



Francesco Ciampi

(um 1690–nach 1765)

Credo B-Dur

für vier Stimmen, zwei Violinen und
Basso continuo

SANT Hs 1089

Edition

Santini

Edition Santini

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Credo B-Dur

Francesco Ciampi (um 1690–nach 1765)

SANT Hs 1089

Credo in unum Deum

Cre - do in u - num De - um

Andante

Violino I

Violino II

Soprano *[tutti]*
Pa - trem om - ni - po - ten - tem, fac-to-rem cae - li et

Alto *[tutti]*
Pa - trem om - ni - po - ten - tem, fac-to-rem cae - li et

Tenore *[tutti]*
Pa - trem om - ni - po - ten - tem,

Basso *[tutti]*
Pa - trem om - ni - po - ten - tem, fac-to-rem cae - li et

Basso continuo
6 6 6 9 8 6 6 6

7

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

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

8

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

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

7 17 6 6 4 3 9 7 9 8 6

14

vi - - si - - bi - - - li - um.

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

8

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

vi - - - si - bi - - - li - um.

6 5 6 4 3 4 3 7 4 3

21

4 3 7 4 3 6 6

27

tr *tr* *solo* *f* *f*

Et in u - num Do - mi - num Je - sum

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

34

p

p

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

solo

et ex Pa - tre na -

6 6 6 — 7 #3 6 6 b 6 4 #5 — 6 # 4 7 4 2 b

41

tum an - te om - ni - a sae - cu - la.

solo

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

#4 2 6 6 5 6 4 #3 — 6 7 4 2 6 — 6 b 6 4 5 3 6 6 7 #3

48

p

p

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

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

55

f

f

[*tutti*]
ge - ni - tum, non fac - tum, con - sub - stan - tia - lem

[*tutti*]
ge - ni - tum, non fac - tum, con - sub - stan - tia - lem

[*tutti*]
ge - ni - tum, non fac - tum,

[*tutti*]
ge - ni - tum, non fac - tum, con - sub - stan - tia - lem

6 6 6 5 f 6 # 6 6 7
#3 #3 #3 #3

61

f *tr* *f* *f*

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

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

8 per quem om - ni - a fac - ta sunt.

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

9 8 6 6 6/4 5/3 4 3 7

68

solo

Qui prop - ter nos ho - mi - nes et prop - ter no - stram sa - lu -

4 3 7 6 4 3 6 6 4/2 6 7 17

75

f *p*

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

6 \flat 6 \sharp $\frac{6}{4}$ $\sharp 3$

Largo piano

82

Largo piano

[*tutti*]
Et in-car-na-tus est de Spi-ri-tu Sanc-to ex Ma-ri - a Vir-gine, et ho - mo fac - tus est.

[*tutti*]
Et in-car-na-tus est de Spi-ri-tu Sanc-to ex Ma-ri - a Vir-gine, et ho - mo fac - tus est.

[*tutti*]
Et in-car-na-tus est de Spi-ri-tu Sanc-to ex Ma-ri - a Vir-gine, et ho-mo fac - tus est.

[*tutti*]
Et in-car-na-tus est de Spi-ri-tu Sanc-to ex Mari-a Vir-gine, et ho - mo fac - tus est.

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

Crucifixus

[Largo]

[solo]

Violino I *p* *f* *p* *f* *p*

Violino II *p* *f* *p* *f* *p*

Alto

Basso continuo *senza Org. Violone solo* *p* *f* *p* *f* *p*

7 *p* *f* *p* *f* *p*

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

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

13 *f* *p* *f* *p* *f* *p*

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

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

6 4 3 b 6 #3 b 6 #3 6

20

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

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

p *f*

27

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

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

6 6 # 7 6 #3

p *f* *p* *f*

33

no - bis sub Pon - ti - o Pi - la - to, pas - sus, pas -

p *f* *p* *f*

6 7 #3 7 6 5 7 6 5

p *f* *p* *f*

39

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

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

p *f* *p*

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

46

f *p* *pp* *f* *p* *pp*

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

f *p* *f* *p* *pp*

——— # ——— # ——— # ——— # ——— # ———

6 ——— 6 7 6 7 4 #3
 4/2 4/2

53

f *p* *f* *p* *f* *tutti* *f* *tutti*

f *p* *f* *p* *f* *tutti* *f* *tutti*

f *p* *f* *p* *f* *tutti* *f* *tutti*

6 ——— 6 ——— 6 ——— # ——— # ——— # ——— # ——— # ———
 #4 ——— #4 ——— #4 ——— #4 ——— #4 ——— #4 ——— #4 ——— #4 ———
 #3 ——— #3 ——— #3 ——— #3 ——— #3 ——— #3 ——— #3 ——— #3 ———

