



Giovanni Battista Martini

(1706–1784)

Credo C-Dur

für vier Stimmen, Streicher und

Basso continuo

SANT Hs 2525

Edition

Santini

Edition Santini

herausgegeben von der Diözesanbibliothek Münster
www.dioezesanbibliothek-muenster.de

Die Santini-Sammlung gilt als eine der weltweit bedeutendsten Quellen italienischer Musik des 16. bis 19. Jahrhunderts. Sie umfasst ca. 20.000 Titel in ca. 4.500 Handschriften sowie ca. 1.200 Drucke. Enthalten sind überwiegend geistliche Werke; weltliche Musik bildet etwa ein Viertel des Bestandes. Zusammengetragen wurde diese einzigartige Sammlung vom römischen Priester und Musiker Abbate Fortunato Santini (1777–1861). Nach dessen Tod gelangte die Sammlung durch die Initiative des Münsteraner Klerikers Bernhard Quante, Domvikar und Lehrer für Kirchengesang, nach Münster in den Besitz des bischöflichen Stuhls. Sie wird heute in der Diözesanbibliothek Münster aufbewahrt, gepflegt, erschlossen und für die musikwissenschaftliche wie musikpraktische Nutzung bereitgestellt. In der *Edition Santini* werden ausgewählte Werke aus der Santini-Sammlung als online frei zugängliche Notenausgaben publiziert.

Giovanni Battista Martini (1706–1784): Credo C-Dur : für vier Stimmen, Streicher und Basso continuo
herausgegeben von Burkard Rosenberger und Harald Schäfer
Version: 10.09.2018

EDITIONSVORLAGE

Diözesanbibliothek Münster, Santini-Sammlung (D-MÜs), Signatur: SANT Hs 2525
Bibliographischer Nachweis: <https://opac.rism.info/search?id=451015149>

ANMERKUNGEN

In der Editionsvorlage sind die Stimmen nicht explizit bezeichnet. Die Streicherstimmen sind in der Nr. 1 komplett und in der Nr. 4 mit Ausnahme der Takte 13–16 und 76–78 mit *col basso* gekennzeichnet. Für die vorliegende Ausgabe wurden die Streicherstimmen deshalb in diesen Passagen in der Oktav zum Bass gesetzt; lediglich in den wenigen Fällen, bei denen die so entstehende Stimme für die Violinen zu tief ist, wurde eine weitere Oktavierung vorgenommen. Für die Nr. 3 empfehlen die Herausgeber eine solistische Instrumentalbesetzung.

Titelblatt-Abbildung: Giuseppe Jannacconi, Missa brevis »alla Palestrina«, Kyrie, SANT Hs 2056 (Nr. 1)

Das in der *Edition Santini* bereitgestellte Notenmaterial steht unter der Creative-Commons-Lizenz CC BY-NC-SA 3.0 (Namensnennung – nicht-kommerziell – Weitergabe unter gleichen Bedingungen). Die Verwendung für Aufführungen insbesondere im gottesdienstlichen Rahmen ist grundsätzlich gestattet und erwünscht. – Die Editionsrichtlinien der *Edition Santini* sind unter www.dioezesanbibliothek-muenster.de veröffentlicht.

Credo C-Dur

Giovanni Battista Martini (1706–1784)

SANT Hs 2525

Nr. 1: Credo in unum Deum

Allegro

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Basso continuo

[tutti]
Cre - do, cre - do in u-num De - um, Pa - - -

[tutti]
Cre - do, cre - do in u-num De - um,

[tutti]
Cre - do, cre - do in u-num De - um, Pa -

[tutti]
Cre - do, cre - do in u-num De - um, Pa - trem om-ni - po -

6 6 6

4

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

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

8

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

ten - tem, fac-to-rem cae - li et ter - rae, et ter - rae, vi-si -

6 5 6 6 4 6 9 6 7 9 6 6 # 6 7 6 6 7

- si-bi-li-um om - ni-um et in-vi-si - bi - li-um. Et *solo* in u-num Do - mi-num

om - ni - um et in-vi-si - bi - li - um. Et *solo* in u-num

8 et in-vi-si - bi - li - um.

