

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 ^{12.}

14

mf *f*

mf *f*

f

mf

mf

mf

mf

mf

f

f

f

f

Cre - do

Cre - do

Cre - do

Cre - do

mf

24

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,

ff

33

ff

fff

38

The musical score consists of 15 staves. The first 14 staves are instrumental, and the 15th staff contains vocal lines with lyrics. The score is divided into three systems of five staves each. The first system includes a grand staff (treble and bass clefs) and three additional staves. The second system includes a grand staff and three additional staves. The third system includes a grand staff and three additional staves. The fourth system includes a grand staff and three additional staves. The fifth system includes a grand staff and three additional staves. The sixth system includes a grand staff and three additional staves. The seventh system includes a grand staff and three additional staves. The eighth system includes a grand staff and three additional staves. The ninth system includes a grand staff and three additional staves. The tenth system includes a grand staff and three additional staves. The eleventh system includes a grand staff and three additional staves. The twelfth system includes a grand staff and three additional staves. The thirteenth system includes a grand staff and three additional staves. The fourteenth system includes a grand staff and three additional staves. The fifteenth system includes a grand staff and three additional staves. The score features various time signatures (3/4, 2/4, 3/2) and dynamic markings (*fff*, *ff*). The vocal lines in the final system are: *fff* Cre - do, Cre - do, *fff* Cre - do, Cre - do, *fff* Cre - do, Cre - do, *fff* Cre - do, Cre - do, *ff*.

43

fff

fff

fff

fff

fff

mf *tr*

fff

fff

fff

fff

Cre - do, Cre - do in un - um De - um,

Cre - do, Cre - do in un - um De - um,

Cre - do, Cre - do in un - um De - um,

Cre - do, Cre - do in un - um De - um,

fff

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

The image shows a musical score for measures 93 through 96. The score is written on 18 staves, organized into three systems of six staves each. The first system (measures 93-94) contains several staves with musical notation, including notes, rests, and some complex rhythmic patterns. The second system (measures 95-96) features more complex rhythmic patterns, including sixteenth-note runs and triplets. The third system (measures 97-98) consists of empty staves. The score is written in a key signature of one sharp (F#) and a common time signature (C).

