

Francisco Manuel da Silva (1795–1865)

Credo 258

Editoração: Thiago Rocha

Instituição: Museu Carlos Gomes / Centro de
Ciências, Letras e Artes (Campinas)

coro, orquestra
(*choir, orchestre*)

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MUSICA BRASILIS

Flauta 1

Credo 258

Francisco Manoel da Silva

f

5 *solo* *tutti*

9 *solo* *tutti*

13 *f*

17 *f*

21 *f*

25

28

32

36

solo

tutti

40

solo

tutti

45

f

49

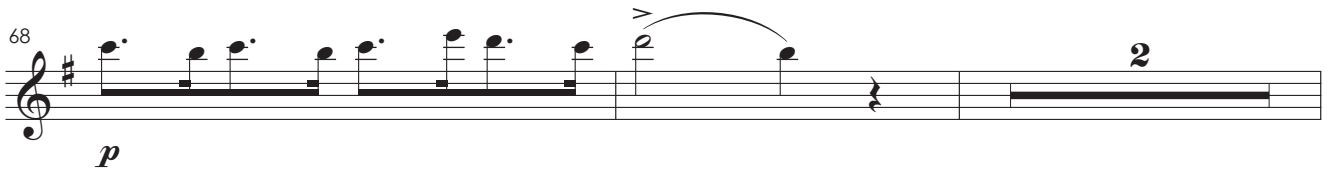
f

53

f *p*

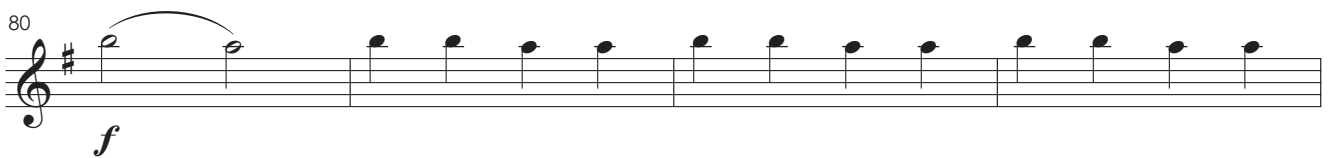
57

9

68 
p

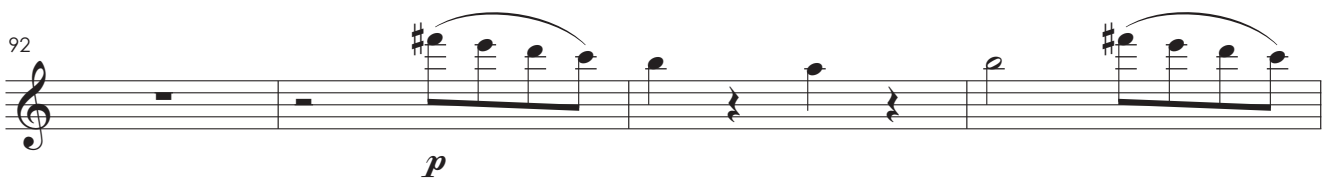
72 
f

76 
f

80 
f

84 

87 **Larghetto** 
p

92 
p

96 
p

100 

Largo

103 **9**

113 *f* *f*

117

121 **7**

130 *p* **3**

Allegro

136 *f*

140

144

149 **16**

165

4

173

f

2

177

2

181

4

f

188

2

192

f
p

2

197

fp

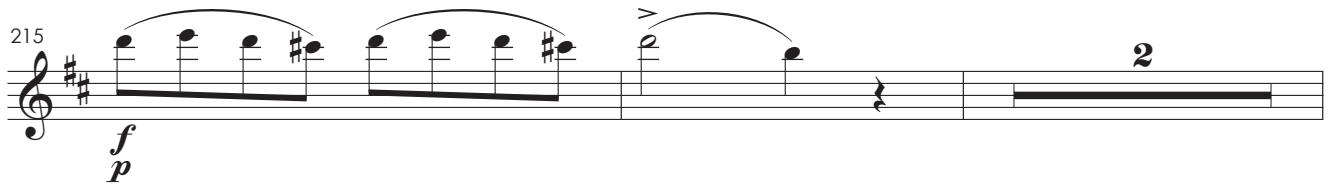
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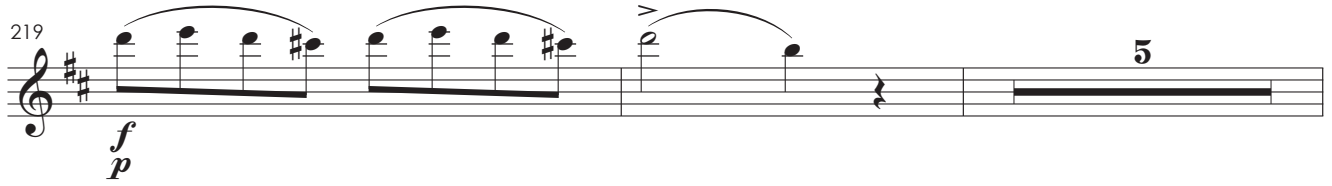
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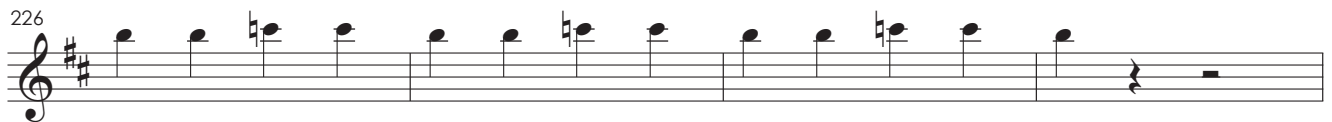
f

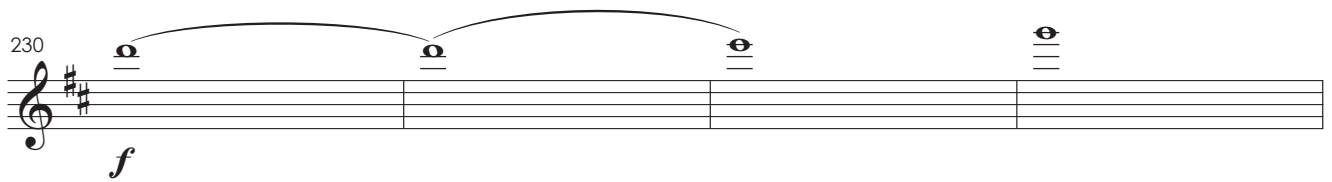
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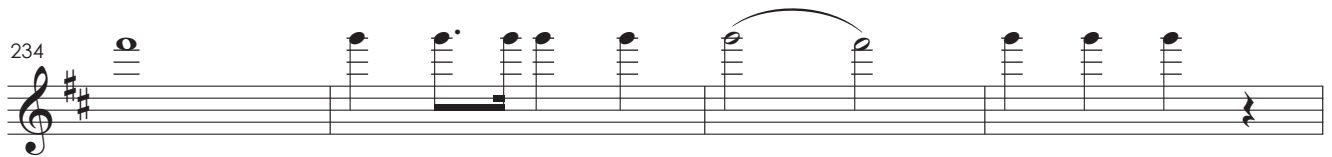
f

215 

219 

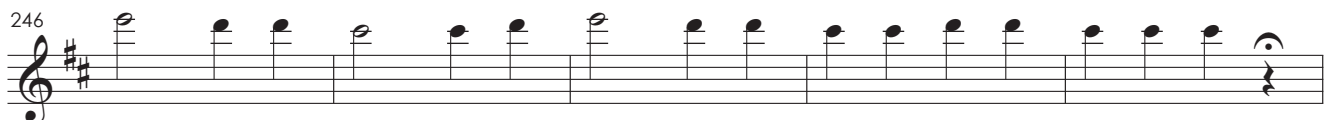
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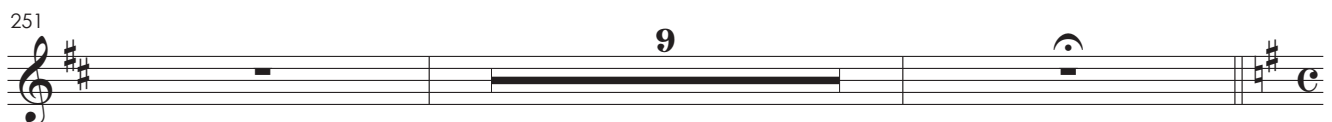
230 

234 

238 

242 

246 

251 

262 **Allegro**

f

Musical staff 262-265: Treble clef, key signature of one sharp (F#), common time (C). The music begins with a forte (*f*) dynamic. It features a series of eighth and sixteenth notes, some beamed together, with a slur over a group of notes in the second measure. The staff ends with a double bar line.

266

Musical staff 266-269: Continuation of the previous staff. It includes a slur over a group of notes and a dynamic marking of *ff* (fortissimo) in the fourth measure. The staff ends with a double bar line.

270

Musical staff 270-273: Continuation of the previous staff. It includes a slur over a group of notes and a dynamic marking of *ff* (fortissimo) in the fourth measure. The staff ends with a double bar line.

274

f

Musical staff 274-277: Continuation of the previous staff. It includes a slur over a group of notes and a dynamic marking of *f* (forte) in the fourth measure. The staff ends with a double bar line.

278

f

Musical staff 278-281: Continuation of the previous staff. It includes a slur over a group of notes and a dynamic marking of *f* (forte) in the fourth measure. The staff ends with a double bar line.