b b5 # 7 4 #3

Et resurrexit

Allegro assai

Violino I *f*

Violino II *f*

Soprano [*tutti*]
Et re-sur-re-xit ter-tia di-e se-cun-dum Scrip-tu-ras, se-cun-dum Scrip-

Alto [*tutti*]
Et re-sur-re-xit ter-tia di-e se-cun-dum Scrip-tu-ras, se-cun-dum Scrip-

Tenore [*tutti*]
Et re-sur-re-xit ter-tia di-e se-cun-dum Scrip-tu-ras, se-cun-dum Scrip-

Basso [*tutti*]
Et re-sur-re-xit ter-tia di-e se-cun-dum Scrip-tu-ras, se-cun-dum Scrip-

Basso continuo

6 7 17— 4 3 7 7—

9

f *p* *p* *p*

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

solo
tu - ras. Et i - te-

tu - ras.

tu - ras.

tu - ras.

6 4 3 7 6 6 5 6 7 7 4 13 7 13

19

f *f* *p*

rum ven - tu - rus est cum glo - ri - a iu - di - ca - re vi - vos et mor - tuos, cu - ius re - gni non

7 6 6 7
5 4 3 2

6 — 6 — 6 — 5 — 6 # 6 —

30

f *f* *f*

tutti Et in Spi - ritum Sanctum, Do - minum et vi - vi - fi - can - tem,
tutti e - rit — fi - nis. Et in Spi - ritum Sanctum, Do - minum et vi - vi - fi - can - tem,
tutti Et in Spi - ritum Sanctum, Do - minum et vi - vi - fi - can - tem,
tutti Et in Spi - ritum Sanctum, Do - minum et vi - vi - fi - can - tem,

b 4 #3 # — # — 6 5
4 3

Piano accompaniment for measures 38-46. The score is in G major (one sharp) and 4/4 time. It features a complex texture with sixteenth-note patterns in both hands, dynamic markings of *f* and *p*, and a trill in the right hand at measure 44.

Vocal staves and bass line for measures 38-46. The lyrics are: qui ex Pa - tre Fi-li - o-que pro - ce - dit. The vocal lines are in G major. A *[solo]* marking appears in the alto part at measure 44. The bass line includes figured bass notation: # 7/3, b6 5, #3, 7/3, 4 #3, 4 #3, 9, 8, #.

Piano accompaniment for measures 47-55. The score continues in G major. It features a piano (*p*) section with flowing sixteenth-note patterns in the right hand, followed by a fortissimo (*f*) section with dense sixteenth-note textures in both hands.

Vocal staves and bass line for measures 47-55. The lyrics are: ra-tur et con-glori-fi - ca-tur, qui lo - cu-tus, lo - cu-tus est per pro - phe -. The vocal lines are in G major. The bass line includes figured bass notation: # - 6, 6/4, 6-7/5-#3, b 6 7/3, b 6 7/3, b 6 7/3, b5, b, 6/4, 5/4, #3.

57

f

tutti [solo]

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

tutti

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

tutti

tas. et a-po-sto - li - cam Ec - cle-si-am.

tutti

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

♭ 6/5 ♭7 9 8 4 6/5 9 7 4 #3

65

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

[solo]

Et ex - spec-to re-sur-rec-ti - o-nem

6/5 7 4/2 6 7 ♭7 7 6 6/5 6 6 6 6

85

men, *tutti* ven-tu-ri sae-cu-li, a-men, a-

[solo] *tutti* et vi-tam ven-tu-ri sae-cu-li, a-men, a-

tutti men, a-men, *tutti* ven-tu-ri sae-cu-li, a-men, ven-tu-ri sae-cu-li, a-men, a-men, a-

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

91

- - men, a - men, *f* ven-tu-ri sae-cu-li, a -

- - men, *f* ven-tu-ri sae-cu-li, a - men, a -

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

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

7 $\flat 6$ $\flat 5$ 6 $\flat 3$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\flat 3$ $\flat 7$

