

23 *Rall.....*

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

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

ff

*Vocal &
Instrumental
parts*

Acclamation & Great Amen

Mass of the Nativity

Acclamation

♩ = 85

Soprano/Cong. *f* Save us, save us, save us,

Alto *f* Save us, save us, save us,

Tenor *f* Save us, save us, save us,

Bass *f* Save us, save us, save us,

Organ *f*

Ped.

6

Sav - iour, Sav - iour of the world, for by your Cross and *mf* *poco a poco cresc....*

Sav - iour, Sav - iour of the world, for by your Cross and *mf* *poco a poco cresc....*

Sav - iour, Sav - iour of the world, for by your Cross and *mf* *poco a poco cresc....*

Sav - iour, Sav - iour of the world, for by your Cross and *mf* *poco a poco cresc....*

mf *poco a poco cresc....*

12

Rit...

Re - sur - rect - ion *ff* you have set, have set *fff* us free.

Re - sur - rect - ion *ff* you have set, have set *fff* us free.

Re - sur - rect - ion *ff* you have set, have set *fff* us free.

Re - sur - rect - ion *ff* you have set, have set *fff* us free.

Amen

18

$\text{♩} = 80$

f A - men, a - men, a - men, a - men, a - men,

f A - men, a - men, a - men, a - men, a - men,

f A - men, a - men, a - men, a - men, a - men,

f A - men, a - men, a - men, a - men, a - men,

23

Rall.....

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

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

ff

ff

ff

ff

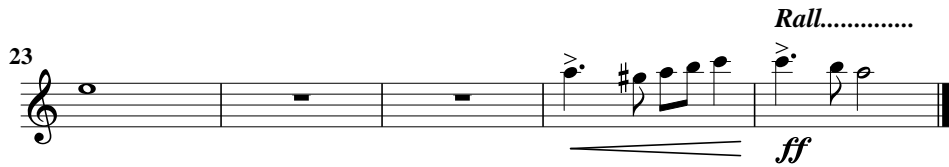
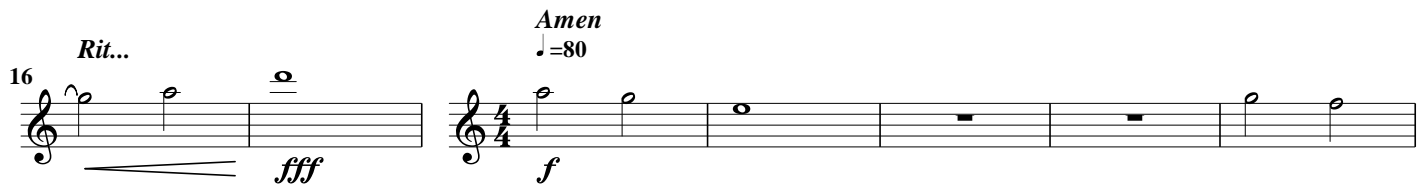
ff

Acclamation & Great Amen

Mass of the Nativity

Acclamation

♩ = 85



Acclamation & Great Amen

Mass of the Nativity

Acclamation

♩=85



Acclamation & Great Amen

Mass of the Nativity

Acclamation

♩=85

Clarinet in Bflat

7

mf *poco a poco cresc....*

14

ff *Rit...* *fff* *Amen* ♩=80 *f*

20

27

Rall..... *ff*

Acclamation & Great Amen

Mass of the Nativity

Acclamation

♩=85

Trumpet in Bflat 1

Trumpet in Bflat 2

5

12

Rit...

ff

fff

Amen

♩=80

f

3

23

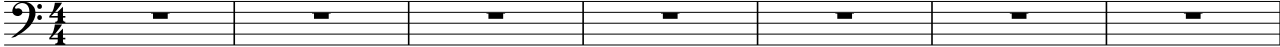
Rall.....

