

# Credo in unum Deum

Mass of the Nativity

$\text{♩} = 80$

Flute

Oboe

Clarinet in Bflat

Bassoon

Trumpet in Bflat 1

Trumpet in Bflat 2

Timpani

Violins I

Violins II

Viola

'Cello/Bass

Soprano

Alto

Tenor

Bass

Organ

*Man.*

9 <sup>12.</sup>

14

The musical score is divided into two main sections. The first section, from measure 14 to the end of the page, is instrumental. It features a piano accompaniment with a variety of textures, including arpeggiated chords, sixteenth-note runs, and sustained chords. Dynamics range from *mf* (mezzo-forte) to *f* (forte). The second section consists of four vocal staves, each with a different vocal line. The lyrics "Cre - do" are written below the notes. The vocal parts are marked with *f* (forte) dynamics. The piano accompaniment continues to provide harmonic support for the vocalists.



24

*fff*

*fff*

*fff*

*fff*

Cre - do, Cre - do, Cre - do in *fff*

Cre - do, Cre - do, Cre - do, *fff*

Cre - do, Cre - do, Cre - do in *fff*

Cre - do, Cre - do, Cre - do, *fff*

*ff*



33

ff

fff

38

The musical score consists of 15 staves. The first 14 staves are instrumental, with dynamic markings of *fff* and *ff*. The 15th staff is a vocal line with lyrics: "Cre - do, Cre - do,". The score is written in a key with one sharp (F#) and a 3/4 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The dynamic markings *fff* (fortississimo) and *ff* (fortissimo) are used throughout the instrumental parts. The vocal line is marked *fff* and includes the lyrics "Cre - do, Cre - do,".





50 ♩ = 90

*ff*

*Soli S.A.T.B.*

*f* Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter - rae vi-

*f* Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter - rae vi-

*f* Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter - rae vi-

*f* Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter - rae vi-

59

tr  
mp

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

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

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

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







93

Musical score for measures 93-96. The score consists of 12 staves. The first four staves (1-4) contain the main melody in treble clef with a key signature of one sharp (F#). The fifth and sixth staves (5-6) are empty. The seventh and eighth staves (7-8) contain a complex rhythmic accompaniment with many sixteenth notes. The ninth and tenth staves (9-10) are empty. The eleventh and twelfth staves (11-12) are empty.

97

*Rit....*  $\text{♩} = 60$  *Soli*  
*mf*

*Rit....*  $\text{♩} = 60$

*Rit....*  $\text{♩} = 60$

*Rit....*  $\text{♩} = 60$

*Rit....*  $\text{♩} = 60$

*Rit....*  $\text{♩} = 60$  *sol*  
*mp*

*Rit....*  $\text{♩} = 60$  *sol*  
*mp*

*Rit....*  $\text{♩} = 60$  *sol*  
*mp*

*Rit....*  $\text{♩} = 60$  *'Cello*  
*mp*

*fff*



104

Musical score for page 17, starting at measure 104. The score consists of 14 staves. The first staff has a treble clef and a key signature of one flat (Bb). The second and third staves have a treble clef and a key signature of two sharps (F# and C#). The fourth staff has a bass clef and a key signature of one flat (Bb). The fifth and sixth staves have a treble clef and a key signature of two sharps (F# and C#). The seventh staff has a bass clef and a key signature of one flat (Bb). The eighth staff has a treble clef and a key signature of one flat (Bb). The ninth staff has a bass clef and a key signature of one flat (Bb). The tenth staff has a treble clef and a key signature of one flat (Bb). The eleventh staff has a bass clef and a key signature of one flat (Bb). The twelfth staff has a treble clef and a key signature of one flat (Bb). The thirteenth and fourteenth staves are grouped together with a brace on the left and have a bass clef and a key signature of one flat (Bb). The music is in 2/4 time. The first staff contains a complex melodic line with many sixteenth and thirty-second notes. The second through seventh staves are mostly empty, with some notes in the eighth and ninth staves. The tenth through fourteenth staves contain a rhythmic accompaniment with many eighth and sixteenth notes.

111

*mf*

*mf*

*mf*

*f* *soli*

De - um, De - um de

117

*mf*

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

8

123

1.

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

*mf*

8

129 [2.]

*mp*

*mp*

*mf*

*Tutti*

*f*

*Tutti*

*f*

*Tutti*

*f*

*+bass*

*f*

*Tutti S.A.T.B.*

*f*

De - um, ve - rum, De - um, De - um,

De - um, ve - rum, De - um, De - um,

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

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

*mf*

136 *Tutti*

*f*

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

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

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

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

*f*

142

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

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

ve - rum de De - o, De - um

ve - rum de De - o, De - um

*mf* *f*

148

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*ff*  
Ge - ni - tum non fac - tum con - sub-stan - ti - al - em Pa-

*ff*  
Ge - ni - tum non fac - tum con - sub-stan - ti - al - em Pa-

*ff*  
Ge - ni - tum non fac - tum con - sub-stan - ti - al - em Pa-

*ff*  
Ge - ni - tum non fac - tum Pa-





162

*f* *mf*

*Tutti* *f* *mf*

*Tutti* *f* *mf*

*Tutti* *f* *mf*

*f* *+Bass* *mf*

*Tutti S.A.T.B.* *f* *mf*

sunt, con - sub - stan - ti - al - em Pa - tri,

sunt, Pa - tri, per

sunt, con - sub - stan - ti - al - em Pa - tri, per qu - em om - ni - a fac - ta

sunt, con - sub - stan - ti - al - em Pa - tri, per qu - em om - ni - a fac - ta sunt,

*mp*



175

nes, et prop - ter no - stram sa - lu - tem, sa - lu-

*Soli*

181

*Rall.....*

*Tutti* *Rall.....*

*Tutti* *Rall.....*

*Rall.....* *Tutti*

*Rall.....*

*+Bass* *Rall.....*

- tem des - cen - dit, sa - lu - tem, sa - lu - tem des - cen - dit, de coe - lis.

8



195

est de Spi - ri - tu Sanc - to, ex Ma - ri - a Vir - gi - ne: Et ho - mo fac - tus est,

est de Spi - ri - tu Sanc - to, ex Ma - ri - a Vir - gi - ne:

est de Spi - ri - tu Sanc - to, ex Ma - ri - a Vir - gi - ne:

*mf* Spi - ri - tu *mp* Sanc - to, *p* ex Ma - ri - a Vir - gi - ne:

*mp*

204

mp fff

mp fff

mp fff

mp fff

mf p < f mp fff

mf p < f mp fff

mf p mp fff

mf p mp fff

*Tutti* fff  
Cru - ci - fi - xus

*soli* mf p < f mp fff  
Et ho - mo fac - tus est.

*Tutti* fff  
Cru - ci - fi - xus e - ti - am pro

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

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

Ped.