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

9 6 4 6 7 6 6 7 9 4 3 6 6 5 9 6

12

Je-sum Chri - - stum, Fi - li-um De-i u-ni-ge - ni - tum,
 Do - mi-num Je - sum Chri-stum, Fi - li-um De-i u-ni-ge - ni-tum,

8

solo
 et ex Pa - tre_

6/5 6/5 7 9 6 6 9 6 6 7 6 6/5 # 6 6

Detailed description: This is a musical score for a vocal and instrumental piece. It consists of five systems of staves. The first system (measures 12-15) features three staves: two treble clefs and one bass clef. The second system (measures 16-19) features four staves: two treble clefs, one bass clef, and a vocal line with lyrics. The third system (measures 20-23) features three staves: two treble clefs and one bass clef. The fourth system (measures 24-25) features two staves: a treble clef and a bass clef, with the word 'solo' above the treble staff. The fifth system (measures 26-29) features two staves: a treble clef and a bass clef, with a sequence of numbers below the bass staff. The lyrics are: 'Je-sum Chri - - stum, Fi - li-um De-i u-ni-ge - ni - tum, Do - mi-num Je - sum Chri-stum, Fi - li-um De-i u-ni-ge - ni-tum, et ex Pa - tre_'. The numbers below the bass staff in the fifth system are: 6/5, 6/5, 7, 9, 6, 6, 9, 6, 6, 7, 6, 6/5, #, 6, 6.

16

an - te om - ni - a sae - cu - la. *tutti* De -

tutti De - um de De - *tutti*

solo an - te om - ni - a sae - cu - la. *tutti* De -

na - tum an - te om - ni - a sae - cu - la. *tutti* De - um de De -

6 6 9 6 4 6 9 6 6/5 # 6 6/4 #3 6

20

- um de De - o, lu - men de lu - mine, De - um ve - rum de
o, lu - men, lu - men de lu - mi - ne, De - um ve - rum de
⁸ - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de
o, lu - men, lu - men de lu - mi - ne, De - um ve - rum de

6/4 6 # 6 4 6 6/5 6/5 7 9 6 6 6 4/2 6

24

De - o ve - ro, de De - o ve - - - ro

De - o ve - ro, de De - - o ve - ro,

⁸ De - o ve - ro, de De - - o ve - ro,

De - o ve - ro, de De - o, de De - o ve - ro, *solo* ge - ni - tum, non

6 6/4 5/3 6 6 6/5 6/5 6 4 3 6 6

28

per quem om - ni - a,

solo
per quem om - ni - a,

8
solo
per quem om - ni - a, per

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

6 #4 6 6 6 5 7 #3 6 6

31

solo
Qui prop - ter nos ho - mi - nes
per quem om - ni - a fac - ta sunt.
_quem om - ni - a fac - ta sunt. et prop - ter
fac - ta sunt.

9 8 6 7 6 6 # 6 6 # 4/2

38

- - dit de cae - lis, de - scen - dit de cae - - lis.
 de-scen - dit de cae - lis, de - scen - dit de cae - - lis.
 8 dit de cae - lis, de - scen - dit de cae - - lis.
 - - dit de cae - lis, de - scen - dit de cae - - lis.

9 6 7 6 6/5 6 9 6 7 4 3

Nr. 2: Et incarnatus est

Adagio

Violino I

Violino II

Viola

Soprano
Et in - car - na - tus est de Spi - ri - tu Sanc - to ex Ma - ri - a

Alto
Et in - car - na - tus est de Spi - ri - tu Sanc - to ex Ma - ri - a

Tenore
Et in - car - na - tus est de Spi - ri - tu Sanc - to ex Ma - ri - a

Basso
Et in - car - na - tus est de Spi - ri - tu Sanc - to ex Ma - ri - a

Basso continuo

6 # # 6 7 6 # 6

6

Vir - gi - ne, et ho - mo, et ho - mo, et ho - mo fac - tus est.

Vir - gi - ne, et ho - mo, et ho - mo fac - tus est.

⁸ Vir - gi - ne, et ho - mo, et ho - mo fac - tus est.

Vir - gi - ne, et ho - mo, et ho - mo fac - tus est.