97

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

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

men, a - - - - - men,

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

b7 b7 6

102

a - men, a - men, a -

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

4 6 9 6 4 6 9 b6 b4 6 7 6 5

108

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

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

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

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

6 7 6 # 7 6 6 7 6 # 7 6 6 7 6

114

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

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

men, a - men, a - - - -

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

7 6 6 7 6 6 7 b7 4 3

120

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

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

4 b3 4 3 4 3 b6/5 b6/b5 9 8 6/5 6/5

126

men, a - - - - - men,

men, a - - - men, a - men, ven - tu - ri

- men, a - - - - - men,

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

9 8 b15 6/5 4 #3 6 7 6 #

132

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

$\frac{4}{2}$ $\frac{6}{b3}$ $\frac{\#4}{2}$ 6 7 $\frac{7}{\#3}$ $\frac{6}{5}$ $\frac{4}{2}$

138

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

6 $\frac{7}{b3}$ $\frac{b7}{}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{7}{b3}$ $\frac{b7}{}$

144

men, a - - - - - men,

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

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

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

6 6

149

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

- - - - - men,

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

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

6 6 6 6

155

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

4 6 9 8 $\flat 6$ 5 9 $\sharp 3$ 8 $\sharp 3$ 7 6 6 4 5 $\sharp 3$ 6 7

161

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

6 \sharp $\frac{4}{2}$ 6 $\sharp \frac{4}{2}$ 6 7 7 $\sharp 3$ 7 $\frac{7}{13}$

167

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

♭ ♭7 7 6 5 6 7 ♭3

173

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

6 4/2 6 4/2 6 7 ♭3 ♭7

179

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

7 4 3 4 3 4 3

185

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

4 3 6/5 6/5 9 8 6 6

191

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

men, a - - - - -

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

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

6 b6 b5 6

197

men, a - - - - -

men, a - - - - -

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

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

6 — 4 — 6 9 6 — 4 — 6 9 b6 — b4 — 6

203

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

7 6 5 6 7 6 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6

209

tr *tr* **Adagio**

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

6 4 5 3

Credo B-Dur

Coro

Francesco Ciampi (um 1690–nach 1765)

SANT Hs 1089

Credo in unum Deum

Cre - do in u - num De - um

Andante
[tutti]

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

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

Tenore
Pa - trem om - ni - po - ten - tem,

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

7

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

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

8

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

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

13 10

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

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

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

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

10

29 *solo*

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

8

37

ge - ni - tum,

solo

et ex Pa - tre na - tum an - te om - ni - a sae - cu - la.

8

44

solo

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

51

3 [*tutti*]
ge - ni - tum, non fac - tum, con -

3 [*tutti*]
ge - ni - tum, non fac - tum, con -

3 [*tutti*]
8 ve - - - ro, ge - ni - tum, non fac - tum,

3 [*tutti*]
ge - ni - tum, non fac - tum, con -

60

3
sub - stan - tia - lem Pa - tri, per quem om - ni - a fac - ta sunt.

3
sub - stan - tia - lem Pa - tri, per quem om - ni - a fac - ta sunt.

3
8 per quem om - ni - a fac - ta sunt.

3
sub - stan - tia - lem Pa - tri, per quem om - ni - a fac - ta sunt.

69

solo

Qui prop - ter nos ho - mi - nes et prop - ter no - stram sa - lu - tem

76

Largo piano
[tutti]

Et in-car-na-tus est de Spi-ri-tu

[tutti]

Et in-car-na-tus est de Spi-ri-tu

[tutti]

Et in-car-na-tus est de Spi-ri-tu

[tutti]

de - scen - dit, de - scen - dit de cae - lis. Et in-car-na-tus est de Spi-ri-tu

84

Sanc-to ex Ma - ri - a Vir - gi - ne, et ho - mo fac - tus est.

Sanc-to ex Ma - ri - a Vir - gi - ne, et ho - mo fac - tus est.

Sanc-to ex Ma - ri - a Vir - gi - ne, et ho - mo fac - tus est.

Sanc-to ex Ma - ri - a Vir - gi - ne, et ho - mo fac - tus est.

