et mor - tu - os cu-jus re - gni non e - rit non e - rit fi - nis

Bas.

vi - vos et mor - tu - os cu-jus re - gni non e - rit non e - rit fi - nis

Órg.

Rab.

144

Vno. I *dolce*

Vno. II

Tip. 1º

Tip. 2º *solo*

et in spi-ri-tus San-ctum Do-mi-num et vi-vi-fi-can-tem et vi-vi-fi-can-tem

Alt.

Bas.

Órg.

Rab.

149

Vno. I

Vno. II

Tip. 1º

duo

qui ex Pa - tre fi - li-o que pro - ce - dit qui cum Pa - tre et

Tip. 2º

duo

qui ex Pa - tre fi - li-o que pro - ce - dit qui cum Pa - tre et

Alt.

qui - cum Pa - tre et

Bas.

qui cum Pa - tre et

Órg.

Rab.

Vno. I

Vno. II

Tip. 1º

fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca - -

Tip. 2º

fi - li - o si - mul a - do - ra - tur et con - gli - ri - fi - ca - - - -

Alt.

fi - li - o si - mul a - do - ra - tur et con - glo - ri - - - fi - ca - -

Bas.

fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca - - -

Órg.

Rab.

160

Vno. I

Vno. II

Tip. 1º

- - tur qui lo-cu-tus est per Pro - phe - - tas

Tip. 2º

- - tur qui lo - cu - tus est per Pro - phe - - tas

Alt.

- - tur qui lo - cu - tus est per Pro - phe - - tas

Bas.

- - tur qui lo - cu - tus est per Pro - phe - - tas

Órg.

Rab.

165 **Andante**

Vno. I

Vno. II

Tip. 1º

et\_ u - nam san-ctam ca-tho-li-cam et\_ a - pos-to - li-cam e - cle - si - am

Tip. 2º

con

Alt.

con

Bas.

Órg.

Rab.

**Andante**

172

Vno. I *p p p f p*

Vno. II *p p p p*

Tip. 1º

Tip. 2º *p p*

fi - te-or con - fi - te - or u - num ba - ptis-ma in re - mi - ti -

Alt. *p p*

fi - te-or con - fi - te - or u - num ba - ptis-ma

Bas.

Órg.

Rab. *f p*

Vno. I

Vno. II

Tip. 1°

et ex - pe - cto

Tip. 2°

o - nem re - mi - ti - o - nem pec - ca - to - rum et ex - pe - cto

Alt.

in re - mi - ti - o - nem pec - ca - to - rum et ex - pe - cto

Bas.

et ex - pe - cto

Órg.

Rab.

*f* *p* *f* *p* *f*

187

Vno. I

Vno. II

Tip. 1°

Tip. 2°

Alt.

Bas.

Órg.

Rab.

*p*

*p*

*p*

*p*

*p*

*p*

et ex - pe - cto res - su - re - cti - o - nem mor - tu - o - - -

et ex - pe - cto res - su - re - cti - o - nem mor - tu - o - - -

et ex - pe - cto res - su - re - cti - o - nem mor - tu -

et ex - pe - cto res - su - re - cti - o - nem mor - tu - o - - -

*p*

*p*

197

Vno. I

Vno. II

Tip. 1<sup>o</sup>

Tip. 2<sup>o</sup>

Alt.

Bas.

Órg.

Rab.

- rum et vi - tam et vi - tam et vi - tam ven-tu-ri se-cu-li A - men A -

- rum et vi - tam vet vi - tam ven-tu-ri se-cu-li A - men

o - rum et vi - tam ven-tu-ri se-cu-li A - men

- rum et vi - tam ven-tu-ri se-cu-li A - men

205

Vno. I

Vno. II

Tip. 1º

- men A - - - - - men A - men

Tip. 2º

A - men A - - - - - men A - men A - -

Alt.

A - men A - men A - men

Bas.

A - men A - - - - - men A - men

Órg.

Rab.

213

Vno. I

Vno. II

Tip. 1º

A - - - - men A - men A - - - - -

Tip. 2º

- - - - - men A - men A -

Alt.

A-men A - men A - - - - -

Bas.

A-men A - men A - men A -

Órg.

Rab.

219

Vno. I

Vno. II

Tip. 1º

- - - men A - men A - men A - men

Tip. 2º

- - - men A - men A - men A - men

Alt.

- - - men A - men A - men A - men

Bas.

men A - men A - men A - men A - men

Órg.

Rab.