229

The musical score consists of 12 staves. The first three staves are for the vocal line, with dynamics *f* and *poco rit...*. The next three staves are for the piano accompaniment, featuring triplets and trills. The following three staves are for the vocal line, with dynamics *f* and tempo markings  $\text{♩} = 100$ . The final three staves are for the piano accompaniment, with dynamics *f* and tempo markings  $\text{♩} = 100$ . The lyrics "Et re - sur -" are written under the vocal staves, and "Et re - sur - re -" is written under the piano accompaniment staves. The word "Man." is written at the bottom left of the page.





252

dex-te-ram Pa tris, ad dex - te - ram Pa - tris.

dex-te-ram Pa tris, ad dex - te - ram Pa tris.

*poco rit....*

*f* Et i - te-rum

*f* Et i - te-rum

$\text{♩} = 100$

262 ♩ = 65

*f*

et mor - tu - os: cu-jus reg-ni

*f*

et mor - tu - os: cu-jus reg-ni

*Rall.....*

8  
ven - tu - ras est cum glo - ri - a ju-di - ca-re vi-vos et mor-tu - os: cu-jus reg-ni

ven - tu - ras est cum glo - ri - a ju-di - ca-re vi-vos et mor - tu - os: cu-jus reg-ni

272 *Rall.....*  $\text{♩} = 50$

*fff*

*Rall.....*

*fff*

*Rall.....*

*fff* *mf* *rit...*

*Rall.....*

*fff*

*Rall.....*

*fff*

*Rall.....*

*fff*

*Rall.....*

*fff* *mf* *rit...*

*Rall.....*

*fff* *mf* *rit...*

*Rall.....*

*fff* *mf* *rit...*

*Rall.....*

*fff* *mf* *rit...*

*Rall.....*

*fff*

non e-rit fi - nis.

*fff*

non e-rit fi - nis.

*fff*

*sol*

*f* *rit...*

non e-rit fi - nis. Et in Spi - ri - tum Sanc-tum Do - mi - num, Et in Spi-ri - tum Sanc - tum

*fff*

non e-rit fi - nis.

*fff*



280

*mp* *f*

$\text{♩} = 50$   
*mp*

*mp* *f*

$\text{♩} = 50$   
*mp* *f*

$\text{♩} = 50$   
*mp* *f*

$\text{♩} = 50$   
*mp* *f*

$\text{♩} = 50$   
*mp*

Do - mi - num,

287

*mp*

*mf*

*mp*

*mp*

*mp*

*mf*

8

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

294

mp *f*

*f* *p* *mf* *mp* *mf* *f*

*f* *p* *mf* *mp* *mf* *f*

*f* *p* *mf* *mp* *mf* *f*

*f* *mf* *mp* *mf* *f*

Fi - li - o, et Fi - li - o, si - mul a - do - ra - tur, si - mul a -

302

The musical score is written in 4/4 time and consists of multiple staves. The first system includes a vocal line with lyrics "do - ra - tur," and a piano accompaniment. Dynamics include *mp*, *mf*, and *f*. The score continues with several systems of piano accompaniment, including a grand staff (treble and bass clefs) and individual staves for different instruments. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

308

Musical score for page 45, starting at measure 308. The score consists of multiple staves. The top system includes a vocal line with lyrics and several instrumental parts. The lyrics are: *et con glo-ri-fi-ca-tur: qui lo - cu - tus est per Pro - phe-tas, qui lo-cu-tus est per Pro - phe - tas, Pro - phe - tas.*

The score features various time signatures (3/4, 4/4) and dynamic markings such as *p*, *mp*, and *mf*. It includes several instances of *rit...* (ritardando) and tempo markings like  $\text{♩} = 50$  and  $\text{♩} = 42$ . The score is divided into systems, with some staves containing rests.



321

3

3

*tr*

325

The musical score is arranged in three systems of four staves each. The first system (measures 325-328) features a complex rhythmic pattern in the bass line with sixteenth-note runs and rests. The second system (measures 329-332) continues with similar rhythmic complexity, including a 'Tutti' marking above the bass line. The third system (measures 333-336) shows a change in the bass line with a steady eighth-note accompaniment. The final system (measures 337-340) consists of empty staves.



329

*Soli S.A.T.B (first time)*

*f*  
Et un - am

*f*  
Et un - am



339

*mf*

*mf*

*mf*

sanc - tam,, un - am sanc - tam ca - thol-

Et un - am sanc - tam ca-

Et un - am sanc - tam ca-

Et un - am sanc - tam ca-





349

si - am, Ec - cle - si - am. Con -  
cle - si - am, Ec - cle - si - am. Con -  
cle - si - am, Ec - cle - si - am. Con -  
cle - si - am, Ec - cle - si - am. Con -

352

- fi - te - or, Con - fi - te - or un - um, un - um

- fi - te - or, Con - fi - te - or un - um, un - um

- fi - te - or, Con - fi - te - or un - um, un - um

- fi - te - or, Con - fi - te - or un - um, un - um

355

*mf*

bap - tis - ma

*mf*

bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum,

*mf*

bap - tis - ma

bap - tis - ma



358

Rit..... A Tempo

The musical score consists of several staves. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The violin and viola parts have melodic lines with dynamic markings of *mf* and *f*. The cello and double bass parts provide harmonic support. The vocal parts enter with the lyrics "in re-mis-si-o-nem pec-ca-to-rum." The score includes various musical notations such as slurs, accents, and dynamic markings.

Ped.

364

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

Man.

368

*Rit.....* *A Tempo*

*ff*

*tr*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

372

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*f* Et ex - pec - to,

*f* Et ex - pec - to,

*f* Et ex - pec - to,

*f* Et ex - pec - to,

*mf*



380

Et ex - pec - to res - sur - rec -  
res - sur - rec - ti -  
res - sur - rec - ti - o - nem, res - sur - rec - ti -  
res - sur - rec - ti -

*mf* *f* *mf* *f* *mf* *f* *mf* *f*

384

Rit.....

The musical score consists of multiple staves. The vocal lines are in the upper staves, and the piano accompaniment is in the lower staves. The lyrics are: "ti - o - nem mor - tu - o - rum, mor - tu - o - rum, o - nem mor - tu - o - rum, o - nem". The score includes dynamic markings such as *f* and *ff*, and a *Rit.....* marking. The piano part features complex rhythmic patterns, including sixteenth-note runs.

388

♩ = 80

mor - tu - o - rum. Et vi - tam ven - tu - ri, Et vi - tam ven -  
 tu - o - rum. Et vi - tam ven - tu - ri, Et vi - tam ven -  
 tu - o - rum. Et vi - tam ven - tu - ri, Et vi - tam ven -  
 tu - o - rum. Et vi - tam ven - tu - ri, Et vi - tam ven -









416

- men.

- men.

- men.

- men.

