

MESSA A QUATRO - CREDO

C Adagio

Vivace

Redo in u num - De - um Patrem o mipo-
tentem fac torem co li & ter - rx Et in vi si - bi li-

Giacomo Antonio Perti
1661 - 1756

Adagio

Violin-1

Violin-2

Viola

Soprano

Alto

Tenore

Basso

Basso continuo

6 7 6

Source: Messa e salmi concertati a quattro voci con strumenti e ripieni; Opera Seconda; Bologna 1735
The "Crucifixus" (m.44 - 76) is intended for 2 Canti & Basso.

Messa a quattro - Credo

Vivace

5

V1

V2

Va

S Pa - trem om - ni - po - ten - tem, fac - to - rem cœ-li et ter - ræ. et in

A Pa - trem om - ni - po - ten - tem, fac - to - rem cœ - li et ter - ræ. et in

T 8 Pa - trem om - ni - po - ten - tem, fac - to - rem cœ - li et ter - ræ. Vi-si - bi - li - um om - ni - um

B Pa - trem om - ni - po - ten - tem, fac - to - rem cœ - li et ter - ræ. Vi-si - bi - li - um om - ni - um

BC

6 6_b 6 5 6 7 4 3 6 6_#

10

V1

V2

Va

S vi-si - bi - li - um. Et in u - num Do-mi-num Je-sum Chri-stum, Fi - li - um De-i u - ni - ge - ni -

A vi-si - bi - li - um. Et in u - num Do-mi-num Je-sum Chri-stum, Fi - li - um De-i u - ni - ge - ni -

T 8 Et in u - num Do-mi-num Je-sum Chri - stum, Fi - li - um De-i u - ni - ge - ni -

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

BC

6 6_# # # 6 6_# 5 7 4 #

Messa a quattro - Credo

14

V1
V2
Va
S
A
T
B
BC

tum, et ex Pa-tre na-tum an-te om - ni-a sæ - cu-la. De-um
tum, et ex Pa-tre na-tum an-te om-ni-a sæ - cu-la. De-um de De-o, De-um
8 tum, et ex Pa-tre na-tum an-te om - ni-a sæ - cu-la. lu-men de lu-mi-ne,
tum, et ex Pa-tre na-tum an-te om - ni-a sæ - cu-la. De-um

5 6 6 7 6# 6

18

V1
V2
Va
S
A
T
B
BC

ve-rum de De-o, de De-o ve-ro. Ge-ni-tum non fac-tum, con-sub-stan-ti-a-lem Pa-tri per quem
ve-rum de De-o, de De-o ve-ro. Ge-ni-tum non fac-tum, con-sub-stan-ti-a-lem Pa-tri per quem
8 De-um ve-rum de De-o ve-ro. Ge-ni-tum non fac-tum, con-sub-stan-ti-a-lem Pa-tri per quem
ve-rum de De-o, de De-o ve-ro. Ge-ni-tum non fac-tum, con-sub-stan-ti-a-lem Pa-tri per quem

6 6 7 # 6 6 6 7 6 5

Messa a quattro - Credo

23

V1
V2
Va
S om - ni - a fac - ta sunt. Qui prop - ter nos ho - mi-nes et prop-ter no - stram sa -
A om - ni - a fac - ta sunt. Qui prop - ter nos ho - mi-nes et prop-ter no - stram sa -
T 8 om - ni - a fac - ta sunt. Qui prop - ter nos ho - mi-nes et prop-ter no - stram sa -
B om - ni - a fac - ta sunt. Qui prop - ter nos ho - mi-nes et prop-ter no - stram sa -
BC

5 4 3 6 6 5 6 6 5

27

V1
V2
Va
S lu - tem de scen dit de cœ - lis.
A lu - tem de scen dit de cœ - lis.
T 8 lu - tem de scen dit de cœ - lis.
B lu - tem de scen dit de cœ - lis.
BC

5 6 7 5 6 4 5

Messa a quattro - Credo

Largo

32

V1

V2

Va

S

Et in - car - na - tus est de Spi - ri - tu - San - cto ex Ma -

A

Et in - car - na - tus est de Spi - ri - tu - San - cto ex Ma -

T

8 Et in - car - na - tus est de Spi - ri - tu - San - cto ex Ma -

B

Et in - car - na - tus est de Spi - ri - tu - San - cto ex Ma -

BC

6b 6 6# 6 6 9 8 #

38

V1

V2

Va

S

ri - a vir - gi - ne et ho - mo fac - tus est.

A

ri - a vir - gi - ne et ho - mo fac - tus est.

T

8 ri - a vir - gi - ne et ho - mo fac - tus est.