9 8 # 9 8 7 # 9 8 7 6 7 6 6 7 6 4 4 #3

#3 # 4 3 #3 4

Nr. 3: Crucifixus

Violino

Viola

Soprano

Alto

Basso continuo

Andante

4/2 4/2 6 6 4/2 6/5 7 6/5 b5 b6

6

[solo]

Cru - ci - fi - xus e - ti-am pro no - bis

6 6 6 6 6 7 b5 b6

13

sub Pon - ti-o Pi-

[solo]
Cru - ci - fi - xus e - ti-am pro no - bis

♯ 6 6 6 ♯ 4/2 4/2 6 6 ♯ 6 7 4 ♯6 ♯5

20

la - to, pas - sus et se - pul - tus, se-pul - tus

sub Pon - ti-o Pi - la - to, pas - sus et se - pul - tus, se-pul - tus

6 7 4 ♯6 ♯5 9 6 7 4 6 6/5 7 9 7/♯3 6 7 6 ♯

28

est, sub Pon - ti-o Pi - la - to, pas -
 est, sub Pon - ti-o Pi -

b5 6 4 6 6 6 6 7 7 4 6 7 b5 b7

35

- sus et se - pul - tus, se-pul - tus est,
 la - to, pas - sus et se - pul - tus, se-pul - tus est,

9 6 7 4 6 6 6 6 7 6 7 6 b5 b6 6

42

et se - pul - tus, se - pul - tus est.

et se - pul - tus, se - pul - tus est.

6 6/5 4 4/3 4 6/5 7 6 4/2 4/2 6

49

6 4/2 6/5 7 6/5 b5 b6 6 6 6

Nr. 4: Et resurrexit

Allegro

Violino I

Violino II

Viola

Soprano
tutti
Et resurre - xit ter - ti - a di - e se - cun - dum Scrip -

Alto
tutti
Et re - sur - re - xit ter - ti - a di - e se - cun - dum Scrip -

Tenore
tutti
Et resur - re - xit ter - ti - a di - e se - cun - dum Scrip -

Basso
tutti
Et resur - re - xit ter - ti - a di - e se - cun - dum Scrip -

Basso continuo

6 6 9 8 6 6 7 9 6 6 9 6 7 6

5

solo
tu - ras. Et a - scen - dit in cae - lum, se - det ad dex -
tu - ras.

solo
8 tu - ras. Et a - scen - dit in cae - lum, se - det ad dex-te-ram
solo
tu - ras. Et a - scen - dit in cae - lum, se - det ad

6 # 6 6 7 6 6 6 4 3 7 #3 4 6 #

9

- te-ram Pa - tris.

solo
Et i-te-rum ven-tu - rus, ven-tu-rus est cum glo - ri-a,

8 Pa - tris.

solo
dex - te-ram Pa - tris. Et i-te-rum ven - tu-rus est cum glo - ri-a,

9 6 6 # 6 # 6 6

13 **Adagio** **Allegro**

tutti
iu - di - ca - re vi - vos et mor - tu - os, cu - ius re - gni non

tutti
iu - di - ca - re vi - vos et mor - tu - os, cu - ius

tutti
iu - di - ca - re vi - vos et mor - tu - os, cu - ius re - gni non

tutti
iu - di - ca - re vi - vos et mor - tu - os, cu - ius

9 8 19 8 7 6 6 6 4 3 6 6
b3 b3 b3 5 5 b3

18

e - rit, non e - rit fi - nis, non e - rit fi -
 re - gni non e - rit fi - nis, non e - rit fi -
 e - rit, non e - rit fi - nis, non e - rit fi -
 re - gni non e - rit_ fi - nis, non e - rit, non e - rit_ fi -

6/4 5/3 6/6 6/5 6/5 6/4 6/3 6/5 6 4 3

22

nis.

nis.

solo
8 nis. et vi - vi - fi - can - tem, qui ex

solo
nis. Et in Spi - ri-tum Sanc-tum, Do - mi-num et vi-vi - fi - can - tem,

6 6 # 6 7 6 4 6 # 6 7 6 # # $\frac{4}{2}$

26

tutti
 Qui cum Pa - tre et Fi - li - o
tutti
 Qui cum Pa - tre et Fi - li - o
tutti
 Pa-tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li - o
tutti
 qui ex Pa-tre Fi-li - o - que pro-ce - dit. Qui cum Pa - tre et Fi - li - o

6 6 6 5 4 # 6 6 # 6 # 6 # 6 # #

30

si - mul ad - o - ra - tur et con-glo-ri-fi - ca - tur, qui -

si-mul ad - o - ra - tur et con-glo-ri-fi - ca - tur,

8 si-mul ad - o - ra - tur et con-glo-ri-fi - ca - tur,

si-mul ad - o - ra - tur et con-glo-ri-fi - ca - tur, qui lo-

5 6 6 6 # 6 6 6 6 # 6 # 6

34

- lo - cu - tus est per pro - phe - - - tas. *solo* Et u - nam sanc - tam ca -
 qui lo - cu - tus est per pro - phe - - - tas. *solo* Et u - nam sanc - tam ca -
⁸ qui lo - cu - tus est per pro - phe - - - tas.
 cu - tus est per pro - phe - - - tas.