Piu vivo

282

f

Musical staff 282-288: Treble clef, common time (C). The tempo marking is **Piu vivo**. The music begins with a forte (*f*) dynamic. It features a series of eighth notes, some beamed together, with a slur over a group of notes in the second measure. The staff ends with a double bar line.

289

Musical staff 289-295: Continuation of the previous staff. It features a series of eighth notes, some beamed together, with a slur over a group of notes in the second measure. The staff ends with a double bar line.

Sanctus

Allegro moderato

293 *f* *p*

Musical staff 293-300: Treble clef, common time signature. Starts with a forte (*f*) dynamic and a fermata. The melody consists of eighth and sixteenth notes, ending with a piano (*p*) dynamic.

297 *p*

Musical staff 297-304: Treble clef, common time signature. Continues the melody with slurs and accents, ending with a piano (*p*) dynamic.

301 *f*

Musical staff 301-308: Treble clef, common time signature. Continues the melody with slurs and accents, ending with a forte (*f*) dynamic.

305 *f*

Musical staff 305-312: Treble clef, common time signature. Features a long slur over the first two measures, followed by a forte (*f*) dynamic.

309

Musical staff 309-316: Treble clef, common time signature. Continues the melody with slurs and accents.

313

Musical staff 313-316: Treble clef, common time signature. Ends with a fermata and a double bar line.

Allegro

316 **8**

Musical staff 316-324: Treble clef, 8/8 time signature. A whole rest is followed by a fermata and a measure with a whole note.

325 *f*

Musical staff 325-328: Treble clef, 8/8 time signature. Continues the melody with slurs and accents, ending with a forte (*f*) dynamic.

329 *f*

Musical staff 329-332: Treble clef, 8/8 time signature. Continues the melody with slurs and accents, ending with a forte (*f*) dynamic.

333

337

343

347

Benedictus

Andante

351

355

359

363

369

Agnus Dei

375 **Andante**

6
p

5

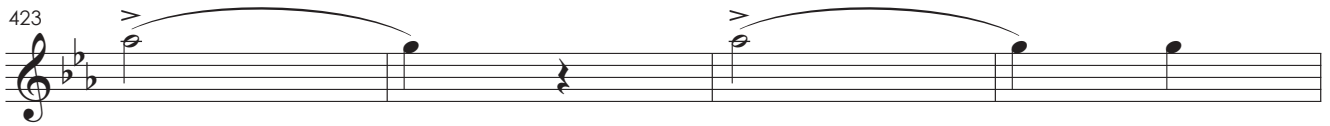
3

p

p *f* *p* *f*

f

423



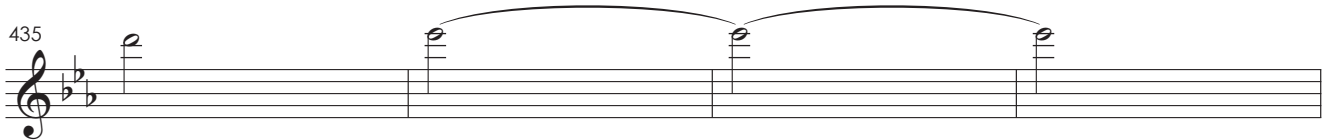
427



431



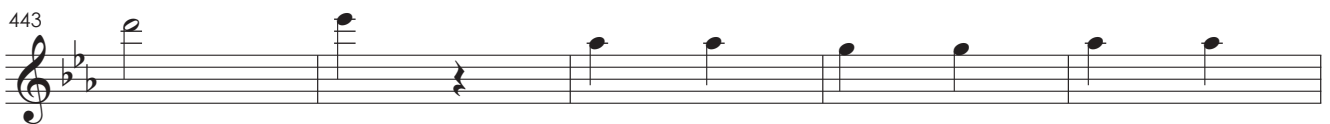
435



439



443



448



Credo 258

Francisco Manoel da Silva

The musical score is written for Flauta 2 in G major (one sharp) and common time (C). It consists of six staves of music. The first staff begins with a forte (*f*) dynamic. The second and third staves are marked 'solo'. The fourth, fifth, and sixth staves are marked 'f'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is G major, and the time signature is common time.

25

28

32

36

solo

40

solo

45

f

49

f

53

f *p*

57

9

68

p

72

f

76

f

80

f

84

f

87

Larghetto

p

92

p

96

p

100

p

Largo

103 **9**

113 *f* *f*

117

121 **7**

130 *p* **3**

Allegro

136 *f*

140

144

149 **16**

165

4

173

f

177

181

f

188

192

f
p

197

f
p

204

f

210

215

f
p

219

f
p

226

230

f

234

238

242

246

251

f

Allegro

262 *f*

266

270

274 *f*

278 *f*

Piu vivo

282 *f*

289

Sanctus

Allegro moderato

293

Musical staff 1: Treble clef, C major, 4/4 time. Measures 293-296. Dynamics: *f*, *p*.

297

Musical staff 2: Treble clef, C major, 4/4 time. Measures 297-300. Dynamics: *p*.

301

Musical staff 3: Treble clef, C major, 4/4 time. Measures 301-304. Dynamics: *f*.

305

Musical staff 4: Treble clef, C major, 4/4 time. Measures 305-308. Dynamics: *f*.

309

Musical staff 5: Treble clef, C major, 4/4 time. Measures 309-312.

313

Musical staff 6: Treble clef, C major, 4/4 time. Measures 313-315. Ends with a repeat sign.

Allegro

316

Musical staff 7: Treble clef, C major, 4/4 time. Measures 316-324. A fermata with the number 8 is placed over the staff.

325

Musical staff 8: Treble clef, C major, 4/4 time. Measures 325-328. Dynamics: *f*.

329

Musical staff 9: Treble clef, C major, 4/4 time. Measures 329-332. Dynamics: *f*.

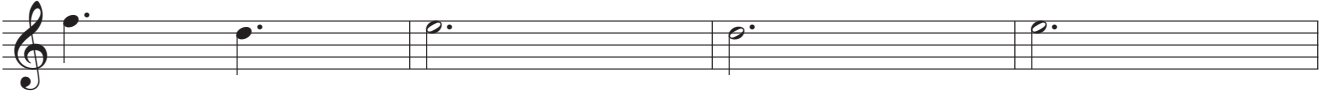
333



337



343



347



Benedictus

Andante

351



355



359



363



369



Agnus Dei

Andante

375 **6** *p*

384 **5**

393

397

401 **3**

407 *p*

410

413 *p* *f* *p* *f*

417 *f*


423



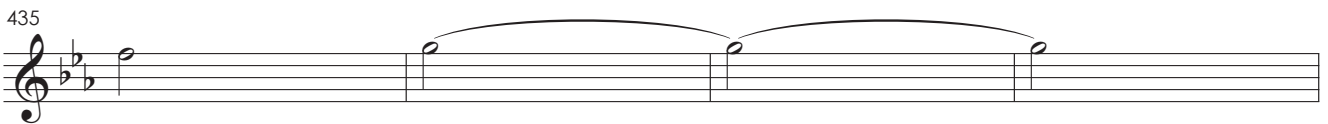
427



431



435



439



443



448



Trompa 1 em Fá

Credo 258

Francisco Manoel da Silva

5

10

15

19

23

27

31

36

2

40

2

45

49

53

22

75

79

83

87

Larghetto

15

Largo

103 *f*

107 *p*

112 *f*

117

121 *p* *f*

125 *f*

130 *p*

133 *p*

The musical score consists of eight staves of music. The first staff (measures 103-106) begins with a forte (*f*) dynamic. The second staff (measures 107-111) features a piano (*p*) dynamic and a slur over measures 108-109. The third staff (measures 112-116) starts with a slur over measure 112 and a forte (*f*) dynamic. The fourth staff (measures 117-120) contains a series of eighth-note patterns. The fifth staff (measures 121-124) alternates between piano (*p*) and forte (*f*) dynamics. The sixth staff (measures 125-129) features a forte (*f*) dynamic and a slur over measures 128-129. The seventh staff (measures 130-132) is marked piano (*p*). The eighth staff (measures 133-136) is also marked piano (*p*) and ends with a key signature change to two sharps (F# and C#).

Allegro

136

f

Musical staff 136-139: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measures 136-139 contain a sequence of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4.

140

Musical staff 140-143: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measures 140-143 contain a sequence of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4.

144

Musical staff 144-148: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measures 144-148 contain a sequence of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4.

149

24

Musical staff 149-172: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measures 149-172 are completely blank, indicating a 24-measure rest.

173

f

Musical staff 173-176: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measures 173-176 contain a sequence of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4.

177

Musical staff 177-180: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measures 177-180 contain a sequence of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4.

181

4

f

Musical staff 181-187: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measures 181-184 are completely blank, indicating a 4-measure rest. Measures 185-187 contain a sequence of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4.

188

Musical staff 188-191: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measures 188-191 contain a sequence of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4.

192

20

Musical staff 192-195: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measures 192-193 contain a sequence of quarter notes: G4, A4, B4, C5. Measure 194 is completely blank, indicating a 20-measure rest. Measure 195 contains a half note: G4.