Sanctus

36

225 **Andante Moderato**

Vno. I *dolce*

Vno. II *dolce*



Tip. 1º *dolce*

San - ctus san - ctus san-ctus san - ctus *dolce* san - ctus san-ctus san - ctus Do - mi-nus



Tip. 2º *dolce*

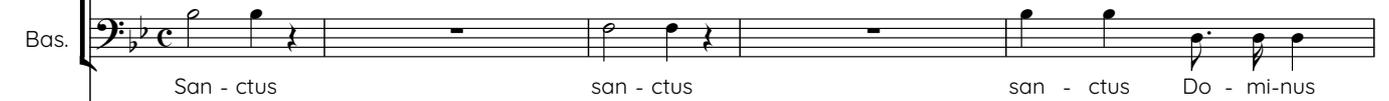
San - ctus san - ctus san-ctus san - ctus *dolce* san - ctus san-ctus san - ctus Do - mi-nus



Alt. San - ctus san - ctus san - ctus Do - mi-nus



Bas. San - ctus san - ctus san - ctus Do - mi-nus



Órg.



**Andante Moderato**

Rab.



230

Vno. I

Vno. II

Tip. 1°

De - us De - us Sa - ba - oth *solo* ple - ni sunt coe - li sunt coe - li et

Tip. 2°

De - us\_ De - us Sa - ba-oth

Alt.

De - us De - us Sa - ba - oth

Bas.

De - us De - us Sa - ba - oth

Órg.

Rab.

235

Vno. I

Vno. II

Tip. 1º

ter-ra glo - ri - a glo - - - - - ri - a

Tip. 2º

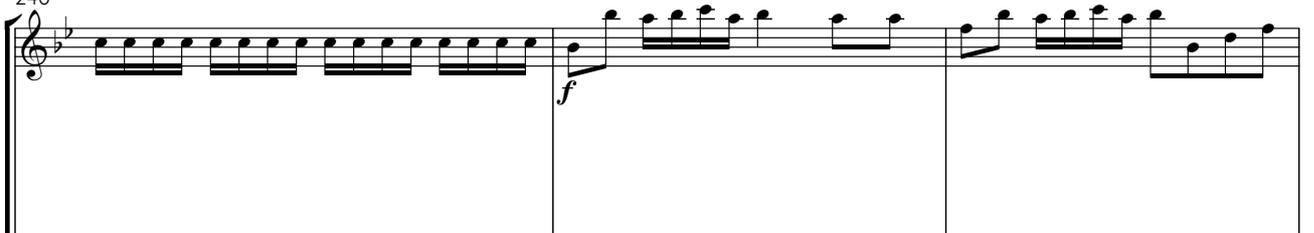
Alt.

Bas.

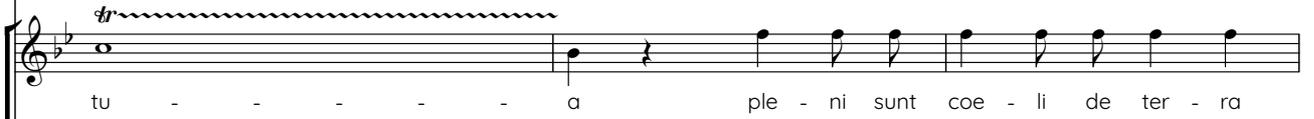
Órg.

Rab.

240

Vno. I 

Vno. II 

Tip. 1º  tu - - - - a ple - ni sunt coe - li de ter - ra

Tip. 2º  ple - ni sunt coe - li sunt coe - li et ter - ra

Alt.  ple - ni sunt coe - li sunt coe - li et ter - ra

Bas.  ple - ni sunt coe - li sunt coe - li et ter - ra

Órg. 

Rab. 

243

Vno. I

Vno. II

Tip. 1º

glo - ri - a glo - ri - a tu - - a

Tip. 2º

glo - ri - a glo - ri - a tu - a

Alt.

glo - ri - a glo - ri - a tu - - a

Bas.

glo - ri - a glo - ri - a tu - - a

Órg.

Rab.

Allegreto

Hosanna

246



Vno. I

Vno. II

Tip. 1º

Ho-san - na in ex - cel -

Tip. 2º

Ho-san - na in ex - cel - - - - - sis in ex - cel - sis

Alt.

Ho-san - na in ex - cel - - - - -

Bas.

Órg.

Allegreto



Rab.

255

Vno. I *dolce*  
*f*

Vno. II *dolce*  
*f*

Tip. 1º

- - - - - sis Ho - san-na Ho - san - na

Tip. 2º

in ex - cel - - - - - sis Ho - san-na Ho - san - na

Alt.

-sis in ex - cel - - - - - sis Ho - san - na

Bas.

Ho-san - na in ex - cel - - - - - sis Ho - san - na

Órg.