Crucifixus

[Largo]

[solo]

Violino I *p* *f* *p* *f*

Violino II *p* *f* *p* *f*

Alto

Basso continuo *senza Org. Violone solo* *p* *f* *p* *f*

6 *p* *p* *f* *p* *f*

[solo]

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

p *f* *p* *f*

12 *p* *f* *p* *f*

no - bis sub Pon - ti - o Pi - la-to, *f* pas - sus, *f* pas -

p *f* *p* *f*

18

p *p* *p*

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

p *p*

25

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

Cru - ci - fi - xus

f *p* *f* *p*

32

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

e - tiam pro no - bis sub Pon - ti - o Pi - la - to, pas - sus, pas -

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

39

p *p* *f* *p*

p *f* *p*

p *f* *p*

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

46

f *p* *pp*

f *p* *pp*

f *p*

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

53

f *p* *f* *p* *f* *tutti*

f *p* *f* *p* *f* *tutti*

f *p* *f* *p* *f* *tutti*

f *p* *f* *p* *f* *tutti*

Et resurrexit

Allegro assai

[*tutti*]
Soprano
Et resur-rexit ter-tia di-e secundum Scrip-tu - ras, se - cundum Scrip-turas.

[*tutti*]
Alto
Et resur-rexit ter-tia di - e secundum Scrip - tu - ras, se - cundum Scrip-turas.

[*tutti*]
Tenore
Et resur-rexit ter-tia di - e secundum Scrip - tu - ras, se-cun - dum Scriptu-ras.

[*tutti*]
Basso
Et resur-rexit ter-tia di - e secundum Scrip - tu - ras, se-cun - dum Scriptu-ras.

10 *solo*
Et a - scendit, a-scendit in caelum, sedet ad dex-te ram Pa-tris.

solo
Et i - te - rum ven-tu-rus est cum

22 *tutti*
Et in

tutti
glo-ri - a iu - di - ca-re vi-vos et mor-tu-os, cuius re-gni non e - rit___ fi - nis. Et in

tutti
Et in

tutti
Et in

33

Spi-ritum Sanctum, Do-minum et vi-vi-fi - cantem, qui ex Pa-tre Fi-li - o-que pro-ce -

Spi-ritum Sanctum, Do-minum et vi-vi-fi - cantem, qui ex Pa-tre Fi-li - o-que pro-ce -

8 Spi-ritum Sanctum, Do-minum et vi-vi-fi - cantem, qui ex Pa-tre Fi-li - o-que

Spi-ritum Sanctum, Do-minum et vi-vi-fi - cantem, qui ex Pa-tre Fi-li - o-que pro-ce -

43

dit.

dit.

8 [solo] Qui cum Patre et Fi-li-o si-mul ado - ratur et con-glori-fi - catur, qui lo - cutus, lo - cutus est

dit.

54

tutti Et u-nam sanc-tam ca-tho-licam et a-po-sto-li - cam Ec - cle - siam. Con-fi-te-or

tutti Et u-nam sanc - tam ca-tho-licam et a-po-sto-li - cam Ec - cle - siam.

8 per pro - phe - tas. *tutti* et a-po - sto - li - cam Ec - cle - siam.

tutti Et u-nam sanc - tam ca-tho-licam et a-po-sto-li - cam Ec - cle - siam.

65

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

Et ex-spec-to re-sur-recti-o-nem

76

[Adagio] [tutti] [Allegro] [solo]

mor-tu-o-rum, mor-tu-o-rum, et vi-tam ven-tu-ri

mor-tu-o-rum, mor-tu-o-rum,

mor-tu-o-rum, mor-tu-o-rum, ven-tu-ri sae-cu-li,

mor-tu-o-rum, mor-tu-o-rum,

82

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

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

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

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

89

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

96

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

103

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

110

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

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

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

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

117

- men, a - - - - -

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

8 a - - - - - - - - - - - - - - -

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

126

men, a - - - - - men, ven - tu - ri

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

8 - men, a - - - - - men, ven - tu - ri

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

133

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

140

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

147

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

153

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

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

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

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

160

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

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

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

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

167

- men, a - - - - men, a - - - - men, ven-tu - ri

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

8 men, a - - - - men, a - - men, et vi - tam

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

195

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

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

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

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

201

- - - - - men, et vi - tam ven-tu - ri

- - - - - men, a - - - - - ven-tu - ri

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

a - - - - - men, a - - - - - ven-tu - ri

208

Adagio

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

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

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

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

Credo B-Dur

Violino I

Francesco Ciampi (um 1690–nach 1765)

SANT Hs 1089

Credo in unum Deum

Andante

8

15

23

29

48

57

67

Largo piano

80

Crucifixus

[Largo]

[solo]

Musical score for Violino I, Crucifixus, [Largo]. The score consists of nine staves of music in 3/4 time, featuring dynamic markings (p, f, pp, tutti) and articulation (tr).