6 6 7 9 6 7 6 7 6 6 5 6 6 4 6

38

tho-li-cam et a-po-sto-li-cam Ec-cle-si-am. Con-fi-te-or u -

tho - li-cam et a-po-sto - li-cam Ec-cle - si - am. Con - fi - te-or u -

Con - fi - te - or

Con - fi - te - or u-num bap-

9 6 4 6 9 6 4 6 6/5 6 6/5 6

42

- num bap-tis - ma in re-mis-si - o-nem pec - ca - to - rum. Et
 - num bap-tis - ma Et ex-spec -
⁸ u - num bap-tis - ma in re-mis-si - o-nem pec - ca-to - rum.
 tis - - ma in re-mis-si - o - nem pec - ca - to - rum. Et ex-

solo *tutti*
solo *tutti*
solo *tutti*
solo *tutti*

4 6 $\frac{6}{5}$ # $\frac{4}{2}$ 6 6 $\frac{6}{5}$ 6 4 3 6

46

ex - spec - to re - sur - rec - ti - o - nem mor - tu - o -

- - - - to re - sur - rec - ti - o - nem mor - tu - o -

tutti
8 Et ex - spec - to re - sur - rec - ti - o - nem mor - tu - o -

spec - to re - sur - rec - ti - o - nem mor - tu - o -

6 6 6 6 6 6 4 6 9 6 7 #3 6

50

- rum, et vi - tam ven-tu - ri sae - - cu-li,

- rum, et vi - tam ven-tu - ri sae - - cu-li,

8 - rum,

- rum, et vi - tam ven - tu - ri sae - cu-li,

6 5 # 6 6 6 5 6 7 9 6 4 3 6 5

54

The musical score consists of two systems. The first system (measures 54-57) features a piano accompaniment with three staves: two treble clefs and one bass clef. The second system (measures 58-61) features vocal parts with lyrics and a figured bass line. The lyrics are "a - men, a - - - - -". The figured bass line includes the numbers 4, 3, 6, 6, #, 6, 9, 6, 7, #3, 4, #.

a - men, a - - - - -

a - men, a - - - - - men,

8 a - - - - - men,

a - men, a - - - - - men, a - - - - -

4 3 6 6 # 6 9 6 7 #3 4 #

58

men, a - -

et vi - tam ven-tu - ri sae - - cu-li, a - men,

8 et vi - tam ven-tu - ri sae - - cu-li, a - men,

men, et vi - tam ven - tu - ri sae - cu-li, a - men, a -

6 6 6 7 9 6 6 6 4 6 # 4 #

62

men, a - - - men, a - - - men, et vi - tam ven - a - - - men, et - - - men, et vi - tam ven -

6 6 6 6 9 8 7 6 7 7 6 9 2 8 6 # 9 6

66

a - - - - -

tu - ri sae - - - cu-li, a - men, et

⁸ vi - tam ven-tu - ri sae - cu-li, a - men, et

tu - ri sae - - - cu-li, a - men, a - - - - -

6/5 6/5 # 4 # 6 6 6 6 6 6

70

men, et vi - tam ven-
 tu - ri sae - cu-li, a - men, et
 vi - tam ven- tu - ri sae - cu-li, a - men, et
 men, et vi - tam ven- tu - ri sae - cu-li, a - men, et vi - tam ven-

6/5 6/5 7 9 6 6/5 6/5 4/3 6/5 4 3 6/5 6/5 7 9 6

74

tu - ri sae - - cu-li, a - - - - - men.

vi - tam ven-tu - ri sae - cu-li, a - - - - - men.

⁸ vi - tam ven-tu - ri sae - cu-li, a - men, a - - - - - men.

tu - ri sae - - cu-li, a - - - - - men.