Rab.

263

Vno. I

Vno. II

Tip. 1º

Ho - san - na\_ Ho - san - na in\_\_ ex - cel - sis in ex - cel - sis

Tip. 2º

Ho - san - na\_ Ho - san - na in ex - cel - sis in - ex - cel - sis

Alt.

Ho - san - na in\_\_ ex - cel - sis in ex - cel - sis

Bas.

Ho - san - na\_ in\_\_ ex - cel - sis in ex - cel - sis

Órg.

Rab.

Benedictus a duo

44

270 **Adagio**

Vno. I

Vno. II

Tip. 1º

Alt.

Org.

Rab.

Be-ne - di - ctus qui ve - nit be-ne - di - ctus qui ve - nit

Be-ne - di - ctus qui ve - nit be-ne - di - ctus qui ve - nit qui

**Adagio**



278

Vno. I

Vno. II

Tip. 1º

Alt.

Org.

Rab.

qui ve - nit in no - mi - ne Do - - - - - mi

ve - - nit in no - mi - ne Do - - - - - mi

285

Vno. I

Vno. II

Tip. 1º

ni in no - mi-ne Do - - - - - mi - ni

*cadenza*

Alt.

ne in no - mi-ne Do - - - - - mi - ni

Órg.

Rab.

Hosanna al segno

Hosanna al segno

# Agnus Dei

46

290 **Andante**

**Vno. I**  
*fp* *fp* *f*

**Vno. II**  
*fp* *fp* *f*

**Tip. 1°**  
solo duo *f*  
A - gnus De - i A - gnus De - i A - gnus De - i qui to - lis qui to - lis pec - ca - ta mun -

**Tip. 2°**  
duo *f*  
A - gnus De - i A - gnus De - i qui to - lis qui to - lis pec - ca - ta mun -

**Alt.**  
*f*  
A - gnus De - i qui to - lis qui to - lis pec - ca - ta mun -

**Bas.**  
*f*  
A - gnus De - i qui to - lis qui to - lis pec - ca - ta mun -

**Órg.**

**Rab.** **Andante**

295

Vno. I

Vno. II

Tip. 1º

di mi - se - re-re no - bis

Tip. 2º

di mi - se - re-re no - bis

Alt.

di mi-se - re-re no - bis *solo* A - gnus De - i qui. to-lis pec - ca-ta pec - ca-ta mun -

Bas.

di mi-se - re-re no - bis

Órg.

Rab.

302

Vno. I *pp*

Vno. II *pp*

Tip. 1<sup>o</sup> *p* solo duo  
mi - se - re - re mi-se - re - re\_ no - bis A - gnus De - i A - gnus De - i

Tip. 2<sup>o</sup> *p* duo  
mi - se - re - re mi-se - re - re\_ no - bis A - nus De - i

Alt.  
di

Bas. *p*  
mi - se - re - - re no - - - bis

Órg.

Rab.

308

Vno. I *f*

Vno. II *f*

Tip. 1º *f*

A - gnus De - i qui to - lis qui to - lis pec - ca - ta mun - di do-na no - bis

Tip. 2º *f*

A - gnus De - i qui to - lis qui to - lis pec - ca - ta mun - di do-na no - bis

Alt. *f*

A - gnus De - i qui to - lis qui to - lis pec - ca - ta mun - di

Bas. *f*

A - gnus De - i qui to - lis qui to - lis pec - ca - ta mun - di

Órg.

Rab.

Vno. I

Vno. II

Tip. 1º

pa - - cem do - na no - bis no - nis pa - cem pa-cem

Tip. 2º

pa - - cem do-na\_ no - bis pa - cem pa-cem

Alt.

do - na no - bis no - bus pa - cem pa-cem

Bas.

do - na no - bis no - bis pa - cem pa-cem

Órg.

Rab.

# Credo

a 4 vozes, violinos, órgão e baixo

M.M. 327//4

Violino I

António da Silva Leite

1794

*Andante con moto* *dolce*

7

12 *p f p p f p*

17 *p*

23

28

32

38 *pp*

44

50

Violino I

55

3 3

61

67

3

74

*f*

78

*p f<sup>3</sup> p f<sup>3</sup>*

84

90

Largo

95

99

102

106

*pp*

109 *f p*

113 *p*

118

122 **Allegro moderato**

125

128

132

135 *p pp*

140

143

146 *dolce*

Violino I

150 *tr.*

Musical staff 150-153: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. The staff contains a series of sixteenth-note runs and eighth-note patterns, ending with a trill marked 'tr.'.