104

Musical score for page 104, measures 104-110. The score consists of 11 systems of staves. The first system has a single staff with a melodic line. The second system has two empty staves. The third system has two empty staves. The fourth system has two empty staves. The fifth system has two empty staves. The sixth system has two empty staves. The seventh system has two empty staves. The eighth system has two empty staves. The ninth system has two empty staves. The tenth system has two empty staves. The eleventh system has two empty staves. The twelfth system has two empty staves. The thirteenth system has two empty staves. The fourteenth system has two empty staves. The fifteenth system has two empty staves. The sixteenth system has two empty staves. The seventeenth system has two empty staves. The eighteenth system has two empty staves. The nineteenth system has two empty staves. The twentieth system has two empty staves. The twenty-first system has two empty staves. The twenty-second system has two empty staves. The twenty-third system has two empty staves. The twenty-fourth system has two empty staves. The twenty-fifth system has two empty staves. The twenty-sixth system has two empty staves. The twenty-seventh system has two empty staves. The twenty-eighth system has two empty staves. The twenty-ninth system has two empty staves. The thirtieth system has two empty staves. The thirty-first system has two empty staves. The thirty-second system has two empty staves. The thirty-third system has two empty staves. The thirty-fourth system has two empty staves. The thirty-fifth system has two empty staves. The thirty-sixth system has two empty staves. The thirty-seventh system has two empty staves. The thirty-eighth system has two empty staves. The thirty-ninth system has two empty staves. The fortieth system has two empty staves. The forty-first system has two empty staves. The forty-second system has two empty staves. The forty-third system has two empty staves. The forty-fourth system has two empty staves. The forty-fifth system has two empty staves. The forty-sixth system has two empty staves. The forty-seventh system has two empty staves. The forty-eighth system has two empty staves. The forty-ninth system has two empty staves. The fiftieth system has two empty staves. The fifty-first system has two empty staves. The fifty-second system has two empty staves. The fifty-third system has two empty staves. The fifty-fourth system has two empty staves. The fifty-fifth system has two empty staves. The fifty-sixth system has two empty staves. The fifty-seventh system has two empty staves. The fifty-eighth system has two empty staves. The fifty-ninth system has two empty staves. The sixtieth system has two empty staves. The sixty-first system has two empty staves. The sixty-second system has two empty staves. The sixty-third system has two empty staves. The sixty-fourth system has two empty staves. The sixty-fifth system has two empty staves. The sixty-sixth system has two empty staves. The sixty-seventh system has two empty staves. The sixty-eighth system has two empty staves. The sixty-ninth system has two empty staves. The seventieth system has two empty staves. The seventy-first system has two empty staves. The seventy-second system has two empty staves. The seventy-third system has two empty staves. The seventy-fourth system has two empty staves. The seventy-fifth system has two empty staves. The seventy-sixth system has two empty staves. The seventy-seventh system has two empty staves. The seventy-eighth system has two empty staves. The seventy-ninth system has two empty staves. The eightieth system has two empty staves. The eighty-first system has two empty staves. The eighty-second system has two empty staves. The eighty-third system has two empty staves. The eighty-fourth system has two empty staves. The eighty-fifth system has two empty staves. The eighty-sixth system has two empty staves. The eighty-seventh system has two empty staves. The eighty-eighth system has two empty staves. The eighty-ninth system has two empty staves. The ninetieth system has two empty staves. The ninety-first system has two empty staves. The ninety-second system has two empty staves. The ninety-third system has two empty staves. The ninety-fourth system has two empty staves. The ninety-fifth system has two empty staves. The ninety-sixth system has two empty staves. The ninety-seventh system has two empty staves. The ninety-eighth system has two empty staves. The ninety-ninth system has two empty staves. The hundredth system has two empty staves.

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

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

f

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

f

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

f

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, 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.

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.

222

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

229

The musical score consists of 13 staves. The first two staves are vocal lines. The third staff is a bass line. The fourth and fifth staves are piano accompaniment, featuring triplets and trills. The sixth and seventh staves are vocal lines with lyrics. The eighth and ninth staves are piano accompaniment. The tenth and eleventh staves are vocal lines with lyrics. The twelfth and thirteenth staves are piano accompaniment. Dynamics include *f* and *poco rit...*. Tempo markings include $\text{♩} = 100$. The lyrics are "Et re - sur - re".

Man.

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

f

f

f

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*

mp

mp *f*

mp *f*

mp *f*

mp *f*

mp

Do - mi - num,

287

mf

mp

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*

mf

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

mp

mf *mp* *f* *mf*

mp *mf*

mp *mf*

mp

8
do - ra - tur,

308

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

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

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

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

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

$\text{♩}=50$

rit... *mf* *rit...* *p*

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.

321

The musical score is arranged in 11 systems. The first system (measures 321-324) features four staves: two treble clefs, one with a key signature of one sharp (F#), and two bass clefs. The second system (measures 325-328) features six staves: two treble clefs, one with a key signature of one sharp, and three bass clefs. The third system (measures 329-332) features four staves: two treble clefs, one with a key signature of one sharp, and one bass clef. The fourth system (measures 333-336) features four staves: two treble clefs, one with a key signature of one sharp, and one bass clef. The fifth system (measures 337-340) features four staves: two treble clefs, one with a key signature of one sharp, and one bass clef. The sixth system (measures 341-344) features four staves: two treble clefs, one with a key signature of one sharp, and one bass clef. The seventh system (measures 345-348) features four staves: two treble clefs, one with a key signature of one sharp, and one bass clef. The eighth system (measures 349-352) features four staves: two treble clefs, one with a key signature of one sharp, and one bass clef. The ninth system (measures 353-356) features four staves: two treble clefs, one with a key signature of one sharp, and one bass clef. The tenth system (measures 357-360) features four staves: two treble clefs, one with a key signature of one sharp, and one bass clef. The eleventh system (measures 361-364) features four staves: two treble clefs, one with a key signature of one sharp, and one bass clef. The score includes various musical notations such as notes, rests, accidentals, and articulation marks like 'tr' and '3'.