6/5 6/5 4/3 6/5 4 6 9 6 4 3

Credo C-Dur

Coro

Giovanni Battista Martini (1706–1784)

SANT Hs 2525

Nr. 1: Credo in unum Deum

Allegro

[*tutti*]
Soprano
Cre - do, cre - do in u num De - um, Pa - - - trem om ni - po -

[*tutti*]
Alto
Cre - do, cre - do in u num De - um, Pa - trem om ni - po -

[*tutti*]
Tenore
Cre - do, cre - do in u num De - um, Pa - - - trem om ni - po -

[*tutti*]
Basso
Cre - do, cre - do in u num De - um, Pa - trem om - ni - po - ten - tem, fac - to - rem

5
ten - tem, fac - to - rem cae - li et ter - rae, vi - si - bi - li - um om - ni - um

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

8
ten - tem, fac - to - rem cae - li et ter - rae, et -

cae - li et ter - rae, et ter - - - rae, vi - si - bi - li - um om - ni - um

9
et in - vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum Chri - -

et in - vi - si - bi - li - um. Et in u - num Do - mi - num Je - sum

8
in - vi - si - bi - li - um.

et in - vi - si - bi - li - um.

13

stum, Fi - li-um De-i u-ni-ge - ni - tum, an - te om - ni-a sae -

Chri-stum, Fi - li-um De-i u-ni-ge - ni-tum,

solo an - te om - ni-a sae -

solo et ex Pa - tre_ na-tum an - te_ om-ni-a sae -

18

- cu - la. De - um de De - o, lu - men_ de lu - mi-ne,

tutti De - um de De - o, lu - men, lu-men de lu - mi - ne,

tutti - cu - la. De - um de De - o, lu-men de lu - mi - ne,

tutti - cu-la. De - um de De - o, lu - men, lu-men de lu - mi - ne,

23

De - um ve-rum de De - o ve-ro, de De - o ve - - ro

De - um ve-rum de De - o ve-ro, de De - - o ve - ro,

De - um ve-rum de De - o ve-ro, de De - - o ve - ro,

solo De - um_ ve-rum de De - o_ ve-ro, de De - o, de De - o ve - ro, ge-ni-tum, non

28

solo
per quem om - ni - a, per quem om - ni - a

solo
per quem om - ni - a, per - quem om - ni - a

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

32

solo *tutti*
Qui propter nos ho - mines et prop - ter no - stram - salu - tem de - scen -

fac - ta sunt. de - scen - dit de

tutti
fac - ta sunt. et propter no - stram, et propter no - stram salu - tem de - scen -

tutti
- ta sunt. de - scen - -

37

- - - dit de cae - lis, de - scen - dit de cae - lis.

cae - lis, de - scen - dit de cae - lis, de - scen - dit de cae - lis.

- - - dit de cae - lis, de - scen - dit de cae - - - lis.

- - - dit de cae - lis, de - scen - dit de cae - - - lis.

Nr. 2: Et incarnatus est

Adagio
[tutti]

Soprano
Et in - car - na - tus est de Spi - ri - tu Sanc - to ex Ma - ri - a

Alto
Et in - car - na - tus est de Spi - ri - tu Sanc - to ex Ma - ri - a

Tenore
Et in - car - na - tus est de Spi - ri - tu Sanc - to ex Ma - ri - a

Basso
Et in - car - na - tus est de Spi - ri - tu Sanc - to ex Ma - ri - a

6

Vir - gi - ne, et ho - mo, et ho - mo, et ho - mo fac - tus est.

Vir - gi - ne, et ho - mo, et ho - mo fac - tus est.

Vir - gi - ne, et ho - mo, et ho - mo fac - tus est.

Vir - gi - ne, et ho - mo, et ho - mo fac - tus est.

Nr. 3: Crucifixus

Andante

Violino

Soprano

Alto

Basso
continuo

7

[solo]
Cru - ci - fi - xus e - tiam pro no - bis

15

sub Pon - ti-o Pi - la - to, pas -
[solo]
Cru - ci - fi - xus e - tiam pro no - bis sub Pon - ti-o Pi - la -

23

- sus et se - pul - tus, se - pul - tus est,
to, pas - sus et se - pul - tus, se - pul - tus est,

31

sub Pon - ti-o Pi - la-to, pas - sus et se - pul - tus, se - pul - tus

sub Pon - ti-o Pi - la-to, pas - sus et se - pul - tus, se - pul - tus

40

est, et se - pul - tus, se - pul - tus est.

est, et se - pul - tus, se - pul - tus est.