154

Musical staff 154-157: Treble clef, key signature of two flats, 4/4 time signature. The staff features a sequence of eighth and sixteenth notes, with some notes beamed together.

160

Musical staff 160-164: Treble clef, key signature of two flats, 4/4 time signature. The staff shows a mix of eighth-note patterns and quarter notes, with some notes beamed together.

165 **Andante**

Musical staff 165-169: Treble clef, key signature of two flats, 3/4 time signature. The tempo is marked 'Andante'. The staff contains a series of quarter and eighth notes.

170 *p*

Musical staff 170-175: Treble clef, key signature of two flats, 3/4 time signature. The staff features a series of quarter notes, with a piano dynamic marking 'p' appearing twice.

176 *p f p*

Musical staff 176-182: Treble clef, key signature of two flats, 3/4 time signature. The staff contains a series of quarter notes, with dynamic markings 'p', 'f', and 'p'.

183

Musical staff 183-188: Treble clef, key signature of two flats, 3/4 time signature. The staff features a series of quarter notes, with some notes beamed together.

189 *p*

Musical staff 189-197: Treble clef, key signature of two flats, 3/4 time signature. The staff contains a series of quarter notes, with a piano dynamic marking 'p'.

198

Musical staff 198-203: Treble clef, key signature of two flats, 3/4 time signature. The staff features a series of quarter notes, with some notes beamed together.

204

Musical staff 204-210: Treble clef, key signature of two flats, 3/4 time signature. The staff contains a series of quarter notes, with some notes beamed together.

211

Musical staff 211-216: Treble clef, key signature of two flats, 3/4 time signature. The staff features a series of quarter notes, with some notes beamed together.

218



222



225

**Andante Moderato**

*dolce*



229



232



236



240



243



246 **Allegreto**

253

261

267

**Adagio**

273

280

285

290 **Andante**

Musical staff 290-292. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music consists of quarter and eighth notes. Dynamic markings *fp* and *f* are placed below the staff.

Musical staff 293-296. The staff continues with quarter and eighth notes. Dynamic markings *fp* and *f* are present.

Musical staff 297-301. The staff features a mix of quarter, eighth, and sixteenth notes, including some rests.

Musical staff 302-306. The staff includes quarter notes, eighth notes, and a half note. Dynamic markings *pp* are placed below the staff.

Musical staff 307-310. The staff contains quarter notes, eighth notes, and sixteenth notes. A dynamic marking *f* is present.

Musical staff 311-313. The staff features quarter notes, eighth notes, and sixteenth notes with various articulations.

Musical staff 314-316. The staff concludes with quarter notes and a final half note. The piece ends with a double bar line.



Violino II

53

Musical staff 53-58: Treble clef, key signature of two flats. Measures 53-58 contain eighth and sixteenth notes, with trills in measures 57 and 58. Measure 58 features a triplet of eighth notes.

59

Musical staff 59-65: Treble clef, key signature of two flats. Measures 59-65 contain eighth and sixteenth notes, with trills in measures 61, 62, and 63.

66

Musical staff 66-72: Treble clef, key signature of two flats. Measures 66-72 contain eighth and sixteenth notes, with a triplet of eighth notes in measure 72.

73

Musical staff 73-77: Treble clef, key signature of two flats. Measures 73-77 contain eighth and sixteenth notes, with a forte (*f*) dynamic marking in measure 77.

78

Musical staff 78-83: Treble clef, key signature of two flats. Measures 78-83 contain eighth and sixteenth notes, with alternating forte (*f*) and piano (*p*) dynamics in measures 81 and 82.

84

Musical staff 84-89: Treble clef, key signature of two flats. Measures 84-89 contain eighth and sixteenth notes.

90

Largo

Musical staff 90-94: Treble clef, key signature of two flats. Measure 90 begins with a *Largo* tempo marking. Measures 90-94 contain eighth and sixteenth notes, with a fermata in measure 91.

95

Musical staff 95-98: Treble clef, key signature of two flats. Measures 95-98 contain eighth and sixteenth notes, with a fermata in measure 95.

99

Musical staff 99-102: Treble clef, key signature of two flats. Measures 99-102 contain eighth and sixteenth notes.

103

Musical staff 103-105: Treble clef, key signature of two flats. Measures 103-105 contain eighth and sixteenth notes, with a fermata in measure 104.

106

Musical staff 106-110: Treble clef, key signature of two flats. Measures 106-110 contain eighth and sixteenth notes, with a piano-piano (*pp*) dynamic marking in measure 109.

