

# CREDO TRANSCRIPTIONS

from *Nova Organi Harmonia*

sample: Credo I, III

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## Credo I

XI. s.

Accompaniment, Marinus de Jong, 1942, ed.

Credo in unum Deum, Pa-trem omni-potentem, fac-torem cae-li et ter-rae,

V.

vi-si-bi-li-um om-ni-um, et in-vi-si-bi-li-um. Et in unum Domi-num

Je-sum Christum, Fi-li-um De-i u-ni-ge-ni-tum. Et ex Pa-tre na-tum

an-te om-ni-a sae-cu-la. De-um de De-o, lu-men de lu-mi-ne,

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 o - mni - a fac - ta sunt.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with the same key signature. The music is written in a simple, homophonic style with chords and moving lines.

*revised*

Qui propter nos ho - mi - nes et propter nostram sa - lu - tem de - scendit de cae - lis.

The second system of music continues the piano accompaniment. It features similar chordal textures and melodic lines in both staves, maintaining the homophonic character.

Et in - car - na - tus est de Spi - ri - tu Sanc - to ex Ma - ri - a Vir - gi - ne,

*meno mosso*

The third system of music continues the piano accompaniment. The tempo marking *meno mosso* is present. The musical notation remains consistent with the previous systems.

et ho - mo fac - tus est. Cru - ci - fi - xus et - i - am pro no - bis

*ritardando*

Tempo I.

The fourth system of music continues the piano accompaniment. It includes a *ritardando* marking followed by a *Tempo I.* marking, indicating a change in tempo. The musical notation is consistent with the previous systems.

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

The fifth system of music continues the piano accompaniment. The musical notation is consistent with the previous systems.

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

The sixth system of music continues the piano accompaniment. The musical notation is consistent with the previous systems.

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

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

ju - di - ca - re vi - vos et mor - tu - os, cu - ius re - gni non e - rit fi - nis.

Et in Spi - ri - tum Sanctum, Do - mi - num et vi - vi - fi - cantem:

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

si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Prophe - tas.

Et u-nam sanctam ca-tho-li - cam et a-pos-to - li-cam Ec-cle - si - am.

Con - fi - te - or u-num bap-tis-ma in re-mis-si - o-nem pec-ca - to - rum.

*edited*

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

Et vi-tam ven-tu - ri sae - cu-li. A - - - men.

## Credo III

XVII. s.

Accompaniment, Flor Peeters, 1942, ed.

Cre-do in u-num De - um, Pa - trem om - ni - po - ten-tem,

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

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

Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum

an - te om - ni - a sae - cu - la. De-um de De-o, lu-men de lu-mi-ne,

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 o - mni - a fac - ta sunt.

Qui propter nos ho - mi - nes et propter nostram sa - lu - tem de - scendit de cae - lis.

Et in - car - na - tus est de Spi - ri - tu Sanc - to ex Ma - ri - a Vir - gi - ne,

*meno mosso*

et ho - mo fac - tus est. Cru - ci - fi - xus et - i - am pro no - bis

*ritardando*

Tempo I.

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

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

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

Et i - te - rum ven - tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os,

cu - ius re - gni non e - rit fi - nis. Et in Spi - ri - tum Sanctum, Do - mi - num

et vi - vi - fi - cantem: qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa - tre et Fi - li - o

si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phetas.

Et u - nam sanc - tam ca - tho - li - cam et a - pos - to - li - cam Ec - cle - si - am.

The first system of the musical score is in D major (two sharps). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. A fermata is placed over the final chord of the system.

Con - fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum.

The second system continues the musical score. The vocal line features a melodic line with eighth and quarter notes. The piano accompaniment maintains the same rhythmic pattern as the first system, with a fermata at the end.

Et expec - to re - sur - rec - ti - o - nem mor - tu - o - rum. Et vi - tam ven - tu - ri sae - cu - li.

The third system contains two measures. The vocal line has a melodic line with eighth and quarter notes. The piano accompaniment continues with the same accompaniment pattern, ending with a fermata.

A - - - - - men.

The fourth system is for the word 'Amen'. The vocal line has a melodic line with eighth and quarter notes. The piano accompaniment continues with the same accompaniment pattern, ending with a fermata.