48

est, et se - pul - tus, se - pul - tus est.

Nr. 4: Et resurrexit

Allegro
tutti

Soprano
Et re-sur-re - xit ter-ti-a di - e se-cun - dum Scrip -

Alto
Et re - sur-re-xit ter-ti-a di - e se-cun - dum Scrip -

Tenore
Et re-sur-re-xit ter-ti-a di - e se-cun - dum Scrip -

Basso
Et re-sur-re - - xit ter-ti-a di - e se-cun - dum Scrip -

5 *solo*

tu - ras. Et a-scen - dit in cae-lum, se - det ad dex - te-ram Pa -

tu - ras.

8 *solo*

tu - ras. Et a - scen - dit in cae - lum, se-det ad dex-te-ram Pa - -

tu - ras. Et a - scen - dit in cae - lum, se - det ad dex - te-ram Pa-tris.

10 **Adagio**
tutti

tris. iu - di -

solo Et i - te-rum ven - tu - rus, ven-tu-rus est cum glo - ri-a, *tutti* iu - di -

8 tris. iu - di -

solo Et i - te-rum ven - tu-rus est cum glo - ri-a, *tutti* iu - di -

14 **Allegro**

ca - re vi - vos et mor - tu - os, cu - ius re - gni non e - rit, non e - rit

ca - re vi - vos et mor - tu - os, cu - ius re - gni non e - rit

ca-re vi - vos et mor - tu - os, cu - ius re - gni non e - rit, non e - rit

ca - re vi - vos et mor - tu - os, cu - ius re - gni non e - rit_

19

fi - nis, non e - rit fi - nis.

fi - nis, non e - rit fi - nis.

fi - nis, non e - rit_ fi - nis.

fi - nis, non e - rit, non e - rit_ fi - nis. Et in Spi - ri - tum

23

et vi - vi - fi - can - tem, qui ex Pa - tre Fi - li - o - que pro -

Sanc - tum, Do - mi - num et vi - vi - fi - can - tem, qui ex Pa - tre Fi - li -

27 *tutti*

Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur

tutti

Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur

tutti

ce - - dit. Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur

tutti

o - que pro - ce - dit. Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur

32

et con-glo-ri-fi - ca - tur, qui lo - cu - tus est per pro - phe - - - tas.

et con-glo-ri-fi - ca - tur, qui lo - cu - tus est per pro - phe - - - tas.

et con-glo-ri-fi - ca - tur, qui lo - cu - tus est per pro - phe - - - tas.

et con-glo-ri-fi - ca - tur, qui lo - cu - tus est per pro - phe - - - tas.

37 *solo* *tutti*

Et u - nam sanc - tam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con -

solo *tutti*

Et u - nam sanc - tam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am. Con -

tutti

Con -

tutti

Con - fi -

54

a - men, a - - - - -

a - men, a - - - - - men,

8 a - - - - - men,

a - men, a - - - - - men, a - - - - -

58

men, a - - - - -

et vi - tam ven-tu - ri sae - - cu-li, a - men,

8 et vi - tam ven-tu - ri sae - - cu-li, a - men,

men, et vi - tam ven - tu - ri sae - cu-li, a - men, a -

62

- - - - - men, a - - - - - men,

a - - - - - men, et vi - tam ven-

8 a - - - - - men, et

- - - - - men, et vi - tam ven-

66

a - - - - -
 tu - ri sae - - cu-li, a - men, et
 vi - tam ven-tu - ri sae - cu-li, a - men, et
 tu - ri sae - - cu-li, a - men, a - - - - -

70

- - - - - men, et vi - tam ven-
 vi - tam ven-tu - ri sae - - cu-li, a - men, et
 - vi - tam ven-tu - ri sae - - cu-li, a - - - - - men, et
 - - - - - men, et vi - tam ven-tu - ri sae - cu-li, a - men, et vi - tam ven-

74

tu - ri sae - - cu-li, a - - - - - men.
 vi - tam ven-tu - ri sae - cu-li, a - - - - - men.
 vi - tam ven-tu - ri sae - cu-li, a - men, a - - - - - men.
 tu - ri sae - - cu-li, a - - - - - men.