421

3

*tr*

425

The musical score consists of 12 staves. The first system (measures 425-426) features a complex rhythmic pattern in the upper staves, with a treble clef and a key signature of one sharp (F#). The second system (measures 427-428) continues the melodic and rhythmic development, with a bass clef and a key signature of one sharp (F#). The third system (measures 429-432) shows a continuation of the rhythmic patterns, with a treble clef and a key signature of one sharp (F#). The fourth system (measures 433-436) features a more complex rhythmic pattern, with a bass clef and a key signature of one sharp (F#). The fifth system (measures 437-440) shows a continuation of the melodic and rhythmic development, with a treble clef and a key signature of one sharp (F#). The sixth system (measures 441-444) features a more complex rhythmic pattern, with a bass clef and a key signature of one sharp (F#). The seventh system (measures 445-448) shows a continuation of the melodic and rhythmic development, with a treble clef and a key signature of one sharp (F#). The eighth system (measures 449-452) features a more complex rhythmic pattern, with a bass clef and a key signature of one sharp (F#). The ninth system (measures 453-456) shows a continuation of the melodic and rhythmic development, with a treble clef and a key signature of one sharp (F#). The tenth system (measures 457-460) features a more complex rhythmic pattern, with a bass clef and a key signature of one sharp (F#). The eleventh system (measures 461-464) shows a continuation of the melodic and rhythmic development, with a treble clef and a key signature of one sharp (F#). The twelfth system (measures 465-468) features a more complex rhythmic pattern, with a bass clef and a key signature of one sharp (F#).

429

*Rall.....*

fff

*Vocal &  
Instrumental  
parts*



# Credo in unum Deum

Mass of the Nativity

♩=80

1.

Soprano

Alto

Tenor

Bass

Organ

*f*

*Man.*

9 <sup>2.</sup>

8

15

*f* Cre - do in un - um De - um, *ff* Cre - do,

*f* Cre - do in un - um De - um, *ff* Cre - do,

*f* Cre - do in un - um De - um, *ff* Cre - do,

*f* Cre - do in un - um De - um, *ff* Cre - do,

*mf* *f*

25

Cre-do, *fff* Cre-do in un-um De - um, *ff*

Cre-do, *fff* Cre-do,

Cre-do, *fff* Cre-do in un-um De - um, *ff*

Cre-do, *fff* Cre-do,

*ff*

36

*fff* Cre - do, Cre - do, Cre - do, Cre - do in

*fff* Cre - do, Cre - do, Cre - do, Cre - do in

*fff* Cre - do, Cre - do, Cre - do, Cre - do in

*fff* Cre - do, Cre - do, Cre - do, Cre - do in

*ff*

♩ = 90  
Soli S.A.T.B.

45

un - um De - um, Pa - trem om - ni - po - ten-

un - um De - um, Pa - trem om - ni - po - ten-

un - um De - um, Pa - trem om - ni - po - ten-

un - um De - um, Pa - trem om - ni - po - ten-

53

- tem, fac - to - rem coe - li et ter - rae vi-

- tem, fac - to - rem coe - li et ter - rae vi-

- tem, fac - to - rem coe - li et ter - rae vi-

- tem, fac - to - rem coe - li et ter - rae vi-

59

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

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

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

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

65

*Tutti*

- bi - li - um, et in - vi - si - bi - li - um. *mp* *ff* Et in un - um Do - mi -

- bi - li - um, et in - vi - si - bi - li - um. *mp* *ff* Et in un - um Do - mi -

- bi - li - um, et in - vi - si - bi - li - um. *mp* *ff* Et in un - um Do - mi -

- bi - li - um, et in - vi - si - bi - li - um. *mp* *ff* Et in un - um Do - mi -

*Ped.*

72

- num, Je - sum Chris - tum, Fi - li - um De - i u -

- num, Je - sum Chris - tum, Fi - li - um De - i u -

- num, Je - sum Chris - tum, Fi - li - um De - i u -

- num, Je - sum Chris - tum, Fi - li - um De - i u -

78

- ni - ge - ni - tum. Et ex Pa - tre na - tum an - te

- ni - ge - ni - tum. Et ex Pa - tre na - tum an - te

- ni - ge - ni - tum. Et ex Pa - tre na - tum an - te

- ni - ge - ni - tum. Et ex Pa - tre na - tum an - te

84 *Rall.....* ♩=76

om - ni - a sae - cu - la.

om - ni - a sae - cu - la.

om - ni - a sae - cu - la.

om - ni - a sae - cu - la.

om - ni - a sae - cu - la.

*Man.*

92 ♩=60

*fff*

103

Musical score for measures 103-106. The score consists of five systems of staves. The first system has a treble clef and a key signature of one flat. The second system has a treble clef. The third system has a treble clef with an octave sign (8) below it. The fourth system has a bass clef. The fifth system has a grand staff (treble and bass clefs). All staves contain whole rests for measures 103, 104, 105, and 106. The time signature changes from 3/4 to 2/4 and back to 3/4.

114

*f* *sol*

De - um, De - um de De - o, De-

Musical score for measures 114-117. The score consists of five systems of staves. The first system has a treble clef and a key signature of one flat. It features a vocal line starting with a forte (*f*) dynamic and a *sol* marking. The lyrics "De - um, De - um de De - o, De-" are written below the notes. The second system has a treble clef. The third system has a treble clef with an octave sign (8) below it. The fourth system has a bass clef. The fifth system has a grand staff (treble and bass clefs). The vocal line continues with melodic phrases in measures 114, 115, 116, and 117. The piano accompaniment consists of whole rests in all staves for these measures.



120

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

125

lu - mi - ne, de lu - mi - ne De - ne, De- *f*

1. 2. *Tutti S.A.T.B.*

131

um, ve - rum, De - um, De - um, De - um ve - rum de

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

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

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

De - o ve - ro, De - um

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

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

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

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

138

De-o ve - ro, De - um

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

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

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

De - o ve - ro, De - um

De - o ve - ro, De - um

De - o ve - ro, De - um

De - o ve - ro, De - um

142

ve - rum de De - o ve - ro, ve - rum de De - o ve - ro. Ge - ni -

ve - rum de De - o ve - ro, De - o ve - ro. Ge - ni -

ve - rum de De - o, De - um Ge - ni -

ve - rum de De - o, De - um Ge - ni -

*mf*

149

- tum non fac - tum con - sub - stan - ti - al - em Pa - tri, *mf*

- tum non fac - tum con - sub - stan - ti - al - em Pa - tri, *mf*

- tum non fac - tum con - sub - stan - ti - al - em Pa - tri, *mf*

- tum non fac - tum Pa - tri, *mf*

*mf*

157 *Soli S.A.T.B.* *Tutti S.A.T.B.*

per quem omnia facta sunt, facta sunt, con-sub-

per quem omnia facta sunt, facta sunt,

fac-ta sunt, con-sub-

fac-ta sunt, con-sub-

8

164

- stan-ti-al-em Pa-tri, *mf*

Pa-tri, *mf* per

- stan-ti-al-em Pa-tri, *mf* per quem omnia facta

- stan-ti-al-em Pa-tri, *mf* per quem omnia facta sunt,

*mp*

8

168 *solì*

per qu - em, qu - em om-ni - a fac - ta sunt. Qui  
 qu - em om-ni - a fac - ta, fac - ta, fac - ta sunt.  
 sunt, fac - ta, fac - ta sunt.  
 fac - ta, fac - ta sunt.