109

*f p*

113

*p*

118

122 **Allegro moderato**

125

129

133

*p*

136

*p*

141

145

150

155



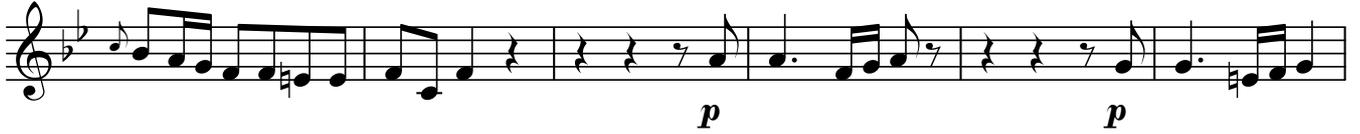
160



165 **Andante**



170



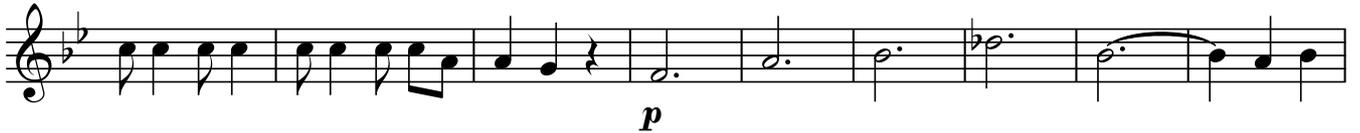
176



183



189



198



205



213



219



225 **Andante Moderato**

*dolce*

229

232

236

240

*f*

243

246 **Allegretto**

2

255

*dolce*

*f*

263

267

270 Adagio

276

283

289

Andante

293

297

302

307

311

314

# Credo

a 4 vozes, violinos, órgão e baixo

M.M. 327//4

Órgão

António da Silva Leite

1794

*Andante con moto*

Measures 1-6 of the organ part. The music is in 3/4 time and B-flat major. The right hand features a melodic line with eighth notes and chords, while the left hand provides a steady bass line with eighth notes.

7

Measures 7-13 of the organ part. The right hand continues with chords and some melodic movement, while the left hand has a more active eighth-note pattern.

14

Measures 14-19 of the organ part. The right hand has a more complex texture with chords and some sixteenth-note runs. The left hand continues with eighth-note patterns.

20

Measures 20-26 of the organ part. The right hand features a melodic line with some grace notes and chords. The left hand has a steady eighth-note accompaniment.

27

Measures 27-31 of the organ part. The right hand has a more active melodic line with sixteenth notes and chords. The left hand continues with eighth-note patterns.

32

Measures 32-36 of the organ part. The right hand features a melodic line with a triplet of eighth notes in measure 32. The left hand continues with eighth-note patterns.

37

Musical notation for measures 37-42. The system consists of a treble and bass clef. The key signature has two flats (B-flat and E-flat). Measure 37 starts with a 7-measure rest in the treble. The bass line features a steady eighth-note accompaniment.

43

Musical notation for measures 43-49. The treble clef part features block chords and some melodic movement. The bass clef continues with a steady eighth-note accompaniment.

50

Musical notation for measures 50-56. The treble clef part has block chords and some melodic lines. The bass clef has a steady eighth-note accompaniment with a long note in measure 53.

57

Musical notation for measures 57-61. The treble clef part includes triplet markings (3) over eighth notes. The bass clef has a steady eighth-note accompaniment.

62

Musical notation for measures 62-67. The treble clef part features eighth-note patterns and block chords. The bass clef has a steady eighth-note accompaniment.

68

Musical notation for measures 68-73. The treble clef part includes triplet markings (3) over eighth notes. The bass clef has a steady eighth-note accompaniment.

75

Musical notation for measures 75-80. The system consists of a treble and bass staff. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music features a steady bass line with eighth notes and chords in the treble staff.

81

Musical notation for measures 81-85. The system consists of a treble and bass staff. The key signature has two flats. The music continues with a similar texture to the previous system, featuring a rhythmic bass line and chords in the treble.

86

Musical notation for measures 86-91. The system consists of a treble and bass staff. The key signature has two flats. The music continues with a similar texture to the previous system, featuring a rhythmic bass line and chords in the treble.

92 **Largo**

Musical notation for measures 92-96. The system consists of a treble and bass staff. The key signature has two flats. The time signature changes to common time (C). The tempo is marked **Largo**. The music features a slower, more spacious feel with wider intervals and sustained notes.

97

Musical notation for measures 97-100. The system consists of a treble and bass staff. The key signature has two flats. The time signature is common time (C). The music continues with a similar texture to the previous system, featuring a rhythmic bass line and chords in the treble.

101

Musical notation for measures 101-105. The system consists of a treble and bass staff. The key signature has two flats. The time signature is common time (C). The music continues with a similar texture to the previous system, featuring a rhythmic bass line and chords in the treble.