Giovanni Battista Martini (1706–1784)

Credo C-Dur

SANT Hs 2525

Violino I

Edition Santini

Credo C-Dur

Violino I

Giovanni Battista Martini (1706–1784)

SANT Hs 2525

Nr. 1: Credo in unum Deum

Allegro

The musical score is written for Violino I in C major, 2/4 time. It begins with a treble clef and a common time signature (C). The tempo is marked 'Allegro'. The score consists of ten staves of music, with measure numbers 5, 9, 13, 18, 23, 28, 33, and 37 indicated at the start of their respective staves. The music is primarily composed of eighth and sixteenth notes, with some rests and accidentals. The final measure (40) ends with a double bar line and a common time signature.

Nr. 2: Et incarnatus est

Adagio

7

Nr. 3: Crucifixus

Andante

7

16

29

39

49

Nr. 4: Et resurrexit

Allegro

5

9

Adagio **Allegro**

13

18

22

26

30

34

38

Musical score for Violino I, measures 42 to 74. The score is written in treble clef and consists of ten staves of music. The key signature is C major (no sharps or flats). The time signature is not explicitly shown but is implied to be 4/4 based on the note values. The music features a steady eighth-note pattern in the lower register, with occasional melodic lines in the upper register. Measure 74 ends with a fermata over a whole note.

42

46

50

54

58

62

66

70

74

Giovanni Battista Martini (1706–1784)

Credo C-Dur

SANT Hs 2525

Violino II

Edition Santini

Credo C-Dur

Violino II

Giovanni Battista Martini (1706–1784)

SANT Hs 2525

Nr. 1: Credo in unum Deum

Allegro

5

9

13

17

20

23

Musical score for Violino II, measures 26 to 38. The score is written in treble clef and common time (C). It consists of five staves of music. The first staff (measures 26-28) features a continuous eighth-note pattern. The second staff (measures 29-31) includes a sharp sign on the second measure and a fermata on the eighth note. The third staff (measures 32-34) continues the eighth-note pattern. The fourth staff (measures 35-37) features a sharp sign on the eighth note of the second measure. The fifth staff (measures 38) concludes with a double bar line and a final chord.

Nr. 2: Et incarnatus est

Musical score for Violino II, measures 1 to 7. The score is written in treble clef and common time (C). It is marked **Adagio**. The first staff (measures 1-6) begins with a half note G, followed by quarter notes A, B, and C, and a half note D. The second staff (measures 7) continues with quarter notes E, F, G, and A, followed by a double bar line.

Nr. 3: Crucifixus: tacet

Nr. 4: Et resurrexit

Allegro

5

9

Adagio **Allegro**

13

18

22

26

30

34

38

Musical score for Violino II, measures 42-74. The score is written in treble clef and consists of nine staves of music. The key signature is C major (no sharps or flats). The time signature is not explicitly shown but is implied to be 4/4 based on the note values. The music features a steady eighth-note pattern with various melodic lines and rests.

Measures 42-45: First staff, starting with a treble clef and a common time signature. The music begins with a series of eighth notes, including some beamed pairs and a triplet.

Measures 46-49: Second staff, continuing the eighth-note pattern with some melodic variation.

Measures 50-53: Third staff, featuring a mix of eighth and sixteenth notes.

Measures 54-57: Fourth staff, showing a more complex melodic line with some rests.

Measures 58-61: Fifth staff, continuing the eighth-note pattern with some melodic variation.

Measures 62-65: Sixth staff, featuring a mix of eighth and sixteenth notes.

Measures 66-69: Seventh staff, showing a more complex melodic line with some rests.

Measures 70-73: Eighth staff, continuing the eighth-note pattern with some melodic variation.

Measures 74: Ninth staff, ending with a double bar line and a final note.

Giovanni Battista Martini (1706–1784)

Credo C-Dur

SANT Hs 2525

Viola

Edition Santini

Credo C-Dur

Viola

Giovanni Battista Martini (1706–1784)

SANT Hs 2525

Nr. 1: Credo in unum Deum

Allegro

5

9

13

17

21

25

29



33

37

Musical notation for measures 29-36, consisting of three staves of music in 2/4 time. The first staff starts at measure 29, the second at 33, and the third at 37. The music features a mix of eighth and sixteenth notes, with some rests and accidentals.