215 **23**

242

247

251 **9**

Allegro
262 *f* **2**

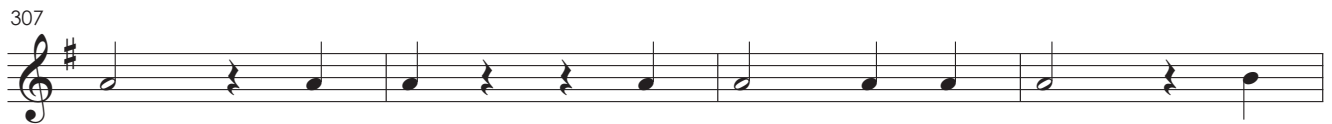
269 **2**

276 *f*

Piu vivo
282 *f*

288

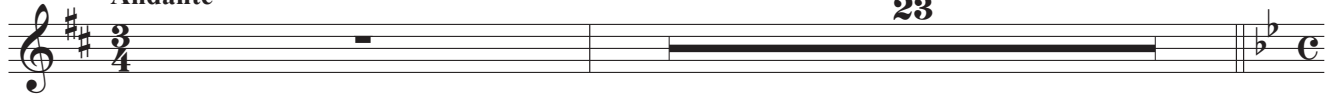
Sanctus

293 **Allegro moderato****Allegro**

Benedictus

351

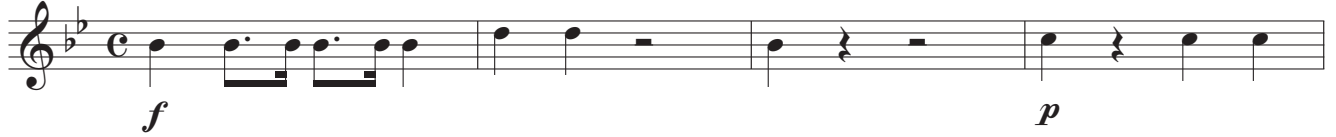
Andante



Agnus Dei

375

Andante



379



384



388



395



399



403



408



413

f

418

424

428

432

436

440

444

448

Trompa 2 em Fá

Credo 258

Francisco Manoel da Silva

f

5 **2**

10 **2** *f*

15

19 *f*

23

27

31

36

2

40

2

45

49

53

22

75

79

83

87

Larghetto

15

Largo

103 *f*

107 *p*

112 *f*

117

121 *p* *f*

125 *f*

130 *p*

133 *p*

Allegro

136

Musical staff starting at measure 136. The key signature has three sharps (F#, C#, G#). The music consists of quarter notes and eighth notes. A dynamic marking of *f* is placed below the first measure. The staff ends with a fermata.

140

Musical staff starting at measure 140. The key signature has three sharps. The music consists of quarter notes and eighth notes. The staff ends with a fermata.

144

Musical staff starting at measure 144. The key signature has three sharps. The music consists of quarter notes and eighth notes. The staff ends with a fermata.

149

Musical staff starting at measure 149. The key signature has three sharps. The staff contains a long horizontal line representing a 24-measure rest. The number **24** is centered above the line.

173

Musical staff starting at measure 173. The key signature has three sharps. The music consists of quarter notes and eighth notes. A dynamic marking of *f* is placed below the first measure. The staff ends with a fermata.

177

Musical staff starting at measure 177. The key signature has three sharps. The music consists of quarter notes and eighth notes. The staff ends with a fermata.

181

Musical staff starting at measure 181. The key signature has three sharps. The staff contains a 4-measure rest, indicated by a horizontal line with the number **4** above it. The music resumes with quarter notes and eighth notes. A dynamic marking of *f* is placed below the first note after the rest.

188

Musical staff starting at measure 188. The key signature has three sharps. The music consists of quarter notes and eighth notes. The staff ends with a fermata.

192

Musical staff starting at measure 192. The key signature has three sharps. The staff contains a 20-measure rest, indicated by a horizontal line with the number **20** above it. The music resumes with quarter notes and eighth notes. The staff ends with a fermata.

215 **23**

242

247

251 **9**

Allegro
262 *f* **2**

269 **2**

276 *f*

Piu vivo
282 *f*

288

Sanctus

Allegro moderato

293

Musical staff 1: Treble clef, key signature of one sharp (F#), common time signature (C). Measures 293-297. Dynamics: *f* (measures 293-294), *p* (measures 295-297).

298

Musical staff 2: Treble clef, key signature of one sharp (F#), common time signature (C). Measures 298-301.

302

Musical staff 3: Treble clef, key signature of one sharp (F#), common time signature (C). Measures 302-306. Includes a double bar line with a '2' above it in measure 302. Dynamics: *f* (measures 304-306).

307

Musical staff 4: Treble clef, key signature of one sharp (F#), common time signature (C). Measures 307-310.

311

Musical staff 5: Treble clef, key signature of one sharp (F#), common time signature (C). Measures 311-315. Dynamics: *f* (measures 311-315).

Allegro

316

Musical staff 6: Treble clef, key signature of one sharp (F#), 6/8 time signature. Measures 316-321. Dynamics: *f* (measures 316-321).

322

Musical staff 7: Treble clef, key signature of one sharp (F#), 6/8 time signature. Measures 322-329.

330

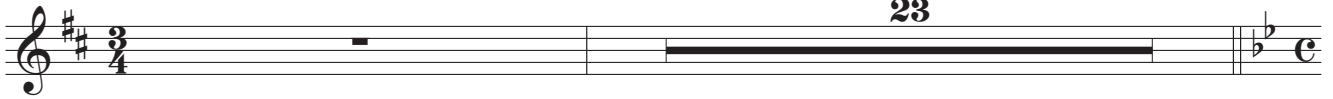
Musical staff 8: Treble clef, key signature of one sharp (F#), 6/8 time signature. Measures 330-336.

337

Musical staff 9: Treble clef, key signature of two sharps (F#, C#), 3/4 time signature. Measures 337-341. Includes an 8-measure rest in measure 341.