Staff 1: *p* *f* *p* *f* *p*
 Staff 2: *p* *f* *p* *f* *p*
 Staff 3: *f* *p* *f* *p*
 Staff 4: *p* *tr* *p*
 Staff 5: *f* *p* *f* *p* *p*
 Staff 6: *f* *p* *f* *p* *f*
 Staff 7: *p* *tr* *f* *p*
 Staff 8: *f* *p* *f* *p* *pp*
 Staff 9: *f* *p* *f* *p* *f* *tutti*

Et resurrexit

Allegro assai

9

21

32

39

50

60

73

[Adagio]

[Allegro]

13

79 *f*

99

106

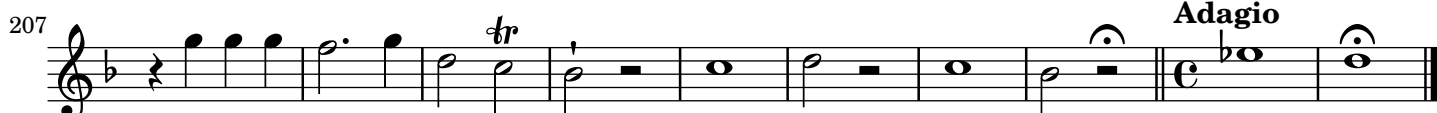
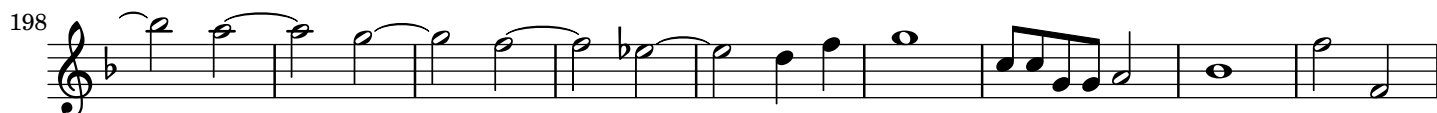
113

119

128

136

145



Credo B-Dur

Violino II

Francesco Ciampi (um 1690–nach 1765)

SANT Hs 1089

Credo in unum Deum

Andante

8

16 *tr* *f*

23 *tr*

29 2 5 *f* *p*

44 4 *p* *tr*

56 *tr* *f* 2 *f* *tr* *f*

66 5 *f* *p*

79 **Largo piano**

Crucifixus

[Largo]

[solo]

Musical score for Violino II, Crucifixus, [Largo], [solo]. The score consists of nine staves of music in 3/4 time, featuring dynamic markings (p, f, pp, tutti) and articulation (tr).

Staff 1: *p*, *f*, *p*, *f*, *p*
 Staff 2: *p*, *f*, *p*, *f*, *p*
 Staff 3: *f*, *p*, *f*, *p*
 Staff 4: *p*, *tr*, *p*
 Staff 5: *f*, *p*, *f*, *p*, *p*, *f*
 Staff 6: *p*, *f*, *p*, *f*, *p*
 Staff 7: *f*, *p*, *f*
 Staff 8: *p*, *pp*, *f*
 Staff 9: *p*, *f*, *p*, *f*, *tutti*

Et resurrexit

Allegro assai

11 *p* *f*

24 *p* *f*

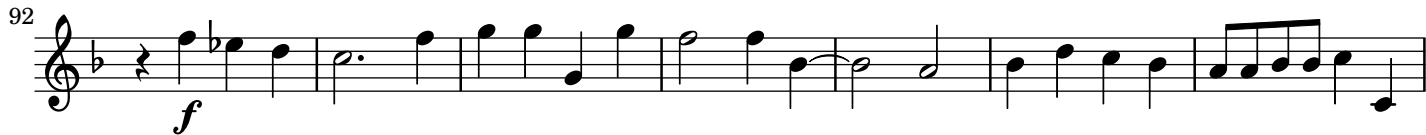
34 *f* *f*

41 *p* *p*

53 *f* *f*

62 *f*

76 **[Adagio]** **[Allegro]**
13

92 

99 

108 

115 

123 

132 

139 

146 

153 Musical staff 153: Treble clef, key signature of two flats (B-flat, E-flat). The staff contains a sequence of notes starting with a quarter rest, followed by quarter and eighth notes, leading to a trill marked 'tr' on a quarter note.