B

ri - a vir - gi - ne et ho - mo fac - tus est.

BC

b # 6 # 6 6# 6 5b #

Messa a quattro - Credo

Largo

44

V1

V2

Va

S

Cru - ci - fi - xus e - ti - am pro

A

T

B

BC

Cru - ci - fi - xus

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

*) "Il presente versetto dovrà cantarsi da un soprano, e in mancanza potrà supplire il tenore."

This verse must be sung by a soprano, and failing that, the tenor may fill in.

50

V1

V2

Va

S

bis, e - ti - am pro no - bis sub

A

T

no - bis, e - ti - am pro no -

B

e - ti - am pro no - bis, e - ti - am pro

BC

5 6b 7 6 5 2 4# 6 7 b 7 5 6b 7b 5 7 7 9 8 # 6b

Messa a quattro - Credo

55

V1

V2

Va

S

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

A

T

- - bis sub Pon - ti - o Pi - la - to pas - sus, pas - sus et

B

no - - bis sub Pon - ti - o Pi - la - to pas - sus, pas-sus et se - pul - tus est,

BC

$\frac{4}{4}$ $\frac{\#}{\#}$ $\frac{6}{6}$ $\frac{4}{4}$ $\frac{\#}{\flat}$ $\frac{6}{6}$ $\frac{4}{4}$ $\frac{\#}{\#}$ $\frac{6}{5}$ $\frac{5}{5\flat}$ $\frac{9}{9}$ $\frac{8}{8}$

60

V1

V2

Va

S

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

A

T

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

B

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

BC

$\frac{7}{\sharp}$ $\frac{5}{5}$ $\frac{4}{4}$ $\frac{\#}{\#}$ $\frac{4}{4}$ $\frac{\#}{\#}$ $\frac{9}{\flat}$ $\frac{8}{8}$ $\frac{7}{7}$ $\frac{7}{7}$ $\frac{9}{9}$ $\frac{8}{8}$ $\frac{6}{5\flat}$ $\frac{5}{5\flat}$ $\frac{9}{9}$ $\frac{8}{8}$ $\frac{3}{3}$ $\frac{\#}{\#}$

Messa a quattro - Credo

65

V1

V2

Va

S

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

A

T

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

B

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

BC

7 6 9 8 7 4 # b 7 6b 5 4# 6 4 #

(Vivace)

70

V1

V2

Va

S

Et re - sur - re - xit ter - ti - a di - e se - cun - dum Scrip - tu - ras,

A

Et re - sur - re - xit ter - ti - a di - e se - cun - dum Scrip - tu - ras,

T

8 Et re - sur - re - xit ter - ti - a di - e se - cun - dum Scrip - tu - ras,

B

Et re - sur - re - xit ter - ti - a di - e se - cun - dum Scrip - tu - ras,

BC

6 # 6 b b

Messa a quattro - Credo

77

V1
V2
Va
S et a - scen - dit in cœ - lum, se - det ad dex - te-ram Pa - tris. Et
A et a - scen - dit in cœ - lum, se - det ad dex - te-ram Pa - tris. Et
T et a - scen - dit in cœ - lum, se - det ad dex - te-ram Pa - tris. Et
B et a - scen - dit in cœ - lum, se - det ad dex - te-ram Pa - tris. Et
BC

6 5 6 6

84

V1
V2
Va
S i - te-rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos et
A i - te-rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos et
T i - te-rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos et
B i - te-rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos et
BC

6# b 6 5 6 6 6 6

Messa a quattro - Credo

91

V1
V2
Va
S mor - tu - os, cu - jus re - gni non e - rit fi - nis. Et in
A mor - tu - os, cu - jus re - gni non e - rit fi - nis. Et in
T mor - tu - os, cu - jus re - gni non e - rit fi - nis. Et in
B mor - tu - os, cu - jus re - gni non e - rit fi - nis. Et in
BC

91

6 6 7 5 #

97

V1
V2
Va
S Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can - tem, qui ex Pa - tre Fi - li - o - que pro - ce - dit.
A Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can - tem, qui ex Pa - tre Fi - li - o - que pro - ce - dit.
T Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can - tem, qui ex Pa - tre Fi - li - o - que pro - ce - dit.
B Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can - tem, qui ex Pa - tre Fi - li - o - que pro - ce - dit.
BC