Órgão

105

Musical notation for measures 105-107. The system consists of a treble and bass staff. Measure 105 features a melodic line in the treble with eighth and sixteenth notes, and a bass line with quarter notes. Measure 106 continues the melodic development. Measure 107 concludes with a whole note chord in both staves.

108

Musical notation for measures 108-111. Measure 108 begins with a treble staff containing a series of chords and a bass line with quarter notes. A double bar line occurs after measure 108. Measure 109 features a treble staff with chords and a bass line with quarter notes. Measure 110 continues with similar textures. Measure 111 ends with a treble staff containing a melodic phrase and a bass line with quarter notes.

112

Musical notation for measures 112-116. Measure 112 starts with a treble staff of chords and a bass line of quarter notes. Measure 113 continues with a treble staff of chords and a bass line of quarter notes. Measure 114 features a treble staff with a melodic line and a bass line with quarter notes. Measure 115 continues with a treble staff of chords and a bass line with quarter notes. Measure 116 concludes with a treble staff of chords and a bass line with quarter notes.

117

Musical notation for measures 117-120. Measure 117 begins with a treble staff of chords and a bass line of quarter notes. Measure 118 continues with a treble staff of chords and a bass line of quarter notes. Measure 119 features a treble staff of chords and a bass line of quarter notes. Measure 120 concludes with a treble staff of chords and a bass line of quarter notes.

122 Allegro moderato

Musical notation for measures 122-125. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a complex texture with many chords and moving lines in both hands.

126

Musical notation for measures 126-129. The system consists of two staves. The treble staff has a series of chords in the first measure, followed by a melodic line with two triplet markings (indicated by a '3' over the notes). The bass staff continues with a steady rhythmic accompaniment.

130

Musical notation for measures 130-133. The system consists of two staves. The treble staff features a melodic line with several chords, and the bass staff provides a rhythmic accompaniment with some syncopation.

134

Musical notation for measures 134-137. The system consists of two staves. The treble staff has a melodic line with some rests, and the bass staff has a rhythmic accompaniment with some rests.

138

Musical notation for measures 138-142. The system consists of two staves. The treble staff features a series of chords, and the bass staff has a melodic line with some rests.

143

Musical notation for measures 143-146. The system consists of two staves. The treble staff has a melodic line with two triplet markings (indicated by a '3' over the notes), and the bass staff has a rhythmic accompaniment.

147

Musical notation for measures 147-150. The piece is in a minor key with a 3/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

151

Musical notation for measures 151-155. The right hand continues the melodic development with some rests, and the left hand maintains a rhythmic accompaniment.

156

Musical notation for measures 156-160. The right hand has a more active melodic line, and the left hand continues with eighth-note accompaniment.

161

Musical notation for measures 161-164. The right hand features a melodic line with some grace notes, and the left hand continues with eighth-note accompaniment.

165

**Andante**

Musical notation for measures 165-170. The tempo is marked **Andante**. The right hand has a slower melodic line, and the left hand continues with eighth-note accompaniment.

171

Musical notation for measures 171-175. The right hand features a melodic line with some rests, and the left hand continues with eighth-note accompaniment.

178

Musical notation for measures 178-182. The system consists of a treble and bass staff. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment.

183

Musical notation for measures 183-187. The treble staff contains block chords and some melodic fragments, while the bass staff has a more active line with eighth notes.

190

Musical notation for measures 190-197. This system includes a dynamic marking *p* (piano) below the bass staff. The treble staff features sustained chords and a melodic line, while the bass staff has a steady accompaniment.

198

Musical notation for measures 198-203. The treble staff shows a sequence of chords and a melodic line, while the bass staff continues with a rhythmic accompaniment.

204

Musical notation for measures 204-208. The treble staff features a melodic line with some sustained notes, while the bass staff has a consistent accompaniment.

209

Musical notation for measures 209-213. The treble staff contains block chords and a melodic line, while the bass staff has a steady accompaniment.

215

Musical score for measures 215-220. The piece is in G minor (two flats) and common time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter and eighth notes.

220

Musical score for measures 220-225. The right hand continues the melodic line with some rests and chordal textures. The left hand maintains a consistent rhythmic pattern.

225

**Andante Moderato**

Musical score for measures 225-229. The tempo is marked **Andante Moderato**. The right hand features a more complex melodic line with slurs and ties. The left hand has a more active bass line with eighth notes.

229

Musical score for measures 229-233. The right hand continues with a melodic line, including some grace notes. The left hand provides a steady accompaniment.