161 Musical staff 161: Treble clef, key signature of two flats. The staff contains a sequence of notes starting with a quarter rest, followed by quarter and eighth notes, ending with a half note.

169 Musical staff 169: Treble clef, key signature of two flats. The staff contains a sequence of notes including eighth and quarter notes, ending with a trill marked 'tr' on a quarter note.

177 Musical staff 177: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes, followed by quarter notes, ending with a half note.

184 Musical staff 184: Treble clef, key signature of two flats. The staff contains a sequence of quarter notes, followed by eighth notes, ending with a half note.

191 Musical staff 191: Treble clef, key signature of two flats. The staff contains a sequence of notes including quarter and eighth notes, with several rests.

199 Musical staff 199: Treble clef, key signature of two flats. The staff contains a sequence of notes including quarter and eighth notes, with several rests.

208 Musical staff 208: Treble clef, key signature of two flats. The staff contains a sequence of notes including quarter and eighth notes, with a trill marked 'tr' and a double bar line. The tempo marking 'Adagio' is present, followed by a common time signature 'C' and a final double bar line.

Francesco Ciampi (um 1690–nach 1765)

Credo B-Dur

SANT Hs 1089

Basso

Edition Santini

Credo B-Dur

Basso

Francesco Ciampi (um 1690–nach 1765)

SANT Hs 1089

Credo in unum Deum

Andante

Musical score for the Bass part of the Credo in unum Deum, starting with the tempo marking **Andante**. The score is written in bass clef with a common time signature (C). The key signature is B major (two sharps). The score consists of nine staves of music, with measure numbers 12, 22, 30, 39, 49, 60, 70, and 79 indicated at the beginning of their respective staves. The tempo changes to **Largo piano** at measure 79. The score concludes with a double bar line.

Crucifixus

[Largo]

senza Org. Violone solo

The musical score is written for Bassoon in 3/4 time. It consists of nine staves of music, each starting with a measure number. The dynamics are indicated by *p* (piano) and *f* (forte). The key signature is one sharp (F#). The piece concludes with a fermata on the final note.

Staff 1 (measures 1-6): *p*, *f*, *p*, *f*

Staff 2 (measures 7-12): *p*, *f*, *p*, *f*

Staff 3 (measures 13-19): *p*, *f*, *p*, *f*, *p*

Staff 4 (measures 20-25): *p*

Staff 5 (measures 26-31): *f*, *p*, *f*, *p*

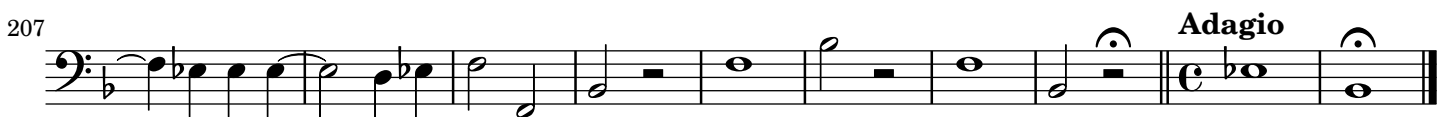
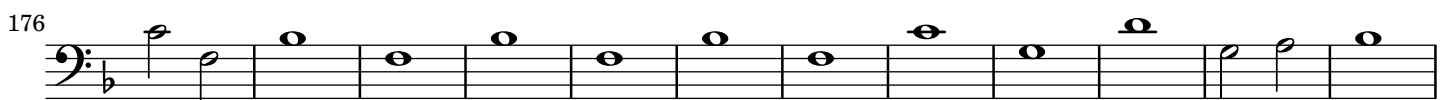
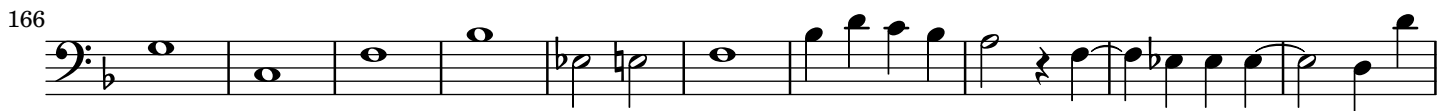
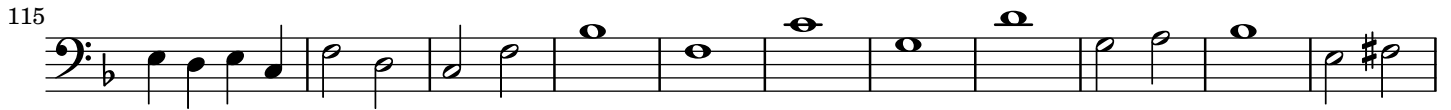
Staff 6 (measures 32-38): *f*, *p*, *f*, *p*, *f*