Nr. 2: Et incarnatus est

Adagio



Musical notation for 'Et incarnatus est' in 2/4 time, starting with a C-clef and a common time signature. The piece is marked 'Adagio' and consists of a single staff of music with a variety of note values and rests.

Nr. 3: Crucifixus

Andante



Musical notation for 'Crucifixus' in 3/4 time, starting with a C-clef and a key signature of one flat. The piece is marked 'Andante' and consists of a single staff of music with a variety of note values and rests.

9



Musical notation for 'Crucifixus' measures 9-18. Measure 9 has a '3' above it, and measure 12 has a '12' above it. The notation includes rests and various note values.

30



Musical notation for 'Crucifixus' measures 30-37. Measure 30 has a '7' above it, measure 31 has an '8' above it, and measure 34 has a '4' above it. The notation includes rests and various note values.

48



Musical notation for 'Crucifixus' measures 48-55. The notation includes rests and various note values.

Nr. 4: Et resurrexit

Allegro



5



9



13

Adagio



Allegro

18



22



26



30



34



38



42

46

50

54

58

62

66

70

74

The image displays a musical score for the Viola part, spanning measures 42 to 74. The score is written in a single system with a treble clef and a key signature of one flat (B-flat). The music consists of a continuous melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The notation includes accidentals such as flats and sharps, and dynamic markings like accents and slurs. The measures are numbered at the beginning of each line: 42, 46, 50, 54, 58, 62, 66, 70, and 74. The score concludes with a double bar line at the end of measure 74.

Giovanni Battista Martini (1706–1784)

Credo C-Dur

SANT Hs 2525

Basso

Edition Santini

Credo C-Dur

Basso

Giovanni Battista Martini (1706–1784)

SANT Hs 2525

Nr. 1: Credo in unum Deum

Allegro

The musical score is written for a Bass voice part in C major, 4/4 time, with an Allegro tempo. It consists of ten staves of music, each starting with a measure number. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and accidentals (sharps and naturals). The piece concludes with a double bar line on the final staff.

5

9

13

17

21

25

29

33

37

Nr. 2: Et incarnatus est**Adagio****Nr. 3: Crucifixus****Andante**

Nr. 4: Et resurrexit

Allegro



5



9



13

Adagio



Allegro

18



22



26



30



34



38





Giovanni Battista Martini (1706–1784)

Credo C-Dur

SANT Hs 2525

Basso continuo

Edition Santini

Credo C-Dur

Basso continuo

Giovanni Battista Martini (1706–1784)

SANT Hs 2525

Nr. 1: Credo in unum Deum

Allegro

The musical score is written for a basso continuo instrument in C major (one sharp) and 4/4 time. It consists of six systems of music, each starting with a measure number (1, 5, 9, 13, 17, 21). The notation includes a bass clef, a common time signature (C), and a series of notes with figured bass symbols (numbers 1-9, #, b) written below the staff. The first system is marked 'Allegro'. The piece concludes with a final cadence in the sixth system.

25

6 6 5 5 6 4 3 6 6 6 #4 6 6

29

6 7 5 #3 6 6 9 8 6 7 #3 6 5 # 6

33

6 5 # 4 2 7 6 6 5 6 7 9 6 6 9 6 4 6

37

9 6 4 6 9 6 7 6 6 5 6 9 6 7 4 3

Nr. 2: Et incarnatus est

Adagio

6 # # 6 7 6 # 6 9 8 #

7

9 8 7 # 9 8 7 6 7 6 6 7 6 4 4 #3

Nr. 3: Crucifixus

Andante

4/2 4/2 6 6— 4/2 6/5 7 6/5 b5 b6 6 6 6

8 4/2 4/2 6 6 6 7 b5 b6 b 6 6 6 b

15 4/2 4/2 6 6 b 6 7 4 b6 b5 6 7 4 b6 b5

22 9 6 7 4 6 6/5 7 9 7 b3 6 7 6 b— b5 b6

29 b 6 6 6 b 6 7 7 4 6 7 b5 b7 9 6 7 b4

36 4 6 6/5 6 6 7 6 7 6 b5 b6 6

42 6 6/5 4 4/3 4 6/5 7 6 4/2 4/2 6

49 6 4/2 6/5 7 6/5 b5 b6 6 6 6

Nr. 4: Et resurrexit

Allegro

5

9

13 **Adagio**

Allegro

18

22

26