*f* *f* *f* *f* *mf*

173

prop-ter nos ho - mi - nes, et prop-ter no-

*mf*

178

- stram sa - lu - tem, sa - lu - tem des - cen - dit, sa - lu - tem, sa - lu - tem

185

*Rall.....*  $\text{♩} = 59$

des - cen - dit, de coe - lis.

191

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

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

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

*mf*  
Spi - ri - tu

*mp*

197

*mp* *p* *mf* *sol*  
Sanc - to, ex Ma - ri - a Vir - gi - ne: Et ho - mo fac - tus

*mp* *p*  
Sanc - to, ex Ma - ri - a Vir - gi - ne:

*mp* *p*  
Sanc - to, ex Ma - ri - a Vir - gi - ne:

*mp* *p*  
Sanc - to, ex Ma - ri - a Vir - gi - ne:

203

*f*  
est,

*soli*  
*mf* *f* *mp*  
Et ho - mo fac - tus est.

8

210

*Tutti*  
*fff* *mp* *poco a poco cresc.....*  
Cru - ci - fi - xus sub Pon - ti - o Pi - la - to

*Tutti*  
*fff* *mp* *poco a poco cresc.....*  
Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi - la - to

8  
*fff* *mp* *poco a poco cresc.....*  
Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi - la - to

*fff* *mp* *poco a poco cresc.....*  
Cru - ci - fi - xus e - ti - am pro no - bis: sub Pon - ti - o Pi - la - to

*fff* *mp*  
*Ped.*



216 *Rall.....*  $\text{♩} = 100$

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

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

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

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

*ff* *f*

224

*f* Et

*f*  $\text{♩} = 100$

*Man.*

234  $\text{♩} = 100$

*f* Et re - sur - re - xit *ff* ter - ti - a di - e,

*f* Et re - sur - re - xit *ff* ter - ti - a di - e,

*ff* Et re - sur - re - xit ter - ti -

*ff* re - sur - re - xit, Et re-sur-re - xit, ter - ti - a di-e,

*ff*

*Ped.*

240

se-cun-dum Scrip - tu - ras. Et as-cen - dit, as - cen - dit, as-cen-

se-cun-dum Scrip - tu - ras. as - cen - dit, as - cen - dit,

- a di - e, se - cun-dum Scrip - tu-ras.

se-cun-dum Scrip - tu - ras.

*fff*

248

- dit in coe - lum, se - det ad dex - te - ram Pa -

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

254

*poco rit.....*

- tris, ad dex - te - ram Pa - tris.

- tris, ad dex - te - ram Pa - tris.

*f* Et i-

*f* Et i-

*f* Et i-

*f* Et i-

$\text{♩} = 100$

261

- te-rum ven-tu-ras est cum glo ri - a ju-di-

- te-rum ven-tu-ras est cum glo ri - a ju-di-

*Rall.....*

268

*f* et mor-tu-os: cu-jus reg-ni non e-rit fi-nis. *fff*

*f* et mor-tu-os: cu-jus reg-ni non e-rit fi-nis. *fff*

- ca-re vi-vos et mor-tu-os: cu-jus reg-ni non e-rit fi-nis. *fff* *sol* *f* Et in Spi-

- ca-re vi-vos et mor-tu-os: cu-jus reg-ni non e-rit fi-nis. *fff*

*fff*

276 ♩ = 50

8  
- ri - tum Sanc-tum Do - mi - num, Et in Spi-ri - tum Sanc - tum Do - mi-

*rit...*  
*mp*

281

8  
- num, et vi-

*mf*

288

8  
- vi - fi - can - tem: qui ex Pa - tre Fi - li - o que pro - ce - dit. Qui, Qui cum Pa - tre et

294

8  
*f* *mf* *mp* *mf*  
Fi - li - o, et Fi - li - o, si - mul a - do - ra - tur,

300

8 *f*  
si - mul a - do - ra - tur,

307

$\text{♩} = 50$

8 *mf*  
et con glo-ri-fi-ca-tur: qui lo - cu - tus est per Pro - phe-tas,

313

$\text{♩} = 42$   $\text{♩} = 100$

qui lo-cu-tus est per Pro - phe - tas, Pro - phe - tas.

319



327 *Soli S.A.T.B (first time)*

*f*  
Et un - am

*f*  
Et un - am

8

8

334

*f*  
sanc - tam, Et un - am sanc - tam, Et un - am sanc - tam, Et un - am sanc - tam,, un - am

sanc - tam, Et un - am sanc - tam,

Et un - am sanc - tam,

Et un - am sanc - tam,

8

340

1.

sanc - tam ca - thol - li - cam

Et un - am sanc - tam ca - thol - li - cam

Et un - am sanc - tam ca - thol - li - cam

Et un - am sanc - tam ca - thol - li - cam

*f*

*man.*

345

2.

*Tutti S.A.T.B (second time)*

*mf* Et cam *f* Ec - cle - si - am,

*mf* Et a - po - sto - lic - cam Ec - cle - si - am, *f* Ec - cle - si - am,

*f* Ec - cle - si - am,

*f* Ec - cle - si - am,

*f*

350

Ec - cle - si - am. Con - fi - te - or, Con - fi - te - or un - um, un - um

Ec - cle - si - am. Con - fi - te - or, Con - fi - te - or un - um, un - um

Ec - cle - si - am. Con - fi - te - or, Con - fi - te - or un - um, un - um

Ec - cle - si - am. Con - fi - te - or, Con - fi - te - or un - um, un - um

355

bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum, in re - mis - si - o - nem pec - ca - to - rum

bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum, in re - mis - si - o - nem pec - ca - to - rum

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

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

*Rit.....*

*Ped.*

360 *A Tempo*

Musical score for measures 360-366. The score is in 4/4 time and consists of five systems. The first four systems are vocal staves with lyrics: "- rum." Each system includes a crescendo hairpin. The fifth system is a piano accompaniment with a forte (*f*) dynamic marking. The piano part features a chordal texture in the right hand and a simple bass line in the left hand.

367

Musical score for measures 367-370. The score is in 4/4 time and consists of five systems. The first four systems are vocal staves with rests. The fifth system is a piano accompaniment. It begins with a mezzo-forte (*mf*) dynamic and includes a *Rit...* marking. The tempo then changes to *A Tempo* at measure 370, indicated by a 2/4 time signature change. The piano part features a melodic line in the right hand and a bass line in the left hand.