233

Musical score for measures 233-237. The right hand features a melodic line with some grace notes and slurs. The left hand continues with a steady bass line.

237

Musical score for measures 237-242. The right hand features a melodic line with some grace notes and slurs. The left hand continues with a steady bass line.

241

Musical notation for measures 241-242. The piece is in a minor key (one flat) and 4/4 time. The right hand features a series of chords and dyads, while the left hand plays a steady eighth-note bass line.

243

Musical notation for measures 243-245. The right hand continues with chords and dyads, and the left hand maintains the eighth-note bass line. The piece concludes with a double bar line.

246 **Allegreto**

Musical notation for measures 246-252. The tempo is marked **Allegreto**. The time signature changes to 3/4. The right hand has a more active melodic line with some grace notes, and the left hand plays a bass line with dotted rhythms.

253

Musical notation for measures 253-259. The right hand features a melodic line with grace notes and rests, while the left hand plays a bass line with dotted rhythms.

260

Musical notation for measures 260-264. The right hand has a series of chords and dyads, and the left hand plays a bass line with a long note in the final measure.

265

Musical notation for measures 265-269. The right hand features a series of chords and dyads, and the left hand plays a bass line with a long note in the final measure. The piece concludes with a double bar line.

270 Adagio

Musical notation for measures 270-275. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with quarter notes.

276

Musical notation for measures 276-281. The right hand continues the melodic development with some chords, and the left hand maintains the accompaniment pattern.

282

Musical notation for measures 282-285. The right hand has a more active melodic line with some grace notes, and the left hand continues the accompaniment.

286

Musical notation for measures 286-291. The right hand features a series of chords and a melodic line that concludes with a fermata. The left hand also concludes with a fermata. The piece ends with a double bar line and a repeat sign.

Hosanna al segno

290 Andante

Musical notation for measures 290-293. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante'. The right hand features a melody with eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes.

294

Musical notation for measures 294-298. The right hand continues the melodic line with some rests and grace notes. The left hand maintains the eighth-note accompaniment.

299

Musical notation for measures 299-303. The right hand has more rests, and the left hand continues with eighth notes, including some longer note values.

304

Musical notation for measures 304-307. The right hand has a series of chords and rests. The left hand continues with eighth notes.

308

Musical notation for measures 308-311. The right hand features a more active melodic line with eighth notes. The left hand continues with eighth notes.

312

Musical notation for measures 312-315. The right hand has a complex texture with sixteenth-note chords. The left hand continues with eighth notes, ending with a final chord.



Rabecão

75

Musical staff 75-81: Bass clef, key signature of two flats (B-flat, E-flat). The staff contains a series of eighth-note chords, starting with a half rest followed by a whole note. Dynamic markings include *f* (forte) and *fp* (fortissimo piano).

82

Musical staff 82-88: Bass clef, key signature of two flats. The staff contains a series of eighth-note chords, including some with accidentals.

89

Largo

Musical staff 89-94: Bass clef, key signature of two flats. The tempo marking *Largo* is present. The staff contains a series of eighth-note chords. A dynamic marking of *p* (piano) is shown.

95

Musical staff 95-99: Bass clef, key signature of two flats. The staff contains a series of eighth-note chords, including some with accidentals.

100

Musical staff 100-103: Bass clef, key signature of two flats. The staff contains a series of eighth-note chords, including some with accidentals.

104

Musical staff 104-108: Bass clef, key signature of two flats. The tempo marking *Largo* is present. The staff contains a series of eighth-note chords. A dynamic marking of *pp* (pianissimo) is shown. The word *Crucifixus* is written above the staff.

109

Musical staff 109-114: Bass clef, key signature of two flats. The staff contains a series of eighth-note chords, including some with accidentals.

115

Musical staff 115-117: Bass clef, key signature of two flats. The staff contains a series of eighth-note chords, including some with accidentals.

118

Musical staff 118-122: Bass clef, key signature of two flats. The staff contains a series of eighth-note chords, including some with accidentals.