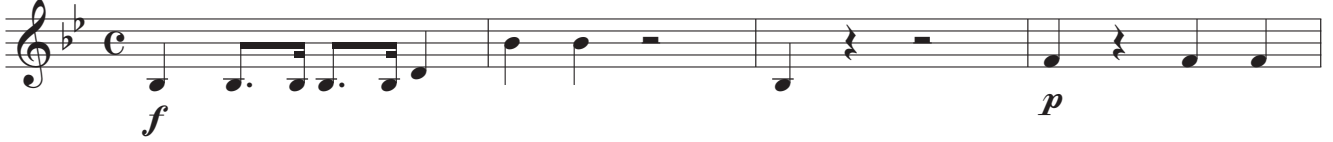
Benedictus

351 Andante



Agnus Dei

375 Andante



413

f

418

4

424

428

432

436

440

444

448

Credo 258

Francisco Manoel da Silva

6

f

6

f *p*

10

p

15

f

19

f

23

27

30

35

40

45

49

53

73

77

81

Larghetto

87



91



95



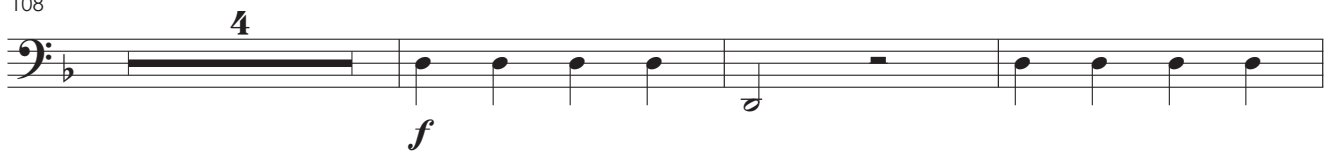
99

**Largo**

103



108



115



119



123



127

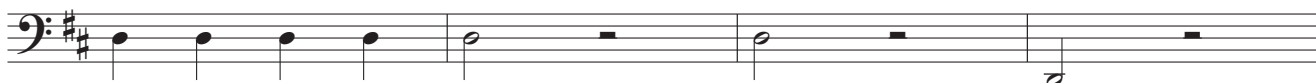


132



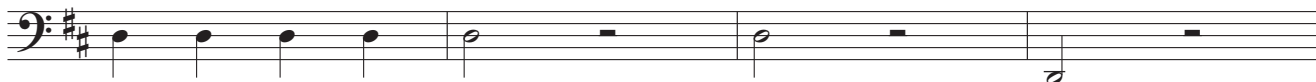
p

136 **Allegro**

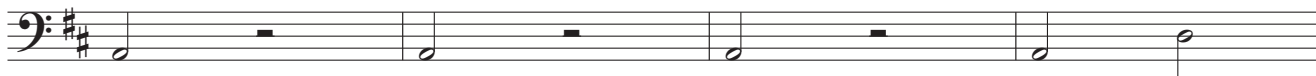


f

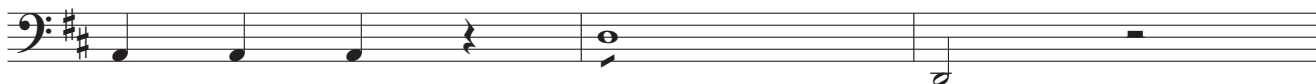
140



144



148

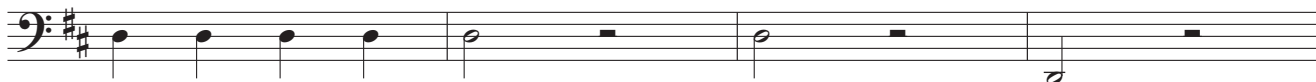


151

22

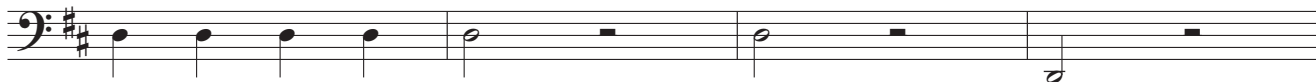


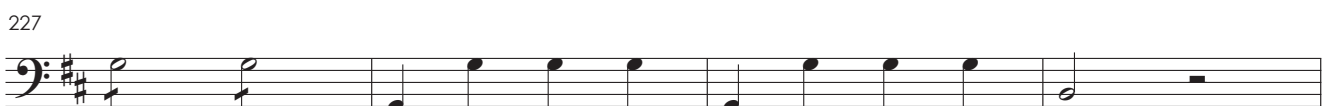
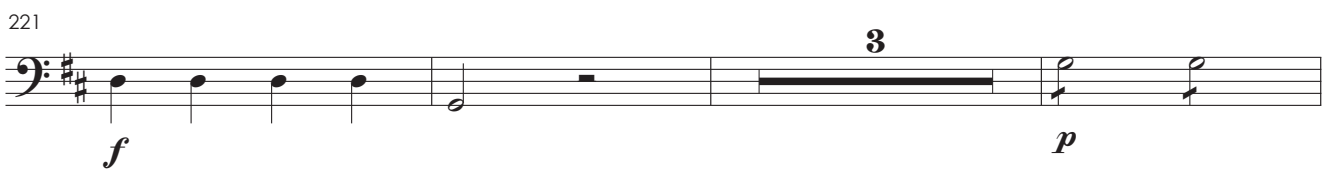
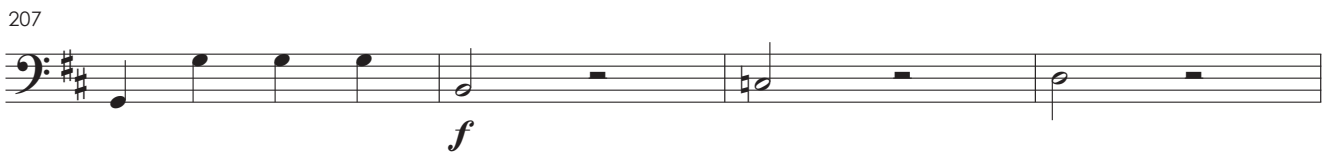
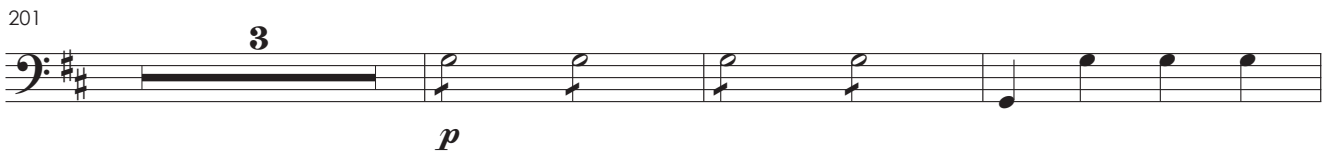
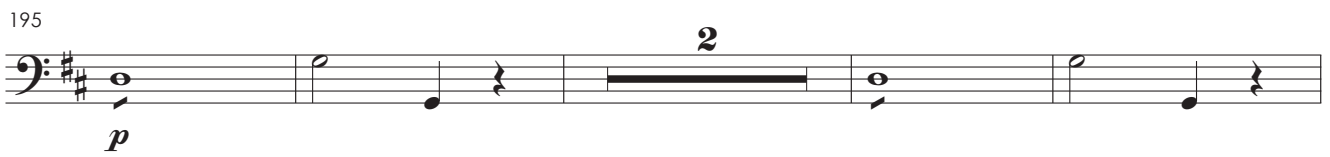
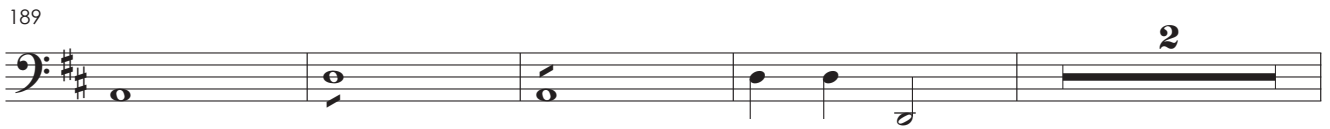
173



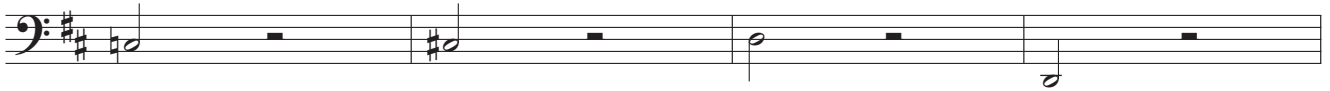
f

177





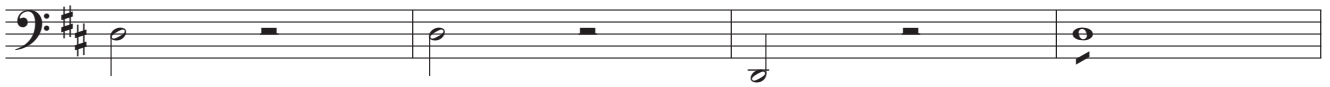
231



235



239



243



247



251

**Allegro**

262



267



274

f

278

f

282 **Piu vivo**

f

286

290

f

Sanctus

293 **Allegro moderato**

f

299

f

305

f

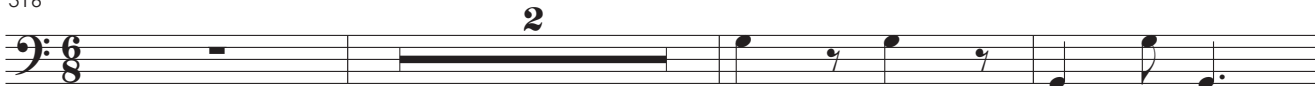
309

312

f

Allegro

316



321



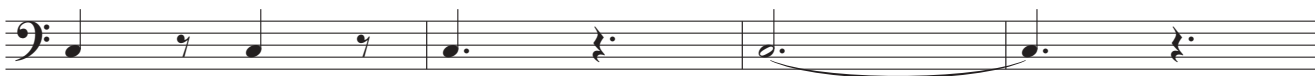
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329



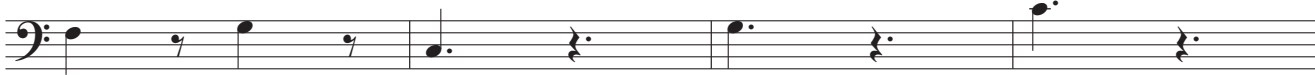
333



337



341



345



Benedictus

351 **Andante**

Musical notation for measure 351 of the Benedictus. It features a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the final measure, with the number 10 written above it. The dynamic marking *f* is positioned below the first note.

Musical notation for measure 364 of the Benedictus. It features a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of quarter notes G4, A4, B4, and C5, with rests in between. A fermata is placed over the final measure. The dynamic marking *p* is positioned below the first note.

Musical notation for measure 370 of the Benedictus. It features a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of quarter notes G4, A4, B4, and C5, with rests in between. A fermata is placed over the final measure. The dynamic marking *p* is positioned below the first note.

Agnus Dei

375 **Andante**

Musical notation for measure 375 of the Agnus Dei. It features a bass clef, a key signature of two flats (Bb), and a common time signature (C). The melody begins with a quarter note G3, followed by quarter notes F3, E3, and D3. A fermata is placed over the final measure, with the number 5 written above it. The dynamic marking *f* is positioned below the first note, and *p* is positioned below the second and fourth notes.

Musical notation for measure 385 of the Agnus Dei. It features a bass clef, a key signature of two flats (Bb), and a common time signature (C). The melody begins with a quarter note G3, followed by quarter notes F3, E3, and D3. A fermata is placed over the final measure, with the number 8 written above it. The dynamic marking *f* is positioned below the first note, and *p* is positioned below the second and fourth notes.

Musical notation for measure 396 of the Agnus Dei. It features a bass clef, a key signature of two flats (Bb), and a common time signature (C). The melody consists of quarter notes G3, F3, E3, and D3, with rests in between. A fermata is placed over the final measure.

Musical notation for measure 401 of the Agnus Dei. It features a bass clef, a key signature of two flats (Bb), and a common time signature (C). The melody consists of quarter notes G3, F3, E3, and D3, with rests in between. A fermata is placed over the final measure. The dynamic marking *p* is positioned below the final note.

Musical notation for measure 405 of the Agnus Dei. It features a bass clef, a key signature of two flats (Bb), and a common time signature (C). The melody consists of quarter notes G3, F3, E3, and D3, with rests in between. A fermata is placed over the final measure.

Musical notation for measure 409 of the Agnus Dei. It features a bass clef, a key signature of two flats (Bb), and a common time signature (C). The melody begins with a quarter note G3, followed by quarter notes F3, E3, and D3. A fermata is placed over the final measure. The dynamic marking *f* is positioned below the first note.