375

*f* Et ex-pec - to, Et ex - pec - to, Et ex-pec-to, Et ex-pec - to

*f* Et ex-pec - to, Et ex - pec - to, Et ex-pec - to, Et ex-pec - to

*f* Et ex-pec - to, Et ex - pec - to, Et ex-pec - to, Et ex-pec - to

*f* Et ex-pec-to, Et ex-pec - to, Et ex-pec - to, Et ex-pec - to

*mf*

380

Et ex-pec - to res - sur-rec - ti - o - nem

res - sur-rec - ti - o - nem

res - sur-rec - ti - o - nem, res - sur-rec - ti - o - nem

res - sur-rec - ti - o - nem

385

*Rit.....*  $\text{♩} = 80$

*ff* *fff*

mor - tu - o - rum, mor - tu - o - rum, mor - tu - o - rum. Et vi - tam

*ff* *fff*

mor - tu - o - rum. Et vi - tam

*ff* *fff*

mor - tu - o - rum. Et vi - tam

*ff* *fff*

mor - tu - o - rum. Et vi - tam

*Ped.*

391

ven - tu - ri, Et vi - tam ven - tu - ri sae - cu -

ven - tu - ri, Et vi - tam ven - tu - ri sae - cu -

ven - tu - ri, Et vi - tam ven - tu - ri sae - cu -

ven - tu - ri, Et vi - tam ven - tu - ri sae - cu -

397

li, sae - cu - li, sae - cu - li, sae - cu - li, sae - cu -

li, sae - cu - li, sae - cu - li, sae - cu - li, sae - cu -

li, sae - cu - li, sae - cu - li, sae - cu - li, sae - cu -

li, sae - cu - li, sae - cu - li, sae - cu - li, sae - cu -

8

*ff* *fff* *ff* *fff* *ff* *fff*

403

li. A - men, A - men, A - men, A - men, A -

li. A - men, A - men, A - men, A - men, A -

li. A - men, A - men, A - men, A - men, A -

li. A - men, A - men, A - men, A - men, A -

8

*mf* *f* *mf* *f* *mf* *f* *mf* *f*

Man.

409  $\text{♩}=73$

- men, A - men, A - men, A - men, A - men, A - men, A - men, A - men,

- men, A - men, A - men, A - men, A - men, A - men,

- men, A - men, A - men, A - men, A - men,

- men, A - men, A - men, A - men, A - men,

*fff* *ff* *fff* *fff*

*ff* *ff*

415

- men, A - men.

A - men.

A - men.

A - men.



426

*Rall.....*

*ff*

# Credo in unum Deum

Mass of the Nativity

♩=80

Flute

*f*

11

*mf* *f* *ff*

22

27

*fff* *ff*

34

*fff*

43

♩=90

53

62

71

*ff*

79

*f* *Rall.....*

87

♩=76

*mf* *fff*

97

*Rit.....* ♩=60 *Soli* *mf*

104

110

116 *mf*

125 1. 2. *mp*

137 *Tutti*  
*f*

147 *mf* *f*

156 *mf*

162 *f* *mf*

167 *f* *f*

175

180

186 *Rall.....* *J=59*  
*mf*

193

202 *mp*  
*mp*

210 *f*  
*fff*

219 *J=100*  
*f*

229 *f* *ff*

240 *fff*

254

268  $\text{♩} = 65$  *Rall.....*  $\text{♩} = 50$   
*f* *fff*

279 *mp*

286 *f*

294 *mp* *f*

302 *mp*

311  $\text{♩} = 100$  *f*

319

326

332

340 1. *f*

346 2. *f*

353 *Rit..... A Tempo*  
*mf*

361 *f* *Rit..... A Tempo*

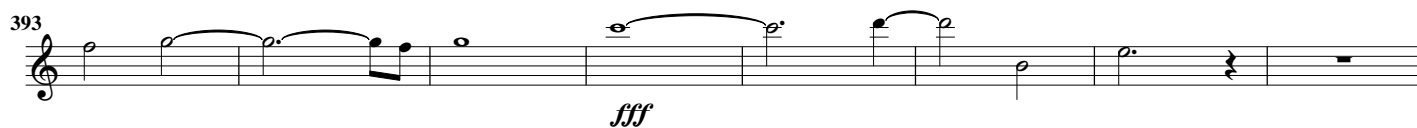
369 *ff* *mf*

377 *f*

385 *Rit.....* ♩=80  
*ff*



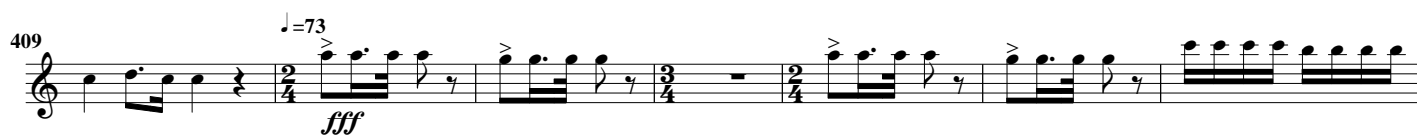
393  
*fff*



401  
*mf* *f*



409 ♩=73  
*fff*



416



421  
3



428 *Rall.....*



# Credo in unum Deum

Mass of the Nativity

Oboe

$\text{♩} = 80$

*f*

1. 2.

11

*mf* *f*

20

*ff*

31

*ff* *fff*

41

*ff* *fff*

$\text{♩} = 90$

51

60

69

*ff*

77

85

*Rall.....*

*f* *mf* *fff* *ff* *fff*

93

*Rit.....*

$\text{♩} = 60$

105

118

1. 2.

*mp*

132

146 Musical staff 146: Treble clef, 3/4 time signature, dynamic *f*, accent *>*

159 Musical staff 159: Treble clef, 3/4 time signature, dynamic *f*

172 Musical staff 172: Treble clef, 3/4 time signature

184 Musical staff 184: Treble clef, 2/4 time signature, dynamic *mf*, tempo marking *J=59*

192 Musical staff 192: Treble clef, dynamic *mp*, accent *>*

201 Musical staff 201: Treble clef, dynamic *p*, dynamic *f*, dynamic *mp*

210 Musical staff 210: Treble clef, dynamic *fff*, dynamic *mp*

219 Musical staff 219: Treble clef, 2/4 time signature, dynamic *f*, tempo marking *J=100*

230 Musical staff 230: Treble clef, dynamic *f*, dynamic *fff*

242 Musical staff 242: Treble clef, dynamic *fff*

255 Musical staff 255: Treble clef

269 Musical staff 269: Treble clef, dynamic *f*, dynamic *fff*, tempo marking *J=65*, *Rall.....*

280 Musical staff 280: Treble clef, 3/4 time signature, 4/4 time signature, 2/4 time signature, 4/4 time signature

289 Musical staff 289: Treble clef

298 Musical staff 298: Treble clef, 2/4 time signature, 4/4 time signature

307 Musical staff 307: Treble clef, 3/4 time signature, 4/4 time signature, 3/4 time signature, 4/4 time signature

316  $\text{♩} = 100$

324

330

337 *mf* *f* 1.