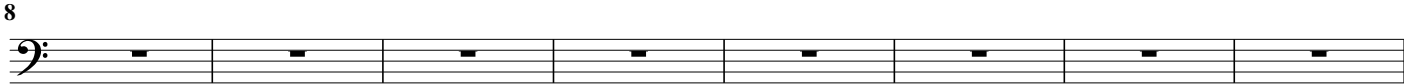
ff

Acclamation & Great Amen

Mass of the Nativity

Acclamation

Timpani 

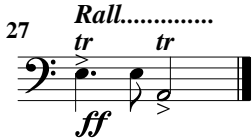
8 

Amen

$\text{♩} = 80$

16 

21 

27 *Rall.....*
tr tr
ff 

Acclamation & Great Amen

Mass of the Nativity

Acclamation
♩=85

Violins I

7

14

20

26

Rit...

Amen
♩=80

ff *fff* *f*

Rall.....

ff

Acclamation & Great Amen

Mass of the Nativity

Violins II

Acclamation
♩=85

f

7

mf *poco a poco cresc....*

13

ff *Rit...* *fff* *Amen*
♩=80 *f*

19

26

Rall.....
ff

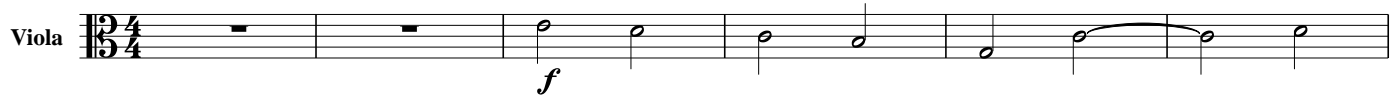
The musical score is written for Violins II in 4/4 time. It consists of five staves of music. The first staff begins with a tempo marking of quarter note = 85 and a dynamic of *f*. The second staff starts at measure 7 with a dynamic of *mf* and a *poco a poco cresc.* marking. The third staff starts at measure 13 with a dynamic of *ff*, includes a *Rit.* marking, and ends with a dynamic of *fff*. The fourth staff starts at measure 19 and continues with a dynamic of *f*. The fifth staff starts at measure 26 with a *Rall.* marking and a dynamic of *ff*.

Acclamation & Great Amen

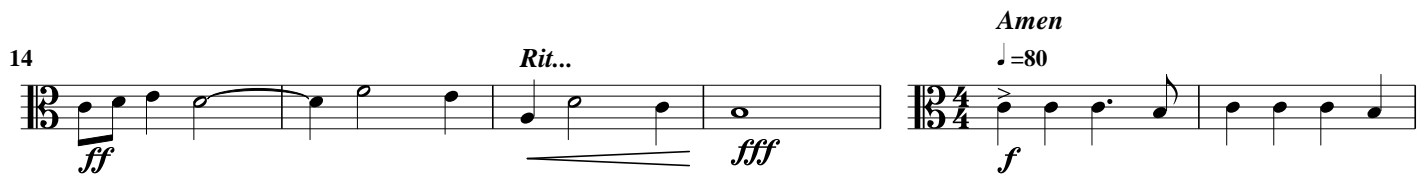
Mass of the Nativity

Acclamation

♩=85

Viola 

7 

14 

20 

26 

Acclamation & Great Amen

Mass of the Nativity

Acclamation
♩ = 85

Cello/Bass

f

7

mf *poco a poco cresc....*

14

ff *Rit...* *fff*

Amen
♩ = 80

f

20

27 *Rall.....*

ff

The musical score is written for Cello/Bass in 4/4 time. It consists of five staves of music. The first staff, labeled 'Acclamation', starts with a tempo marking of quarter note = 85 and a dynamic of *f*. The second staff continues the 'Acclamation' section, with dynamics of *mf* and a *poco a poco cresc...* marking. The third staff begins the 'Amen' section, marked with a tempo of quarter note = 80 and a dynamic of *f*. It includes a *Rit...* section with dynamics of *ff* and *fff*. The fourth staff continues the 'Amen' section. The fifth staff concludes with a *Rall...* marking and a dynamic of *ff*.