413



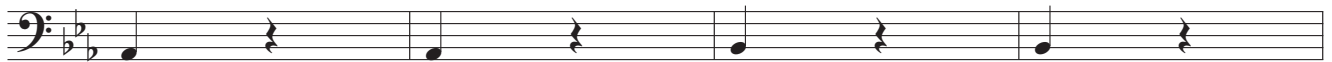
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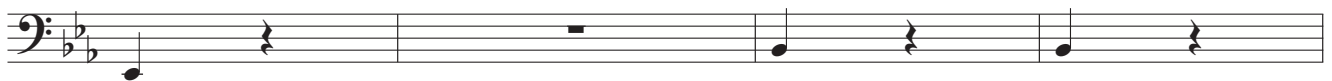
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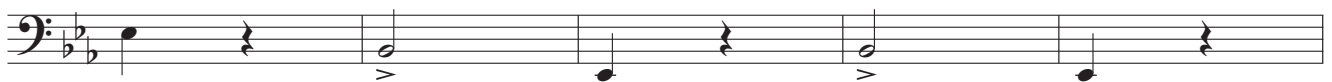
432



436



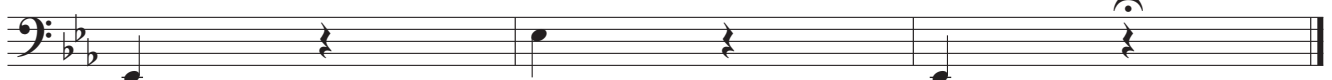
440



445



450



Coro

Credo 258

Francisco Manoel da Silva

Soprano
Contralto
Tenor
Baixo

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

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

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

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

10
S
C
T
B

Fac - to - rem cæ - li et ter - ræ

Fac - to - rem cæ - li et ter - ræ

Fac - to - rem cæ - li et ter - ræ

Fac - to - rem cæ - li et ter - ræ

15

S
fac-to - rem cæ - li et ter - ræ fac-to - rem cæ - li et ter -

C
fac-to - rem cæ - li et ter - ræ fac-to - rem cæ - li et ter -

T
8
fac-to - rem cæ - li et ter - ræ fac-to - rem cæ - li et ter -

B
fac-to - rem cæ - li et ter - ræ fac-to - rem cæ - li et ter -

21

S
ræ et ter - ræ vi - si - bi - li - um am - ni - um et in - vi - si - bi - li - um

C
ræ et ter - ræ vi - si - bi - li - um am - ni - um et in - vi - si - bi - li - um

T
8
ræ et ter - ræ vi - si - bi - li - um am - ni - um et in - vi - si - bi - li - um

B
ræ et ter - ræ vi - si - bi - li - um am - ni - um et in - vi - si - bi - li - um

27

S
et in - u - num Do - mi - num Je - sum Chris - tum Fi - li - um

C
et in - u - num Do - mi - num Je - sum Chris - tum Fi - li - um

T
8
et in - u - num Do - mi - num Je - sum Chris - tum Fi - li - um

B
et in - u - num Do - mi - num Je - sum Chris - tum Fi - li - um

31

S
De - i u - ni - ge - ni - tum u - ge - ni - tum

C
De - i u - ni - ge - ni - tum u - ni - ge - ni - tum

T
De - i u - ni - ge - ni - tum u - ni - ge ni - tum

B
De - i u - ni - ge - ni - tum u - ni - ge - ni - tum

38

S
et ex Pa - tre na - tum an - te om - ni - a sæ - cu - la

C
et ex Pa - tre na - tum an - te om - ni - a sæ - cu - la

T
et ex Pa - tre na - tum an - te om - ni - a sæ - cu - la

B
et ex Pa - tre na - tum an - te om - ni - a sæ - cu - la

46

S
De - um de De - o Lu - men de lu - mi - ne De um - ve -

C
De - um de De - o Lu - men de lu - mi - ne De um - ve -

T
De - um de De - o Lu - men de lu - mi - ne De um - ve -

B
De - um de De - o Lu - men de lu - mi - ne De um - ve -

51

S
rum De - ve - ro

C
rum De - ve - ro

T
rum de De - o ve - ro *f* soli

B
rum de De - o ve - ro Ge - ni-tum non fac - tû con-sub - stan - ti - a - lem

56

S

C

T

B
Pa - tris con-sub - stan - ti - a - lem Pa - tris per-quem Om - ni-a per-quem On - mi-a per-quê

61

S
qui *p*

C
qui *p*

T
qui *p*

B
Om - ni - a fac - ta sunt fa - cta fa - cta sunt qui *p*

68

S
pro - pter nos ho - mi - nes et pro - pter nos - tram sa - lu - tem des -

C
pro - pter nos ho - mi - nes et pro - pter nos - tram sa - lu - tem des -

T
8
pro - pter nos ho - mi - nes et pro - pter nos - tram sa - lu - tem des -

B
pro - pter nos ho - mi - nes et pro - pter nos - tram sa - lu - tem des -

74

S
cen - dit des cæ - dit des cæ - lis des - cen - dit des cen - dit des cæ -

C
cen - dit des cæ - dit des cæ - lis des - cen - dit des cen - dit des cæ -

T
8
cen - dit des cæ - dit des cæ - lis des - cen - dit des cen - dit des cæ -

B
cen - dit des cæ - dit des cæ - lis des - cen - dit des cen - dit des cæ -

81

S
lis des cæ - lis de cæ - lis des cæ - lis

C
lis des cæ - lis de cæ - lis des cæ - lis

T
8
lis des cæ - lis de cæ - lis des cæ - lis

B
lis des cæ - lis de cæ - lis des cæ - lis

87 **Larghetto**
p

S
Et in - car - na - tus est et in - car - na - tus est

C
Et in - car - na - tus est et in - car - na - tus est

T
8 Et in - car - na - tus est

B
p
Et in - car - na - tus est et in - car - na - tus est

91

S
et ho - mo fa - ctus est et ho - mo

C
et ho - mo fa - ctus est et ho - mo

T
8 ex Ma - ri - a vir - gi - ne fa - ctus est

B
de Spi - ri - tu San - cto et ho - mo fa - ctus est et

96

S
fa - ctus est fa - ctus est fa - ctus est

C
fa - ctus est fa - ctus est fa - ctus est

T
8 fa - ctus est fa - ctus est fa - ctus est

B
ho - mo fa - ctus est fa - ctus est fa - ctus est

Largo

103

S *p* Cru-ci - fi - xus cru-ci - fi - xus

C *p* Cru-ci - fi - xus cru-ci - fi - xus

T *p* Cru-ci - fi - xus cru-ci - fi - xus

B *p* Cru-ci - fi - xus cru-ci - fi - xus

109

S et - ti - am pro no - bis Cru - ci - fi - xus

C et - ti - am pro no - bis Cru - ci - fi - xus

T et - ti - am pro no - bis Cru - ci - fi - xus

B et - ti - am pro no - bis Cru - ci - fi - xus

115

S et - ti - am pro no - bis sub Pon - ti - o pi - la - to sub Pon - ti - o pi - la - to sub Pon - ti - o pi -

C et - ti - am pro no - bis sub Pon - ti - o pi - la - to sub Pon - ti - o pi - la - to sub Pon - ti - o pi -

T et - ti - am pro no - bis sub Pon - ti - o pi - la - to sub Pon - ti - o pi - la - to sub Pon - ti - o pi -

B et - ti - am pro no - bis sub Pon - ti - o pi - la - to sub Pon - ti - o pi - la - to sub Pon - ti - o pi -

119

S
la - to sub Pon - ti - o Pi - la - to

C
la - to sub Pon - ti - o Pi - la - to

T
la - to sub Pon - ti - o Pi - la - to

B
la - to sub Pon - ti - o Pi - la - to

124

S
pas-sus pas - sus pas-sus pas - sus et se -

C
pas-sus pas - sus pas-sus pas - sus et se -

T
pas-sus pas - sus pas-sus pas - sus et se -

B
pas-sus pas - sus pas-sus pas - sus et se -

130

S
pul - tus est se - pul - tus est se - pul - tus se - pul - tus est

C
pul - tus est se - pul - tus est se - pul - tus se - pul - tus est

T
pul - tus est se - pul - tus est se - pul - tus se - pul - tus est

B
pul - tus est se - pul - tus est se - pul - tus se - pul - tus est

Allegro

136

f

S Et re - sur - re - xit Et re - sur - re - xit ter - ci - a di - e

C Et re - sur - re - xit Et re - sur - re - xit ter - ci - a di - e

T Et re - sur - re - xit Et re - sur - re - xit ter - ci - a di - e

B Et re - sur - re - xit Et re - sur - re - xit ter - ci - a di - e

142

S ter - ci - a di - e se - cun - dun scrip - tu - ras se - cun - dun scrip - tu -

C ter - ci - a di - e se - cun - dun scrip - tu - ras se - cun - dun scrip - tu -

T ter - ci - a di - e se - cun - dun scrip - tu - ras se - cun - dun scrip - tu -

B ter - ci - a di - e se - cun - dun scrip - tu - ras se - cun - dun scrip - tu -

148

S ras

C ras

T ras

B ras et as - cen - dit in cae - lum se - de ad dex - te - ram

f solo

155

S

C

T

B

Pa - tris et i - te-rum ven - tu - rus ven - tu - rus est cum glo - ri-a et

161

S

C

T

B

i - te-rum ven - tu - rus ven - tu - rus est cum glo-ri-a ju - di - ca - re ju - di-