344 2.

351 *mf*

359 *Rit..... A Tempo* *f*

367 *Rit A Tempo* *ff*

375 *mf*

383 *Rit.....*  $\text{♩} = 80$  *ff*

391 *fff*

399

407  $\text{♩} = 73$  *mf* *f* *fff* *fff* *fff*

415

427 *Rall.....*



# Credo in unum Deum

Mass of the Nativity

Clarinet in Bflat

♩ = 80

1.

2.

9

20

27

37

45

54

62

70

78

86

94

105

*f*

*ff*

*fff*

*Rall.....*

♩ = 90

*mf*

*ff*

*fff*

*Rit.....*

♩ = 60

1. 2.

117

130

*mf* *p*

143

154

166

178

189

*mf* *mp*

196

204

212

*mp*

220

231

243

255

268  $\text{♩} = 65$  *Rall.....*  $\text{♩} = 50$   
*f* *fff* *mf*

278 *rit...*  $\text{♩} = 50$   
*mp*

285 *mf*

293 *mf*

301 *mf* *mp*

307 *rit...*  $\text{♩} = 50$   
*f* *mf* *mp*

313 *rit...*  $\text{♩} = 42$  *rit...*  $\text{♩} = 100$   
*p* *f*

320

327

333

340 1. *mf* *f*

345 2. *f*

352 *Rit.....*  
*mf*

360 *A Tempo*  
*f*

367 *Rit.....* *A Tempo*  
*ff*

374  
*mf*

381 *f* *Rit.....* *ff*

389 ♩=80 *fff*

397

405 ♩=73 *mf* *f* *fff*

412 *ff* *fff*

422

430 *Rall.....*

# Credo in unum Deum

Mass of the Nativity

Bassoon

$\text{♩} = 80$

*f*

1. 2.

10

19

*mf* *f* *ff*

26

*ff*

36

*fff*

44

$\text{♩} = 90$

53

62

71

*ff*

78

86

*Rall.....*

*mf* *fff*

$\text{♩} = 76$

94

*Rit.....*

$\text{♩} = 60$

105

1. 2.

117

130

143

154

165

177

188

195

203

211

219

227

237

244

257

270 *Rall.....*

*f* *fff*

280

289

297

306

315  $\text{♩} = 100$

*f*

323

326

330

335 *mf*

342 1. 2. *f*

348 *f*

351

354 *mf*

358 *Rit..... A Tempo*

*f*

364

373

381

388

396

404

411

420

430



# Credo in unum Deum

Mass of the Nativity

♩ = 80

Trumpet in Bflat 1

Trumpet in Bflat 2

1.

2.

*f*

*f*

8

16

*f*

*mf*

26

*ff*

*ff*

35

*fff*

*fff*

*fff*

41

*ff*

*fff*

*ff*

*fff*

47  $\text{♩} = 90$

54

62

70

77

84  $\text{♩} = 76$

91 *Rit....*

100

Musical notation for measures 100-103. The key signature is one sharp (F#). Measures 100-101 are in 4/4 time. Measures 102-103 are in 3/4 time. The notation consists of two staves with rests.

111

Musical notation for measures 111-114. The key signature is one sharp (F#). Measures 111-112 are in 3/4 time. Measures 113-114 are in 2/4 time. The notation consists of two staves with rests and repeat signs.

122

1. 2.

Musical notation for measures 122-125. The key signature is one sharp (F#). Measures 122-124 are in 4/4 time. Measures 125-126 are in 3/4 time. The notation consists of two staves with rests and repeat signs, with first and second endings indicated above the staves.

133

Musical notation for measures 133-144. The key signature is one sharp (F#). The notation consists of two staves with rests.

145

Musical notation for measures 145-155. The key signature is one sharp (F#). Measures 145-146 are in 4/4 time. Measures 147-148 are in 3/4 time. Measures 149-155 are in 2/4 time. The notation consists of two staves with rests.

156

Musical notation for measures 156-166. The key signature is one sharp (F#). Measures 156-165 are in 4/4 time. Measures 166-167 are in 3/4 time. Measures 168-169 are in 2/4 time. The notation consists of two staves with rests.

167

Musical notation for measures 167-170. The key signature is one sharp (F#). Measures 167-168 are in 4/4 time. Measures 169-170 are in 3/4 time. Measures 171-172 are in 2/4 time. The notation consists of two staves with rests.

178 ♩ = 59

189

197

205

213 ♩ = 100

221

229

235

*ff* *fff*

244

255

267

$\text{♩} = 65$

277

285

293

301

309

316  $\text{♩} = 100$

322

329

334

341

346 2.

354 *Rit.....* *A Tempo*

361 *f*

366 *Rit....*

371 *A Tempo*

378

386  $\text{♩} = 80$

393

Musical score for measures 393-398. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It contains a melodic line with accents and a triplet of eighth notes marked *fff*. The bottom staff contains a bass line with a triplet of eighth notes marked *fff*.

399

Musical score for measures 399-405. The top staff has a treble clef and two sharps. It features a melodic line with accents. The bottom staff has a bass clef and two sharps, with a bass line that includes eighth notes and rests.

406

Musical score for measures 406-411. The top staff has a treble clef and two sharps. It starts with a melodic line marked *f*, then changes to a 2/4 time signature with a tempo marking of quarter note = 73, and continues with a melodic line marked *fff*. The bottom staff has a bass clef and two sharps, with a bass line marked *f* and *fff* in the 2/4 section.

412

Musical score for measures 412-420. The top staff has a treble clef and two sharps. It starts in 3/4 time with a melodic line marked *ff*, then changes to 2/4 time with a melodic line marked *fff*. The bottom staff has a bass clef and two sharps, with a bass line marked *ff* and *fff* in the 2/4 section.

421

Musical score for measures 421-428. The top staff has a treble clef and two sharps. It features a melodic line with accents and slurs. The bottom staff has a bass clef and two sharps, with a bass line that includes eighth notes and rests.

429

Musical score for measures 429-435. The top staff has a treble clef and two sharps. It features a melodic line with accents and slurs, ending with a *Rall.* marking. The bottom staff has a bass clef and two sharps, with a bass line that includes eighth notes and rests.



# Credo in unum Deum

Mass of the Nativity

Timpani

♩ = 80

*f*

9 2.