Staff 7 (measures 39-45): *p*, *f*, *p*

Staff 8 (measures 46-52): *f*, *p*

Staff 9 (measures 53-58): *f*, *p*, *f*, *p*, *f*, *tutti*

Et resurrexit**Allegro assai**



Credo B-Dur

Basso continuo

Francesco Ciampi (um 1690–nach 1765)

SANT Hs 1089

Credo in unum Deum

Andante

6 6 6 9 8 6 6 6 — 7 7 6 6

4 3 9 7 9 8 6 — 6 — 5 6 4 3

4 3 7 4 3 4 3 7 4 3 6 6 —

7 6 6 5 7 6 4 3 6 6 — 6 — 6 7 6 6

6 — 7 6 6 6 5 6 — 6 # 7 7 # 6 6 6 5

— 6 7 4 6 — 6 6 6 5 6 6 7 7 6 # 6 6 6 5

4 # 3 7 6 6 6 5 f — 6 # — 6 6 7 9 8

62

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

71

6 6 4 2 6 7 b7 6 b 6 #

80 **Largo piano**

6 4 5 #3 6 b4 b3 6 b7 6 9 b3 8 b3 7 b3 b b 6 7 #3 7 b3 4 #3

Crucifixus

[Largo]

senza Org. Violone solo

3/4

p *f* *p* *f*

b7 6 #4 b3 6 6

6

p *f* *p*

b7 6 #4 b3 6

11

f *p* *f*

6 # b5 b4 3 b 6

16

p *f* *p*

7 #3 b 6 7 #3 6 6 4

21

26

31

36

41

46

51

56

tutti

86

6 $\frac{4}{2}$ 6 — $\frac{4}{2}$ 6 — 7 7 7 $\flat 6$ 6 $\flat 5$ 6 7 $\flat 3$

93

6 $\frac{4}{2}$ 6 — $\frac{4}{2}$ 6 — 7 $\flat 7$ $\flat 7$ $\flat 7$ 6 —

102

4 — 6 9 6 — 4 — 6 9 $\flat 6$ — $\flat 4$ — 6 7 6 5

109

6 7 6 # 7 6 6 7 6 # 7 6 6 7 6 7 6

115

6 7 6 6 7 $\flat 7$ 4 3 4 $\flat 3$ 4 3 4 3

123

$\flat 6$ $\flat 5$ 9 8 $\flat 6$ $\flat 5$ 9 8 \flat — $\flat 5$ — $\flat 6$ 4 #3 6 7

131

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

139

6 $\frac{4}{2}$ 6 — $\frac{4}{2}$ 6 — 7 $\flat 7$ 6

147

6 6 $b6$ $b5$ 6 4 6 9 8 $b6$ 5

157

9 $\#3$ 8 $\#3$ 7 6 6 4 5 $\#3$ 6 7 6 $\#$ $\frac{4}{2}$ 6 $\#$ $\frac{4}{2}$ 6

164

7 7 $\#3$ 7 $b3$ b $b7$ 7 6 5 6 7 $b3$

173

6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 7 $b3$ $b7$ $b7$ $b7$

182

4 3 4 $b3$ 4 3 4 3 $b6/5$ 6 $b5$ 9 8 6 6

192

6 $b6$ $b5$ 6 6-4-6 9 6-4-6

201

9 $b6$ - $b4$ -6 7 6 5 6 7 6 $\frac{4}{2}$ 6

208

$\frac{4}{2}$ 6 6 4 5 3 **Adagio**