167

S

C

T

B

ca - re vi - vos et mor - tu - os et mor - tu - os tutti

173

f

S
Cu - jus re - gnis non e - rit__ fi - nis et in Spi - ri - tus

C
Cu - jus re - gnis non e - rit__ fi - nis et in Spi - ri - tus

T
8
Cu - jus re - gnis non e - rit__ fi - nis et in Spi - ri - tus

B
f
Cu - jus re - gnis non e - rit__ fi - nis et in Spi - ri - tus

178

S
San - ctum__ Do - num et vi - vi - fi - can - tem et vi - vi - fi -

C
San - ctum__ Do - mi-num et vi - vi - fi - can - tem et vi - vi - fi -

T
8
San - ctum__ Do - mi-num et vi - vi - fi - can - tem et vi - vi - fi -

B
San - ctum__ Do - mi-num et vi - vi - fi - can - tem et vi - vi - fi -

184

S
can - tem qui - ex Pa - tre Fi - li - o - que pro - ce -

C
can - tem qui - ex Pa - tre Fi - li - o - que pro - ce -

T
8
can - tem qui - ex Pa - tre Fi - li - o - que pro - ce -

B
can - tem qui - ex Pa - tre Fi - li - o - que pro - ce -

190

S
dit qui - pro - ce - dit qui — cum Pa - tre

C
dit qui - pro - ce - dit qui — cum Pa - tre

T
dit qui - pro - ce - dit qui — cum Pa - tre

B
dit qui - pro - ce - dit qui — cum Pa - tre

197

S
Pa - tre et Fi - li-o Si - mul a - do - ra - tur et con - glo - ri - fi -

C
Pa - tre et Fi - li-o Si - mul a - do - ra - tur et con - glo - ri - fi -

T
Pa - tre et Fi - li-o Si - mul a - do - ra - tur et con - glo - ri - fi -

B
Pa - tre et Fi - li-o Si - mul a - do - ra - tur et con - glo - ri - fi -

204

S
ca - tur qui lo - cu - tus est qui lo - cu - tus est per pro - phe - ctas

C
ca - tur qui lo - cu - tus est qui lo - cu - tus est per pro - phe - ctas

T
ca - tur qui lo - cu - tus est qui lo - cu - tus est per pro - phe - ctas

B
ca - tur qui lo - cu - tus est qui lo - cu - tus est per pro - phe - ctas

212

S
per pro - phe - ctas et hun - am

C
per pro - phe - ctas et hun - am

T
per pro - phe - ctas et hun - am

B
per pro - phe - ctas et hun - am

219

S
san - ctam ca - to - li - cam et a - pos - to - li - cam ec -

C
san - ctam ca - to - li - cam et a - pos - to - li - cam ec -

T
san - ctam ca - to - li - cam et a - pos - to - li - cam ec -

B
san - ctam ca - to - li - cam et a - pos - to - li - cam ec -

225

S
cle - si - am con - fi - te - or u - num bap - tis - ma in re - mi - ti -

C
cle - si - am con - fi - te - or u - num bap - tis - ma in re - mi - ti -

T
cle - si - am con - fi - te - or u - num bap - tis - ma in re - mi - ti -

B
cle - si - am con - fi - te - or u - num bap - tis - ma in re - mi - ti -

231

S
o - nem pec - ca - to - rum pec - ca - to - rum

C
o - nem pec - ca - to - rum pec - ca - to - rum

T
o - nem pec - ca - to - rum pec - ca - to - rum

B
o - nem pec - ca - to - rum pec - ca - to - rum

238

S
f et ex - pe - cto et ex - pe - cto

C
f et ex - pe - cto et ex - pe - cto

T
f et ex - pe - cto et ex - pe - cto

B
f et ex - pe - cto et ex - pe - cto

242

S
re - su - re - ti - o - nem re - sur - re - ti - o - nem et ex - pe -

C
re - su - re - ti - o - nem re - sur - re - ti - o - nem et ex - pe -

T
f re - su - re - ti - o - nem re - sur - re - ti - o - nem et ex - pe -

B
re - sur - re - ti - o - nem re - sur - re - ti - o - nem ex - pe -

247

S
cto re - sur - re - ti - o - - nem

C
cto re - sur - re - ti - o - - nem

T
cto re - sur - re - ti - o - - nem

B
cto re - sur - re - ti - o - - nem

251

S *p*
mor - tu - o - - - rum mor - tu -

C *p*
mor - tu - o - - - rum mor - tu -

T *p*
mor - tu - o - - - rum mor - tu -

B *p*
mor - tu - o - - - rum mor - tu -

257

S
o - - - rum

C
o - - - rum

T
o - - - rum

B
o - - - rum

Allegro

262

S
Et vi - tam ven - tu - ri ven - tu -

C
Et vi - tam ven - tu - ri ven - tu -

T
Et vi - tam ven - tu - ri ven - tu -

B
Et vi - tam ven - tu - ri ven - tu - ri

274

S
sæ - cu-li a - men a - men a - men a - men a - men a - men a - men a - men a -

C
sæ - cu-li a - men a - men a - men a - men a - men a - men a - men a - men a - men a -

T
sæ - cu-li a - men a - men a - men a - men a - men a - men a - men a - men a - men a -

B
sæ - cu-li a - men a - men a - men a - men a - men a - men a - men a - men a - men a -

278

S
men a - men a - men a - men a - men a - men a - men a - men a - men a - men a -

C
men a - men a - men a - men a - men a - men a - men a - men a - men a - men a -

T
men a - men a - men a - men a - men a - men a - men a - men a - men a - men a -

B
men a - men a - men a - men a - men a - men a - men a - men a - men a - men a -

Piu vivo

282

S
men a - men a - men a - men a - men a - men a - men a - men a -

C
men a - men a - men a - men a - men a - men a - men a - men a - men a -

T
men a - men a - men a - men a - men a - men a - men a - men a - men a -

B
men a - men a - men a - men a - men a - men a - men a - men a - men a -

289

S
men a - men

C
men a - men

T
men a - men

B
men a - men

Sanctus

293 **Allegro moderato**

S *f* **3** San - ctus Do - mi - nus De - us Sa - ba - oth

C *f* **3** San - ctus Do - mi - De - us Sa - ba - oth

T *f* **3** San - ctus Do - mi - nus De - us Sa - ba - oth

B *f* **3** San - ctus Do - mi - nus De - us Sa - ba - oth

301

S San - ctus San - ctus San - ctus San - ctus Do - mi - nus De - us Sa - ba - oth ple - ni sunt cae - li et

C San - ctus San - ctus San - ctus San - ctus Do - mi - nus De - us Sa - ba - oth ple - ni cae - li et

T San - ctus San - ctus San - ctus San - ctus Do - mi - nus De - us Sa - ba - oth ple - ni cae - li et

B San - ctus San - ctus San - ctus San - ctus Do - mi - nus De - us Sa - ba - oth ple - ni sunt cae - li et

306

S *f* ter - ra ple - ni sunt cae - li et ter - ra glo - ri - a tu -

C *f* ter - ra ple - ni sunt cae - li et ter - ra glo - ri - a tu -

T *f* ter - ra ple - ni cae - li et ter - ra glo - ri - a tu -

B *f* ter - ra ple - ni sunt cae - li et ter - ra glo - ri - a tu -

310

S a cæ - li et ter - ra et ter - ra et ter - ra

C a cæ - li ter - ra et ter - ra et ter - ra

T a cæ - li et ter - ra et ter - ra et ter - ra

B a cæ - li et ter - ra et ter - ra et ter - ra

Allegro

316

S *f* Ho - sa - na ho - sa - na *p* Ho san - na in ex - cel - sis ho - sa - na ho - sa - na ho

C *p* Ho - san - na in ex - cel - sis ho -

T *f* Ho - sa - na ho - sa - na *p* Ho san - na in ex - cel - sis ho - sa - na ho - sa - na ho

B *p* Ho - san - na in ex - cel - sis ho -

323

S san - na in ex - cel - sis ho - san - na ho - san - na ho - san - na in ex - cel - sis ho - san - na in - ex -

C san - na in ex - cel - sis ho - san - na ho - san - na ho - san - na in ex - cel - sis ho - san - in - ex -

T san - na in ex - cel - sis ho - san - na ho - san - na ho - san - na in ex - cel - sis ho - san - na in - ex -

B san - na in ex - cel - sis ho - san - na ho - san - na ho - san - na in ex - cel - sis ho - san - na in - ex -

330

S
cel - sis ho - san - na in ex - cel - sis ho - san - na in ex - cel - sis ho - san - na in ex - cel - sis ho -

C
cel - sis ho - san - na in ex - cel - sis ho - san - na in ex - cel - sis ho - san - na in ex - cel - sis ho -

T
cel - sis ho - san - na in ex - cel - sis ho - san - na in ex - cel - sis ho - san - na in ex - cel - sis ho -

B
cel - sis ho - san - na in ex - cel - sis ho - san - na in ex - cel - sis ho - san - na in ex - cel - sis ho -

337

S
san - na in ex - cel - sis in ex - cel - sis in ex - cel - cis in ex - cel -

C
san - na in ex - cel - sis in ex - cel - sis in ex - cel - cis in ex - cel -

T
san - na in ex - cel - sis in ex - cel - sis in ex - cel - cis in ex - cel -

B
san - na in ex - cel - sis in ex - cel - sis in ex - cel - cis in ex - cel -

344

S
sis in ex - cel - sis in ex - cel - sis

C
sis in ex - cel - sis in ex - cel - sis

T
sis in ex - cel - sis in ex - cel - sis

B
sis in ex - cel - sis in ex - cel - sis

Benedictus

351 *Andante*

S 
 Be - ne - di-ctus be-ne - di-ctus qui ve - nit qui ve - nit qui__

C 

T 

B 

359

S 
 ve - nit in no - mi - ne__ Do - mi - ni in no - mi - ne__ Do - mi - ni in no - mi - ne

C 


T 

B 

365

S 
 in__ no - mi - ne Do - mi - ni in no - mi - ne in no - mi - ne Do - mi - ni

C 

T 

B 

372

S
C
T
B

Agnus Dei

Andante

375

S
C
T
B

Ag - nus De - i qui tol - lis pec - ca - ta mun - di
 Ag - nus De - i qui tol - lis pec - ca - ta mun - di
 Ag - nus De - i qui tol - lis pec - ca - ta mun - di
 Ag - nus De - i qui tol - lis pec - ca - ta mun - di