325

Tutti

329

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

f
Et un - am

f
Et un - am

334

The musical score consists of several staves. The top four staves are instrumental, with the first two in treble clef and the last two in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The vocal lines are in the fifth and sixth staves, with lyrics in Italian. The seventh and eighth staves are instrumental, with the seventh in treble clef and the eighth in bass clef. The ninth and tenth staves are piano accompaniment, with the ninth in treble clef and the tenth in bass clef. Dynamics include *mf* and *f*. The Cello and Bassoon parts are marked with *mf* and feature triplet patterns.

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

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

Et un - am sanc - tam,

Et un - am sanc - tam,

Cello
Basso

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

The musical score consists of several systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal and piano parts. The third system features a vocal line with lyrics and a piano accompaniment. The fourth system continues the vocal and piano parts. The fifth system includes a vocal line with lyrics and a piano accompaniment. The sixth system continues the vocal and piano parts. The seventh system features a vocal line with lyrics and a piano accompaniment. The eighth system continues the vocal and piano parts. The ninth system includes a vocal line with lyrics and a piano accompaniment. The tenth system continues the vocal and piano parts.

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 top staves are for piano, with a bass line and a treble line. The middle staves are for violin, with a treble line and a bass line. The bottom staves are for voice, with a treble line and a bass line. The score includes dynamic markings such as *mf* and *f*, and includes the Latin lyrics "in re-mis-si-o-nem pec-ca-to-rum." The tempo marking is "Rit..... A Tempo".

Ped.

372

mf

mf

mf

mf

mf

mf

mf

f

f

f

f

mf

Et ex - pec - to,

Et ex - pec - to,

Et ex - pec - to,

f Et ex - pec - to,

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*

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 -

ff *ff* *ff* *ff*

416

- men.

- men.

- men.

- men.

421

425

The image shows a musical score for measures 425 through 428. The score is written on 18 staves, organized into four systems of five staves each. The first system (measures 425-426) features a complex rhythmic pattern in the first staff, with a treble clef and a key signature of one sharp (F#). The second system (measures 427-428) continues the pattern, with a treble clef and a key signature of two sharps (F# and C#). The third system (measures 429-432) shows a more active melodic line in the first staff, with a treble clef and a key signature of two sharps. The fourth system (measures 433-436) features a more active bass line in the first staff, with a bass clef and a key signature of two sharps. The score includes various musical notations such as notes, rests, beams, and slurs, indicating a complex and rhythmic piece.

429

Rall.....

fff

*Vocal &
Instrumental
parts*

Credo in unum Deum

Mass of the Nativity

♩=80

1.

Soprano

Alto

Tenor

Bass

Organ

f

Man.

9 ^{2.}

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

3/4 2/4 3/4 2/4

114

f *sol*

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

3/4

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

f

mf

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

ff

ff

ff

ff

f

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.

173

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

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* *soli*
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 $\text{♩} = 100$

Man.

234 $\text{♩} = 100$

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

$\text{♩} = 100$

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* *soli* *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-

mp *rit...*

281

8
- num, et vi-

mf

288

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

294

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

300

si - mul a - do - ra - tur,

307

$\text{♩} = 50$

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.....

mf

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." The fifth system is a piano accompaniment with a forte (*f*) dynamic marking. The piano part features a melodic line in the right hand and a bass line in the left hand, with a crescendo hairpin.

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. The piano part begins with a mezzo-forte (*mf*) dynamic and includes a melodic line in the right hand and a bass line in the left hand. A tempo change occurs at the end of measure 369, marked *Rit...* and *A Tempo* in 2/4 time.