97

6 6

Messa a quattro - Credo

101

V1
V2
Va
S
A
T
B
BC

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

6 9 5b 6

105

V1
V2
Va
S
A
T
B
BC

con-glo - ri - fi - ca - tur, qui lo - cu - tus est per Pro - phe - tas. Et u - nam san - ctam ca -
con-glo - ri - fi - ca - tur, qui lo - cu - tus est per Pro - phe - tas. Et u - nam san - ctam ca -
con-glo - ri - fi - ca - tur, qui lo - cu - tus est per Pro - phe - tas. Et u - nam san - ctam ca -
con-glo - ri - fi - ca - tur, qui lo - cu - tus est per Pro - phe - tas. Et u - nam san - ctam ca -

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

Missa a quattro - Credo

109

V1
V2
Va
S tho - li - cam et a - pos - to - li - cam Ec - cle - si - am. Con - fi - te - or u - nam bap - tis - ma in re - mis - si -
A tho - li - cam et a - pos - to - li - cam Ec - cle - si - am. Con - fi - te - or u - nam bap - tis - ma
T 8 tho - li - cam et a - pos - to - li - cam Ec - cle - si - am. Con - fi - te - or u - nam bap - tis - ma
B tho - li - cam et a - pos - to - li - cam Ec - cle - si - am. Con - fi - te - or u - nam bap - tis - ma
BC

113

V1
V2
Va
S o - nem pec - ca - to - rum. Et ex - pec - to, et ex - pec - to re - sur - rec - ti - o - nem
A in re - mis - si - o - nem pec - ca - to - rum. Et ex - pec - to, et ex - pec - to re - sur - rec - ti - o - nem
T 8 in re - mis - si - o - nem pec - ca - to - rum. Et ex - pec - to, et ex - pec - to re - sur - rec - ti - o - nem
B in re - mis - si - o - nem pec - ca - to - rum. Et ex - pec - to, et ex - pec - to re - sur - rec - ti - o - nem
BC

6 5 4 6 7 6 # # b

Messa a quattro - Credo

118

V1
V2
Va
S
A
T
B
BC

mor-tu-o - rum, et vi - tam ven - tu - ri sæ - cu-li. A - men,
mor - tu - o - rum, et vi - tam ven - tu - ri sæ - cu-li. A -
8 mor - tu - o - rum, et vi - tam ven - tu - ri sæ - cu-li. A -
mor - tu - o - rum, et vi - tam ven - tu - ri sæ - cu-li. A -

6# 5# 7 6 # 6 5 9 2 8 6# 5 9 3 8 5 4 3 2 6

124

V1
V2
Va
S
A
T
B
BC

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

7 6 b 7 6 5 7 4 # 7 b 7 7 9 8 4 6 9 8 7 6 7 3 6 5 3 6 6 5 4 4 3

MESSA A QUATRO - CREDO

Giacomo Antonio Perti
1661 - 1756

Adagio

Vivace **2**

8

14

20

26

32 **Largo**

38

70 **(Vivace)**

79

88

Violino - 1

Messa a quattro - Credo

Musical score for Violin 1, page 2, featuring seven staves of music. The score consists of measures 96 through 127. The key signature changes from common time (indicated by 'c') to A major (indicated by a treble clef and a sharp sign). The music includes various note heads (solid black, hollow black, and white), stems, and bar lines. Measure 96 starts with a solid black eighth note followed by a sixteenth-note pattern. Measure 101 features a sixteenth-note pattern starting with a solid black eighth note. Measure 106 begins with a solid black eighth note. Measure 111 contains a series of eighth notes. Measure 116 starts with a sixteenth-note pattern. Measure 121 shows a mix of eighth and sixteenth notes. Measure 127 concludes the page with a series of eighth notes.

MESSA A QUATRO - CREDO

Giacomo Antonio Perti
1661 - 1756

Adagio

8

14

20

26

Largo

38

Largo **26**

70 (Vivace)

79

88

The musical score consists of six staves of music for Violin 2. The first staff begins at measure 96 in common time (C). The second staff begins at measure 101. The third staff begins at measure 106. The fourth staff begins at measure 111. The fifth staff begins at measure 116. The sixth staff begins at measure 121. The music features various note heads (solid black, open, and hollow), stems, and rests. Measures 96-100 show eighth-note patterns. Measures 101-105 show sixteenth-note patterns. Measures 106-110 show eighth-note patterns. Measures 111-115 show eighth-note patterns. Measures 116-120 show sixteenth-note patterns. Measures 121-125 show eighth-note patterns.