383

S
C
T
B

qui - tol - li pec - ca - ta mun - di pec - ca - ta mun - di mi - se -
 pec - ca - ta mun - di
 pec - ca - ta pec - ca - ta mun - di pec - ca - ta mun - di
 pec - ca - ta pec - ca - ta mun - di pec - ca - ta mun - di

389

S
re - re mi-se - re - re no - bis *p* mi - se - re - re no - bis Ag - nus De - i qui

C
mi - se - re - re mi - se - re - re no - bis *p* Ag - nus De - i qui

T
Ag - nus De - i *p*

B
Ag - nus De - i qui

394

S
tol - lis pec - ca - ta mun - di mi - se - re - re no - bis mi - se - re - re no - bis mi - se - re - re

C
tol - lis pec - ca - ta mun - di mi - se - re - re no - bis mi - se - re - re no - bis mi - se - re - re

T
pec - ca - ta - mun - di mi - se - re - re no - bis mi - se - re - re no - bis mi - se - re - re

B
tol - lis pec - ca - ta mun - di mi - se - re - re no - bis mi - se - re - re no - bis mi - se - re - re

399

S
no - bis mi - se - re - re no - bis mi - se - re - re no - bis mi - se - re - re no - bis

C
no - bis mi - se - re - re no - bis mi - se - re - re no - bis mi - se - re - re no - bis

T
no - bis mi - se - re - re no - bis mi - se - re - re no - bis mi - se - re - re no - bis

B
no - bis mi - se - re - re no - bis mi - se - re - re no - bis mi - se - re - re no - bis

404 *p*

S Ag - nus De - i qui tol - lis pec - ca - ta mun - di

C Ag - nus De - i qui tol - lis pec - ca - ta mun - di

T *p* Ag - nus De - i qui tol - lis pec - ca - ta mun - di

B *p* Ag - nus De - i qui tol - lis pec - ca - ta mun - di

409

S qui - tol - lis pec - ca - ta mun - di pec - ca - ta mun - di

C pec - ca - ta mun - di

T qui - tol - lis pec - ca - ta mun - di pec - ca - ta mun - di

B qui - tol - lis pec - ca - ta mun - di pec - ca - ta mun - di

413 *p*

S Do - na no - bis no - bis pa - cem do - na no - bis pa -

C Do - na no - bis no - bis pa - cem do - na no - bis pa -

T *p* Do - na no - bis no - bis pa - cem do - na no - bis pa -

B *p* Do - na no - bis no - bis pa - cem do - na no - bis pa -

422

S
cem do - na no - bis no - bis pa - cem do - na no - bis no - bis pa - cem

C
cem do - na no - bis no - bis pa - cem do - na no - bis no - bis pa - cem

T
8
cem do - na no - bis no - bis pa - cem do - na no - bis no - bis pa - cem

B
cem do - na no - bis no - bis pa - cem do - na no - bis no - bis pa - cem

431

S
do - na no - bis do - na no - bis pa - cem do - na no - bis no - bis pa -

C
do - na no - bis do - na no - bis pa - cem do - na no - bis no - bis pa -

T
8
do - na no - bis do - na no - bis pa - cem do - na no - bis no - bis pa -

B
do - na no - bis do - na no - bis pa - cem do - na no - bis no - bis pa -

440

S
cem no - bis pa - cem no - bis pa - cem **8**

C
cem no - bis pa - cem no - bis pa - cem **8**

T
8
cem no - bis pa - cem no - bis pa - cem **8**

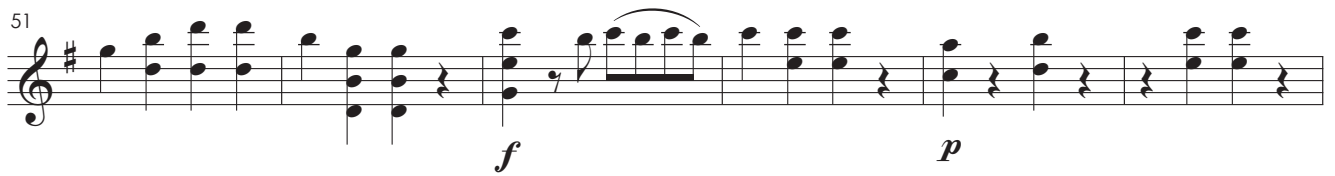
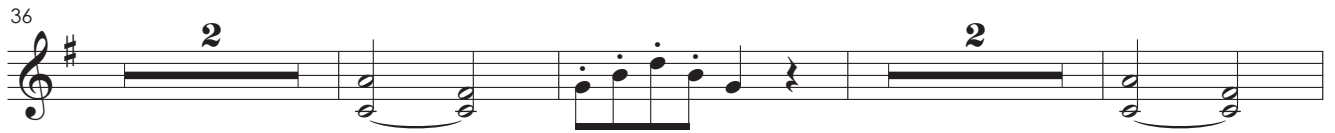
B
cem no - bis pa - cem no - bis pa - cem **8**

Violino I

Credo 258

Francisco Manoel da Silva

The musical score is written for Violino I in G major (one sharp) and 4/4 time. It consists of eight staves of music. The first staff begins with a forte (*f*) dynamic. The second staff starts at measure 5 and includes a slur and a second ending bracket labeled '2'. The third staff starts at measure 10 and also includes a second ending bracket labeled '2'. The fourth staff starts at measure 15 and features a forte (*f*) dynamic. The fifth staff starts at measure 19 and includes a forte (*f*) dynamic. The sixth staff starts at measure 23 and includes a slur. The seventh staff starts at measure 27 and includes a slur. The eighth staff starts at measure 32 and includes a slur. The score concludes with a final note and a fermata.



Larghetto

87



91



95



99

**Largo**

103



107



111



115



119



123



f *p* *f*

127



p *f*

131



p

136

Allegro



f

140



144



148



p *f*

153



p *f*

157



Musical notation for measures 157-162. The key signature is one sharp (F#). The notation consists of a series of quarter notes with stems pointing up, separated by rests.

163



Musical notation for measures 163-168. The key signature is one sharp (F#). The notation includes quarter notes, a half note with an accent (>) and a forte dynamic (*f*), and another half note with an accent (>) and a forte dynamic (*f*).

169



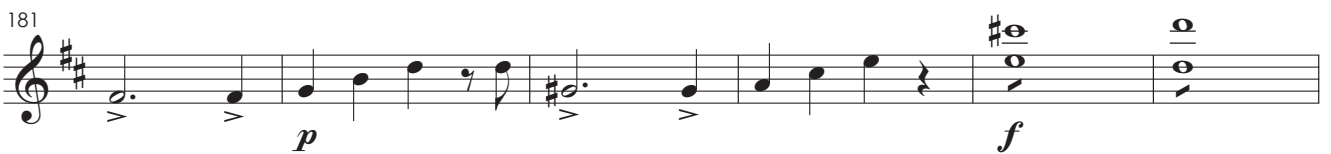
Musical notation for measures 169-174. The key signature is one sharp (F#). The notation includes quarter notes, half notes with accents (>), and a forte dynamic (*f*).

175



Musical notation for measures 175-180. The key signature is one sharp (F#). The notation consists of eighth notes with stems pointing up, grouped in pairs with accents (>).

181



Musical notation for measures 181-186. The key signature is one sharp (F#). The notation includes quarter notes with accents (>) and a piano dynamic (*p*), followed by a half note with an accent (>) and a forte dynamic (*f*).

187



Musical notation for measures 187-192. The key signature is one sharp (F#). The notation consists of quarter notes with stems pointing up, grouped in pairs with accents (>).

193



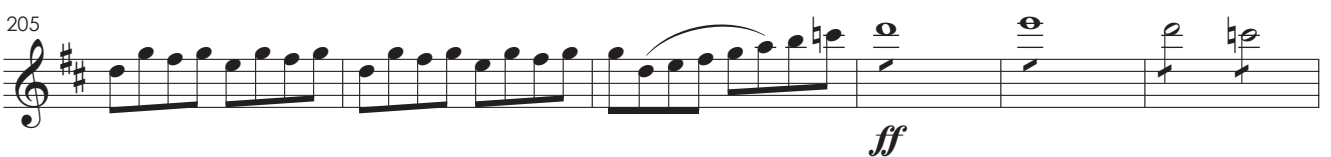
Musical notation for measures 193-198. The key signature is one sharp (F#). The notation includes quarter notes with stems pointing up, half notes with accents (>), and dynamics of piano (*p*) and forte (*f*).

199



Musical notation for measures 199-204. The key signature is one sharp (F#). The notation consists of eighth notes with stems pointing up, grouped in pairs with accents (>).

205



Musical notation for measures 205-210. The key signature is one sharp (F#). The notation includes eighth notes with stems pointing up, quarter notes with accents (>), and a fortissimo dynamic (*ff*).

211



Musical notation for measures 211-216. The key signature is one sharp (F#). The notation includes quarter notes with stems pointing up, half notes with accents (>), and a fortissimo dynamic (*ff*).