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 -

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 -

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

8

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

Man.

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*

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 mark.

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 $\text{♩} = 59$.

192 Musical staff 192: Treble clef, dynamic *mp*, accent mark.

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 $\text{♩} = 100$.

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

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

255 Musical staff 255: Treble clef, mostly rests.

269 Musical staff 269: Treble clef, dynamic *f*, dynamic *fff*, tempo marking $\text{♩} = 65$, *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, mostly rests.

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.....*

1. 2.

117

130

143

154

166

178

189

196

204

212

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 *Rit.....*

f *ff*

389 $\text{♩} = 80$

fff

397

405 $\text{♩} = 73$

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

$\text{♩} = 80$

396

404

411

420

430

Rall.....

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 100-101. The system consists of two staves. The key signature is one sharp (F#). The time signature changes from 3/4 to 2/4 between measures 100 and 101. All notes are rests.

111

Musical notation for measures 111-112. The system consists of two staves. The key signature is one sharp (F#). The time signature changes from 3/4 to 2/4 between measures 111 and 112. A repeat sign is present at the end of measure 111. All notes are rests.

122

1. 2.

Musical notation for measures 122-123. The system consists of two staves. The key signature is one sharp (F#). The time signature is 3/4. A first ending bracket labeled '1.' spans measures 122-123. A second ending bracket labeled '2.' spans measures 124-125. A repeat sign is present at the end of measure 123. All notes are rests.

133

Musical notation for measures 133-134. The system consists of two staves. The key signature is one sharp (F#). The time signature is 3/4. All notes are rests.

145

Musical notation for measures 145-146. The system consists of two staves. The key signature is one sharp (F#). The time signature changes from 3/4 to 2/4 between measures 145 and 146. All notes are rests.

156

Musical notation for measures 156-157. The system consists of two staves. The key signature is one sharp (F#). The time signature changes from 3/4 to 2/4 between measures 156 and 157. All notes are rests.

167

Musical notation for measures 167-168. The system consists of two staves. The key signature is one sharp (F#). The time signature changes from 3/4 to 2/4 between measures 167 and 168. All notes are rests.

178 $\text{♩} = 59$

189

197

205

213 $\text{♩} = 100$

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 a triplet of eighth notes.

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 slurs and accents.

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 slurs and accents.

Credo in unum Deum

Mass of the Nativity

Timpani

$\text{♩} = 80$

f

9 2.

18 *tr* *f* *ff*

29 *tr* *ff*

39 *fff*

47 $\text{♩} = 90$ *tr* *mf* *ff*

54

62 *tr* *mp* *ff*

70 *tr* *ff*

77

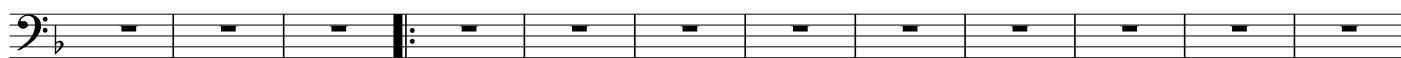
84 *Rall.....* *tr* *mf* $\text{♩} = 76$ *fff*