18 *tr* *f* < *ff*

29 *tr* *ff*

39 *fff*

47 *tr* *mf* *ff* ♩ = 90

54

62 *tr* *mp* *ff*

70 *tr* *ff*

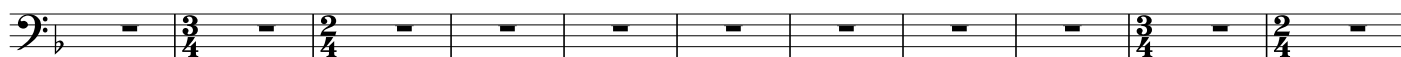
77

84 *Rall.....* *tr* *mf* *ff* ♩ = 76

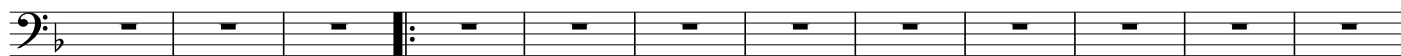
92 *Rit....*

Detailed description: This is a musical score for the Timpani part of the 'Credo in unum Deum' section of a Mass of the Nativity. The score is written in bass clef and 2/4 time. It begins with a tempo marking of ♩ = 80 and a dynamic of *f*. The piece is divided into two first endings, with the second ending starting at measure 9. The score includes various musical notations such as trills (*tr*), accents (<), and dynamic markings ranging from *mf* to *fff*. There are several changes in time signature: 2/4, 3/4, 4/4, and 3/2. A second tempo marking of ♩ = 90 appears at measure 47. The score concludes with a *Rit....* marking at measure 92.

102



113



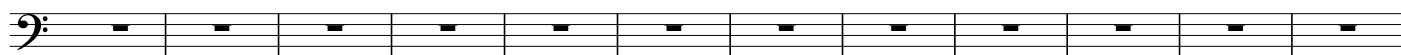
125



137



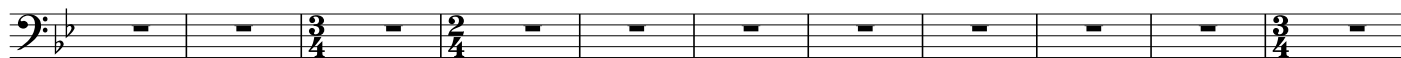
149



161



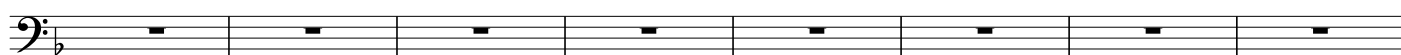
173



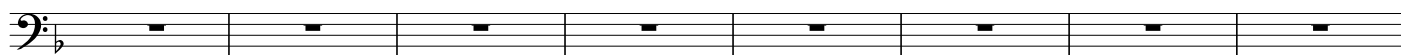
184



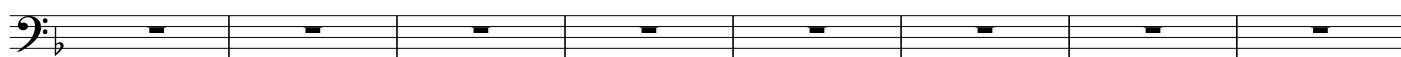
193



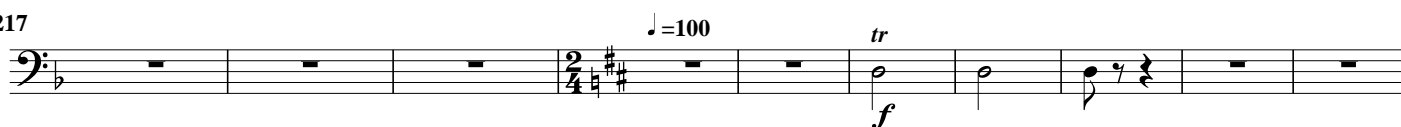
201



209



217



227



236 *tr* *ff* *tr* *fff*

248

260  $\text{♩} = 65$

272 *Rall.....* *tr* *f* *fff*

280

288

296

304

312  $\text{♩} = 100$  *f*

319 *tr* *tr*

325

331

336

343 1.

*f* *mf*

349

357

*tr*  
*mf* *f*

364

*tr* *tr* *tr* *Rit...*

371 *A Tempo*

*ff*

379

387  $\text{♩} = 80$

*tr* *tr* *tr* *ff*

394

*tr* *fff*

400

*tr* *mf*

407  $\text{♩} = 73$

*tr* *f* *fff*

414

*tr*

424 *Rall.....*

*Rall.....*

431

*f*

# Credo in unum Deum

Mass of the Nativity

Violins I

♩ = 80

*f*

7 **1.** **2.**

13

17 *mf* *f*

22 *ff*

26 *fff*

30 *ff*

34

39 *fff* *ff*

43 *fff*

50 ♩ = 90

58

66 *ff*

73

80 *f* *Rall.....*

87 *mf* *fff* *ff* *fff*  $\text{♩} = 76$

92

96 *Rit....*  $\text{♩} = 60$  *sol* *mp*

102

111 *mf*

118

126 *Tutti*

132 *f*

139 *f*

144 *mf* *f*

149

154

*mf* *f* *Tutti*

163

168

*f* *soli*

175

181

*f* *Tutti*

186

*Rall.....* ♩ = 59 *mp*

194

*mp* *p*

201

*f* *mf* *p* *f*

208

*mp* *fff* *mp*

215

*Rall.....* ♩ = 100 *f* *ff* *f*

222

228

*poco rit...* ♩ = 100 *f*

236 *ff*

242 *fff*

252

264 *f* *Rall.....* *fff*

275 *mf* *rit...* *mp*

281 *f*

287 *mp*

293 *f* *p* *mf*

299 *mp* *mf* *f* *mp*

305 *mf* *rit...* *p* *mp*

311 *rit...* *p* *f*

317

323



328

332

338

342

346

349

352

355

359

365

370

374

378

382 *f* *Rit.....* *ff*

388 ♩ = 80

395 *fff*

402 *mf* *f*

408 *Rit.....* ♩ = 73 *fff* *ff*

412 *fff*

417

421

425 *Rall.....*

430

# Credo in unum Deum

Mass of the Nativity

Violins II

$\text{♩} = 80$

*f*

1.

8

2.

14

*mf*

19

*f* *ff*

24

*fff*

29

*ff*

34

39

*fff* *ff* *fff*

44

$\text{♩} = 90$

52

60

68

*ff*

75

Musical staff 75: Treble clef, key signature of one flat, 2/4 time signature. Measures 75-78 show a melodic line with a fermata over the final note.

81

*Rall.....*

Musical staff 81: Treble clef, key signature of one flat, 2/4 time signature. Measures 81-87 show a melodic line with dynamics *f* and *mf*. *Rall.....*

88

*♩ = 76*

Musical staff 88: Treble clef, key signature of one flat, 2/4 time signature. Measures 88-93 show a rhythmic pattern with dynamics *fff* and *ff*. *♩ = 76*

94

Musical staff 94: Treble clef, key signature of one flat, 2/4 time signature. Measures 94-98 show a rhythmic pattern with dynamics *fff* and *Rit....*

99

*♩ = 60* *soli*

Musical staff 99: Treble clef, key signature of one flat, 2/4 time signature. Measures 99-107 show a melodic line with dynamics *mp*. *♩ = 60* *soli*

108

Musical staff 108: Treble clef, key signature of one flat, 2/4 time signature. Measures 108-114 show a melodic line with dynamics *mf*.