MESSA A QUATRO - CREDO

Giacomo Antonio Perti 1661 - 1756

Adagio

Vivace

Musical score for cello, page 1. The score consists of ten staves of music. The key signature changes from common time (c) at the beginning to 3/4 time by measure 32. Measure numbers are indicated on the left side of each staff. Measure 1: Key signature c, common time. Measure 2: Key signature b, common time. Measure 3: Key signature a, common time. Measure 4: Key signature g, common time. Measure 5: Key signature f, common time. Measure 6: Key signature e, common time. Measure 7: Key signature d, common time. Measure 8: Key signature c, common time. Measure 9: Key signature b, common time. Measure 10: Key signature a, common time. Measure 11: Key signature g, common time. Measure 12: Key signature f, common time. Measure 13: Key signature e, common time. Measure 14: Key signature d, common time. Measure 15: Key signature c, common time. Measure 16: Key signature b, common time. Measure 17: Key signature a, common time. Measure 18: Key signature g, common time. Measure 19: Key signature f, common time. Measure 20: Key signature e, common time. Measure 21: Key signature d, common time. Measure 22: Key signature c, common time. Measure 23: Key signature b, common time. Measure 24: Key signature a, common time. Measure 25: Key signature g, common time. Measure 26: Key signature f, common time. Measure 27: Key signature e, common time. Measure 28: Key signature d, common time. Measure 29: Key signature c, common time. Measure 30: Key signature b, common time. Measure 31: Key signature a, common time. Measure 32: Key signature g, common time. Largo. Measure 33: Key signature f, common time. Measure 34: Key signature e, common time. Measure 35: Key signature d, common time. Measure 36: Key signature c, common time. Measure 37: Key signature b, common time. Measure 38: Key signature a, common time. Measure 39: Key signature g, common time. Measure 40: Key signature f, common time. Measure 41: Key signature e, common time. Measure 42: Key signature d, common time. Measure 43: Key signature c, common time. Measure 44: Key signature b, common time. Measure 45: Key signature a, common time. Measure 46: Key signature g, common time. Measure 47: Key signature f, common time. Measure 48: Key signature e, common time. Measure 49: Key signature d, common time. Measure 50: Key signature c, common time. Measure 51: Key signature b, common time. Measure 52: Key signature a, common time. Measure 53: Key signature g, common time. Measure 54: Key signature f, common time. Measure 55: Key signature e, common time. Measure 56: Key signature d, common time. Measure 57: Key signature c, common time. Measure 58: Key signature b, common time. Measure 59: Key signature a, common time. Measure 60: Key signature g, common time. Measure 61: Key signature f, common time. Measure 62: Key signature e, common time. Measure 63: Key signature d, common time. Measure 64: Key signature c, common time. Measure 65: Key signature b, common time. Measure 66: Key signature a, common time. Measure 67: Key signature g, common time. Measure 68: Key signature f, common time. Measure 69: Key signature e, common time. Measure 70: Key signature d, common time. Vivace. Measure 71: Key signature c, common time. Measure 72: Key signature b, common time. Measure 73: Key signature a, common time. Measure 74: Key signature g, common time. Measure 75: Key signature f, common time. Measure 76: Key signature e, common time. Measure 77: Key signature d, common time. Measure 78: Key signature c, common time. Measure 79: Key signature b, common time. Measure 80: Key signature a, common time. Measure 81: Key signature g, common time. Measure 82: Key signature f, common time. Measure 83: Key signature e, common time. Measure 84: Key signature d, common time. Measure 85: Key signature c, common time. Measure 86: Key signature b, common time. Measure 87: Key signature a, common time. Measure 88: Key signature g, common time. Measure 89: Key signature f, common time. Measure 90: Key signature e, common time. Measure 91: Key signature d, common time. Measure 92: Key signature c, common time. Measure 93: Key signature b, common time. Measure 94: Key signature a, common time. Measure 95: Key signature g, common time. Measure 96: Key signature f, common time. Measure 97: Key signature e, common time. Measure 98: Key signature d, common time. Measure 99: Key signature c, common time. Measure 100: Key signature b, common time.

Viola

Messa a quattro - Credo

96

101

107

113

119

125

Basso continuo

MESSA A QUATRO - CREDO

Giacomo Antonio Perti
1661 - 1756

Adagio

Vivace

10

15

20

26

32 Largo

37

44 Largo

51

58

64

The musical score consists of ten staves of basso continuo music. The first staff begins with 'Adagio' tempo, indicated by a slow eighth-note pulse. The second staff begins with 'Vivace' tempo, indicated by a fast sixteenth-note pulse. Subsequent staves show various rhythmic patterns and dynamics, including measures 10, 15, 20, 26, 32, 37, 44, 51, 58, and 64. Measure 32 transitions to 'Largo' tempo. Measures 44, 51, and 64 also feature 'Largo' tempo. The score uses a bass clef, common time, and includes various dynamic markings such as forte, piano, and sforzando.

Basso continuo

Messa a quattro - Credo

70 (Vivace)



77



84



91



96



101



107



113



120



127