92 *Rit....*

102



113



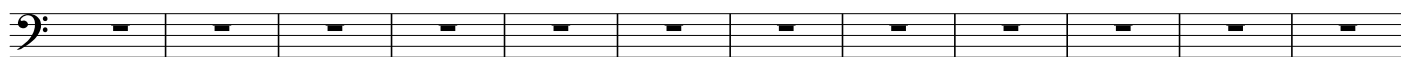
125



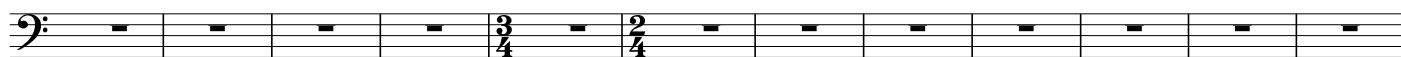
137



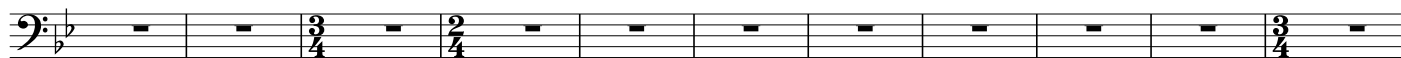
149



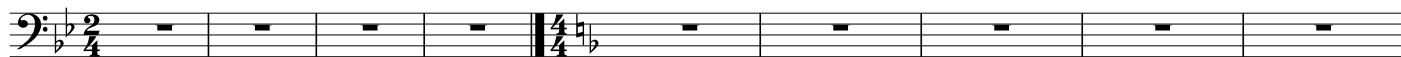
161



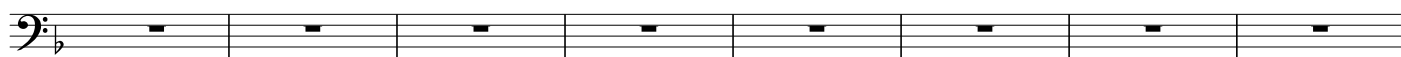
173



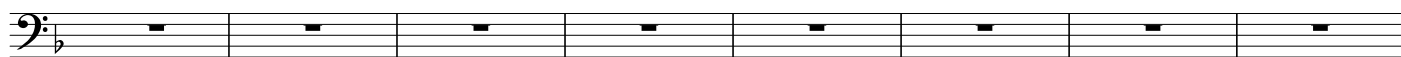
184



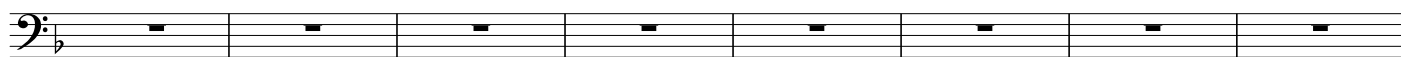
193



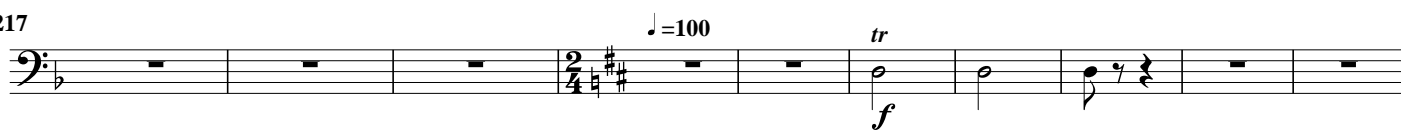
201



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. 2.

f *mf*

349

357

mf *f*

364

mf *Rit...*

371 *A Tempo*

ff

379

387 $\text{♩} = 80$

ff

394

fff

400

mf

407 $\text{♩} = 73$

f *fff*

414

tr

424 *Rall.....*

Credo in unum Deum

Mass of the Nativity

♩ = 80

Violins I

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 *Tutti* *f*

163

mf

168

f *soli*

175

f

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

f

228

poco rit... ♩ = 100

f

236 *ff*

328

332

mf

338

342

f *mf*

346

f

349

352

355

mf

359

Rit..... *mf* *A Tempo* *f* *mf*

365

mf *Rit....*

370

A Tempo *ff*

374

mf *f*

378

mf

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

81

Rall.....

88

♩ = 76

94

99

soli

108

115

124

133

140

145

152

162

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, complex rhythms. Dynamic markings: *fff*, *ff*, *fff*. Tempo marking: ♩ = 73.

414

Musical staff 414: Treble clef, eighth notes. Dynamic markings: *ff*.

420

Musical staff 420: Treble clef, eighth notes. Dynamic markings: *ff*.

425

Musical staff 425: Treble clef, eighth notes. Dynamic markings: *ff*.