115

Musical staff 115: Treble clef, key signature of one flat, 2/4 time signature. Measures 115-123 show a melodic line with dynamics *mf*.

124

1. 2. *Tutti*

Musical staff 124: Treble clef, key signature of one flat, 2/4 time signature. Measures 124-132 show a melodic line with dynamics *f*. 1. 2. *Tutti*

133

Musical staff 133: Treble clef, key signature of one flat, 2/4 time signature. Measures 133-139 show a melodic line with dynamics *f*.

140

Musical staff 140: Treble clef, key signature of one flat, 2/4 time signature. Measures 140-144 show a melodic line with dynamics *f*.

145

Musical staff 145: Treble clef, key signature of one flat, 2/4 time signature. Measures 145-151 show a melodic line with dynamics *mf* and *f*.

152

Musical staff 152: Treble clef, key signature of one flat, 2/4 time signature. Measures 152-161 show a melodic line with dynamics *mf*.

162

*Tutti*

Musical staff 162: Treble clef, key signature of one flat, 2/4 time signature. Measures 162-168 show a melodic line with dynamics *f*. *Tutti*

166 *mf* *f*

172 *soli*

179

185 *Tutti* *Rall.....* ♩=59

192 *mp* *mp*

199 *p* *f* *mf*

206 *p* *f* *mp* *fff*

213 *mp* *f* *ff* *Rall.....*

220 ♩=100

229 *poco rit...* ♩=100 *f*

236 *ff*

241 *fff*

250

262  $\text{♩} = 65$  *Rall.....*  
*f*

273  $\text{♩} = 50$  *rit...*  
*fff* *mf*

280  $\text{♩} = 50$   
*mp*

286  
*f* *mp*

292  
*f* *p*

298  
*mf* *mp* *mf* *f* *mp*

305 *rit...*  $\text{♩} = 50$   
*mf* *p* *mp*

311 *rit...*  $\text{♩} = 42$  *rit...*  $\text{♩} = 100$   
*p* *f*

317

323

327

331

337  
*mf*



402

Musical staff 402: Treble clef, whole notes. Dynamic markings: *mf*, *f*.

409

Musical staff 409: Treble clef, quarter notes. Dynamic markings: *fff*, *ff*, *fff*. Tempo marking: ♩ = 73.

414

Musical staff 414: Treble clef, eighth notes.

420

Musical staff 420: Treble clef, eighth notes.

425

Musical staff 425: Treble clef, eighth notes.

430

Musical staff 430: Treble clef, eighth notes. Dynamic marking: *Rall.....*



# Credo in unum Deum

Mass of the Nativity

♩ = 80

Viola

*f*

9 2.

15 *mf*

20 *f* *ff*

25 *fff*

30 *ff*

35 *fff*

42 *ff* *fff*

49 ♩ = 90

57

65 *ff*

73

80 *Rall.....*

87 *mf* *fff* *ff* *fff*  
*♩=76*

93 *Rit.....*

100 *mp* *soli*  
*♩=60*

110

119 *mf*  
 1. 2.

130 *Tutti*  
*f*

138 *f* *mf*

147 *f*

156 *mf* *Tutti* *f* *mf*

167 *f* *Soli*

177 *Rall.....* *Tutti*

188 *mp*  
*♩=59*

195



202



209



216



224



233



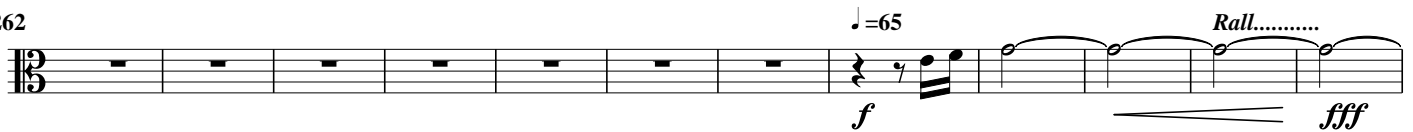
241



250



262



274



281



287



293



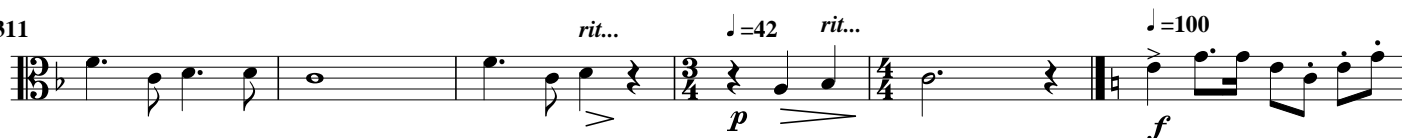
299



305



311



317



323



329



335



341



346



350



354



357



363



369 *Rit...* *A Tempo*

375

380

384 *Rit.....*  $\text{♩} = 80$

390

397

404  $\text{♩} = 73$

411

417

422

427 *Rall.....*

# Credo in unum Deum

Mass of the Nativity

**Cello/Bass**

$\text{♩} = 80$

*f*

1.

8

2.

14

*mf* *f* *ff*

23

*fff* *ff*

33

*fff*

41

*ff* *fff*

48

$\text{♩} = 90$

56

64

*ff*

72

78

85

*f* *mf* *fff* *ff*

Rall.....

$\text{♩} = 76$

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91 *fff*

98 *Rit....*  $\text{♩} = 60$   
*'Cello mp*

106

114 *mf*

124 1. 2. *+bass*

132 *f* *f*

142 *mf* *f*

151 *'Cello* *mf*

161 *+Bass* *f* *mf*

169 *'Cello* *f*

177

185 *+Bass* *Rall.....*  $\text{♩} = 59$

192 *mp* *mp*

199

*p* *mf* *f* *mf*

206

*p* *mp* *fff*

213

*mp* *poco a poco cresc.....* *ff*

*Rall.....*

220

*f*

$\text{♩} = 100$

228

*f*

*poco rit...*

$\text{♩} = 100$

236

*ff*

242

*fff*

252

264

*f* *fff*

$\text{♩} = 65$

*Rall.....*

275

*mf* *mp*

$\text{♩} = 50$

*rit...*

$\text{♩} = 50$

281

*f*

288

*mp* *f*

295

*p* *mf* *mp* *mf* *f*



302 *rit...*  
*mp* *p*

309  $\text{♩} = 50$  *rit...*  $\text{♩} = 42$  *rit...*  
*mp* *p*

315  $\text{♩} = 100$  *f*

320 *'Cello* *Basso* 3 3 3 3

322

324 *Tutti*

327

330

336 *'Cello* *Basso* *mf* 3 3 3 3

339

341 1. *f*

344 2. *mf*

347 *f*

349



351



353



355



357



361



366



368



370



375



377



379



381



383

*f*

385

387 *Rit.....*

*ff*

392

*fff*

399

406

412

420

427