122 Allegro moderato



127



131



136



141



145



150



155



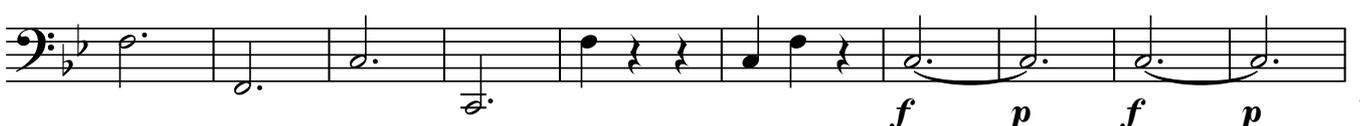
160



165 Andante



172



Rabecão

182

Musical staff 182: Bass clef, key signature of two flats (B-flat and E-flat). The staff contains a sequence of notes starting with a half note G2, followed by a half note F2, then a quarter note G2, and a series of eighth notes: A2, B-flat2, C3, D3, E3, F3, G3, A3, B-flat3, C4, D4, E4, F4, G4, A4, B-flat4, C5, D5, E5, F5, G5, A5, B-flat5, C6, D6, E6, F6, G6, A6, B-flat6, C7, D7, E7, F7, G7, A7, B-flat7, C8, D8, E8, F8, G8, A8, B-flat8, C9, D9, E9, F9, G9, A9, B-flat9, C10, D10, E10, F10, G10, A10, B-flat10, C11, D11, E11, F11, G11, A11, B-flat11, C12, D12, E12, F12, G12, A12, B-flat12, C13, D13, E13, F13, G13, A13, B-flat13, C14, D14, E14, F14, G14, A14, B-flat14, C15, D15, E15, F15, G15, A15, B-flat15, C16, D16, E16, F16, G16, A16, B-flat16, C17, D17, E17, F17, G17, A17, B-flat17, C18, D18, E18, F18, G18, A18, B-flat18, C19, D19, E19, F19, G19, A19, B-flat19, C20, D20, E20, F20, G20, A20, B-flat20, C21, D21, E21, F21, G21, A21, B-flat21, C22, D22, E22, F22, G22, A22, B-flat22, C23, D23, E23, F23, G23, A23, B-flat23, C24, D24, E24, F24, G24, A24, B-flat24, C25, D25, E25, F25, G25, A25, B-flat25, C26, D26, E26, F26, G26, A26, B-flat26, C27, D27, E27, F27, G27, A27, B-flat27, C28, D28, E28, F28, G28, A28, B-flat28, C29, D29, E29, F29, G29, A29, B-flat29, C30, D30, E30, F30, G30, A30, B-flat30, C31, D31, E31, F31, G31, A31, B-flat31, C32, D32, E32, F32, G32, A32, B-flat32, C33, D33, E33, F33, G33, A33, B-flat33, C34, D34, E34, F34, G34, A34, B-flat34, C35, D35, E35, F35, G35, A35, B-flat35, C36, D36, E36, F36, G36, A36, B-flat36, C37, D37, E37, F37, G37, A37, B-flat37, C38, D38, E38, F38, G38, A38, B-flat38, C39, D39, E39, F39, G39, A39, B-flat39, C40, D40, E40, F40, G40, A40, B-flat40, C41, D41, E41, F41, G41, A41, B-flat41, C42, D42, E42, F42, G42, A42, B-flat42, C43, D43, E43, F43, G43, A43, B-flat43, C44, D44, E44, F44, G44, A44, B-flat44, C45, D45, E45, F45, G45, A45, B-flat45, C46, D46, E46, F46, G46, A46, B-flat46, C47, D47, E47, F47, G47, A47, B-flat47, C48, D48, E48, F48, G48, A48, B-flat48, C49, D49, E49, F49, G49, A49, B-flat49, C50, D50, E50, F50, G50, A50, B-flat50, C51, D51, E51, F51, G51, A51, B-flat51, C52, D52, E52, F52, G52, A52, B-flat52, C53, D53, E53, F53, G53, A53, B-flat53, C54, D54, E54, F54, G54, A54, B-flat54, C55, D55, E55, F55, G55, A55, B-flat55, C56, D56, E56, F56, G56, A56, B-flat56, C57, D57, E57, F57, G57, A57, B-flat57, C58, D58, E58, F58, G58, A58, B-flat58, C59, D59, E59, F59, G59, A59, B-flat59, C60, D60, E60, F60, G60, A60, B-flat60, C61, D61, E61, F61, G61, A61, B-flat61, C62, D62, E62, F62, G62, A62, B-flat62, C63, D63, E63, F63, G63, A63, B-flat63, C64, D64, E64, F64, G64, A64, B-flat64, C65, D65, E65, F65, G65, A65, B-flat65, C66, D66, E66, F66, G66, A66, B-flat66, C67, D67, E67, F67, G67, A67, B-flat67, C68, D68, E68, F68, G68, A68, B-flat68, C69, D69, E69, F69, G69, A69, B-flat69, C70, D70, E70, F70, G70, A70, B-flat70, C71, D71, E71, F71, G71, A71, B-flat71, C72, D72, E72, F72, G72, A72, B-flat72, C73, D73, E73, F73, G73, A73, B-flat73, C74, D74, E74, F74, G74, A74, B-flat74, C75, 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