430

Musical staff 430: Treble clef, eighth notes. Dynamic markings: *ff*. 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



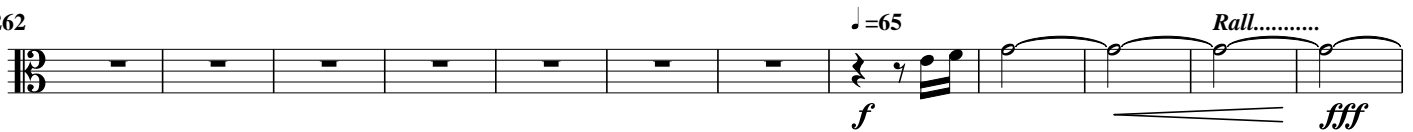
241



250



262



274



281



287



293



299

Musical staff 299: Bass clef, key signature of one flat. The staff contains several measures of music. Dynamics include *mp*, *mf*, *f*, and *mp*. There are slurs and accents throughout.

305

Musical staff 305: Bass clef, key signature of one flat. Dynamics include *mf*, *p*, and *mp*. Includes a *rit...* marking and a tempo marking of $\text{♩} = 50$.

311

Musical staff 311: Bass clef, key signature of one flat. Dynamics include *p* and *f*. Includes *rit...* markings and tempo markings of $\text{♩} = 42$ and $\text{♩} = 100$.

317

Musical staff 317: Bass clef, key signature of one flat. Features a series of eighth notes with accents.

323

Musical staff 323: Bass clef, key signature of one flat. Features a series of eighth notes with accents.

329

Musical staff 329: Bass clef, key signature of one flat. Features a series of eighth notes with accents. Includes a repeat sign and a change in time signature to 2/4.

335

Musical staff 335: Bass clef, key signature of one flat. Dynamics include *mf*. Features a series of eighth notes with accents.

341

Musical staff 341: Bass clef, key signature of one flat. Dynamics include *f*. Features a first ending bracket labeled "1.".

346

Musical staff 346: Bass clef, key signature of one flat. Dynamics include *mf* and *f*. Features a second ending bracket labeled "2.".

350

Musical staff 350: Bass clef, key signature of one flat. Features a series of eighth notes.

354

Musical staff 354: Bass clef, key signature of one flat. Dynamics include *mf*. Features a series of eighth notes.

357

Musical staff 357: Bass clef, key signature of one flat. Dynamics include *mf* and *f*. Includes *Rit.....* and *A Tempo* markings. Features a change in time signature to 2/4 and then 4/4.

363

Musical staff 363: Bass clef, key signature of one flat. Dynamics include *mf*. Features a series of eighth notes with accents.

369 *Rit...* *A Tempo*

mf *ff*

375

mf *f*

380

mf *f*

384 *Rit.....* $\text{♩} = 80$

ff

390

fff

397

mf *f*

404 $\text{♩} = 73$

mf *f* *fff*

411

ff *fff*

417

f

422

f

427 *Rall.....*

f

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.....

$\text{♩} = 76$

The musical score is written for Cello/Bass in 2/4 time. It begins with a tempo of quarter note = 80. The piece starts with a forte (f) dynamic. It features two first endings, with the second ending starting at measure 8. The score includes various dynamics such as mezzo-forte (mf), forte (f), fortissimo (ff), and fortississimo (fff). There are also crescendo and decrescendo markings. The tempo changes to quarter note = 90 at measure 48, and then to quarter note = 76 at measure 85, which is marked 'Rall.....'. The score includes several measures of rests and changes in time signature, including 3/4, 4/4, and 3/2.

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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 *mp* *rit...* *p*
♩ = 50 *♩ = 42*

315 *f*
♩ = 100

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

322

324 *Tutti*

327

330

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

339

341 *f* 1.

344 *mf* 2.

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

mf *f* *fff* ♩ = 73

412

ff *fff*

420

427

Rall.....