215

p *f*

219

p *f*

223

f

227

ff

231

235

f

239

f

243

f

247

f

251

p

257

f

262 **Allegro**

f

266

f

271

f

275

f

278

f

282 **Piu vivo**

f

288

f

Sanctus

Allegro moderato

293

f

296

p *f* *f*

300

p *f*

304

f

308

f

312

f

Allegro

316

f *p* *f*

320

324

328

332

336

340

344

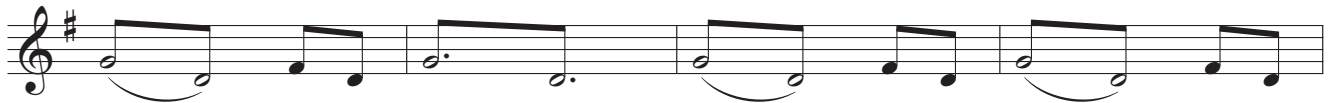
348

f *p* *f*

Benedictus

351 **Andante**

355



359



363



367



371



Agnus Dei

375 **Andante**

f

p

f *f*

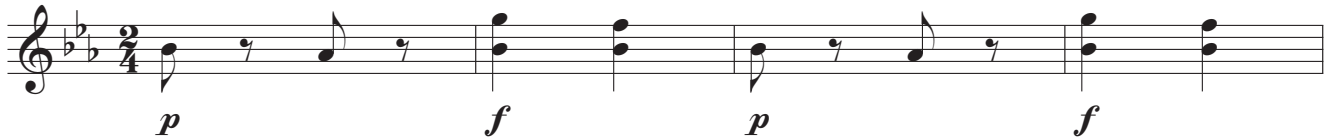
p

f

p *f*

f

413



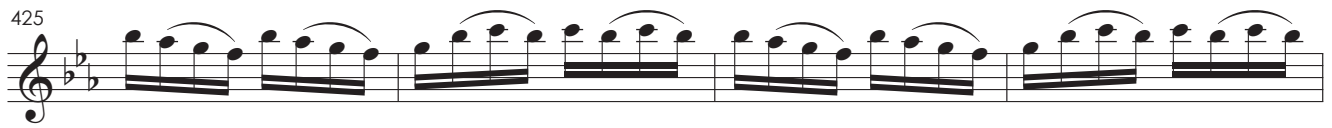
417



421



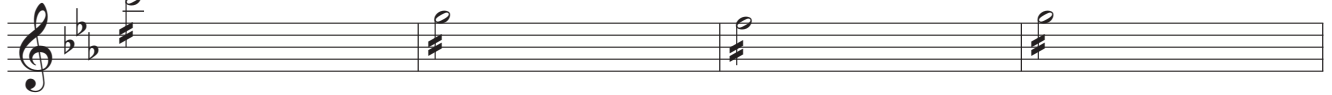
425



429



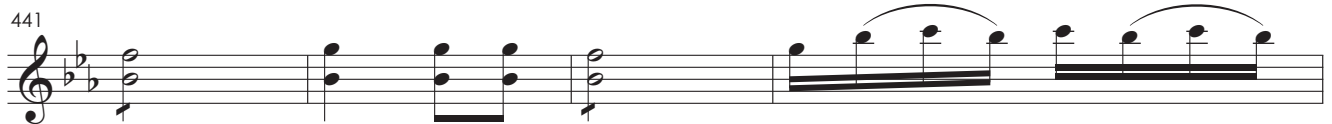
433



437



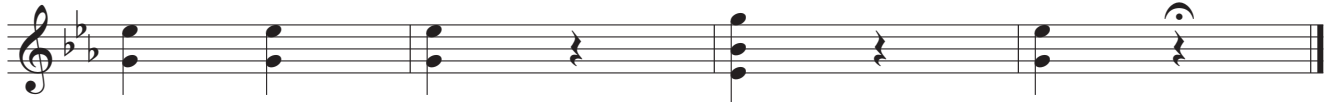
441



445



449

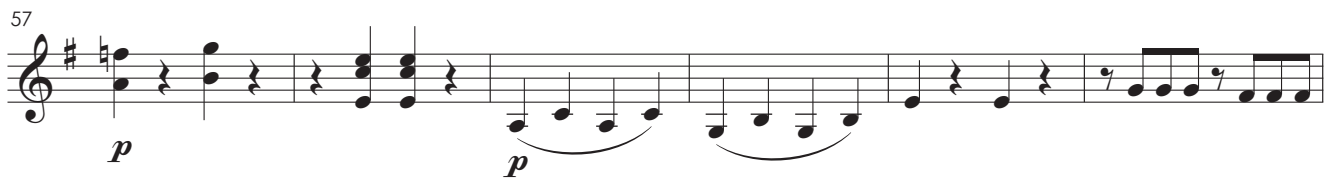
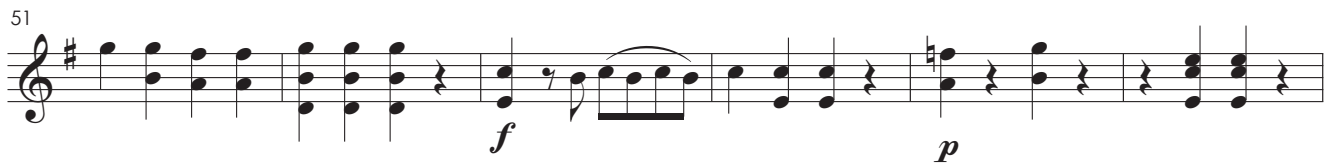
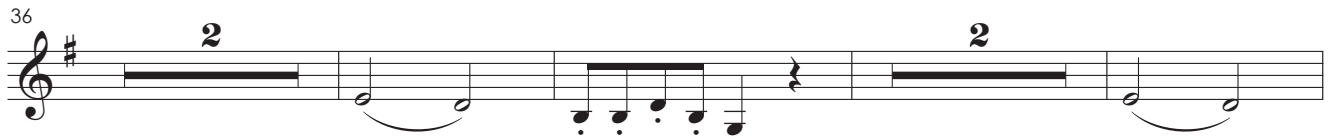


Violino II

Credo 258

Francisco Manoel da Silva

The musical score is written for Violino II in G major (one sharp) and common time (C). It consists of eight staves of music. The first staff begins with a forte (*f*) dynamic. The second staff has a measure with a fermata and a '2' above it, indicating a second ending. The third staff also has a measure with a fermata and a '2' above it. The fourth staff begins with a forte (*f*) dynamic. The fifth staff begins with a forte (*f*) dynamic. The sixth staff has a measure with a fermata. The seventh staff has a measure with a fermata. The eighth staff has a measure with a fermata.



Larghetto

87



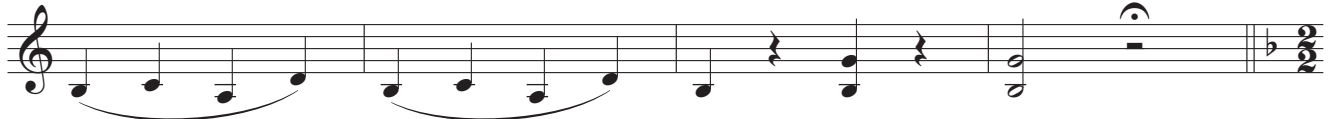
91



95



99

**Largo**

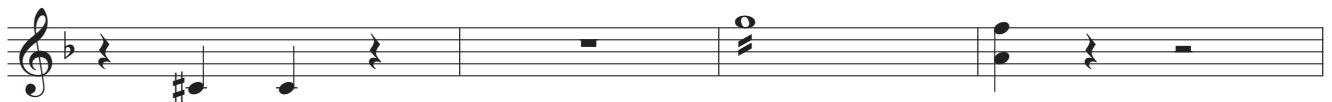
103



107



111



115



119



123



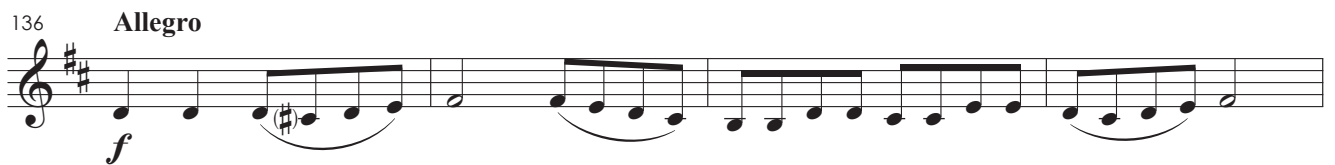
127



131



136 **Allegro**



140



144



148



153



157



163



169



175



181



187



193



199



205



211



215

p *f*

219

p *f*

223

227

ff

231

235

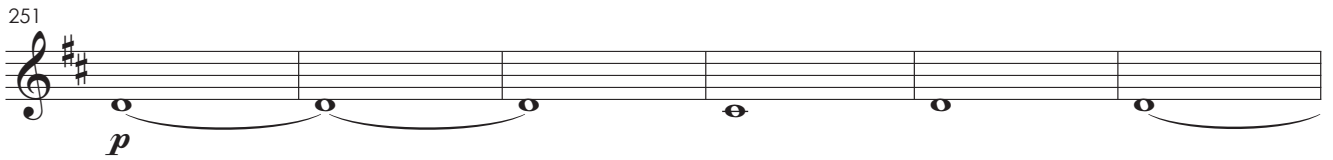
p *f*

239

243

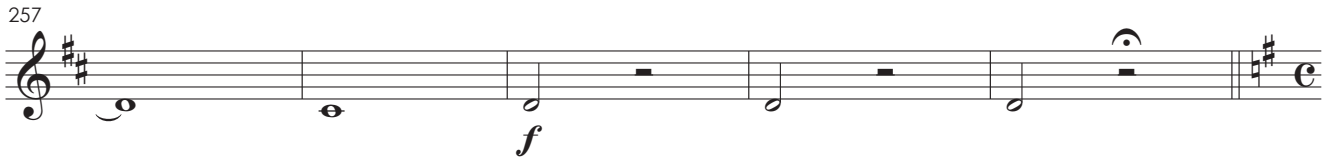
247

251



p

257



f

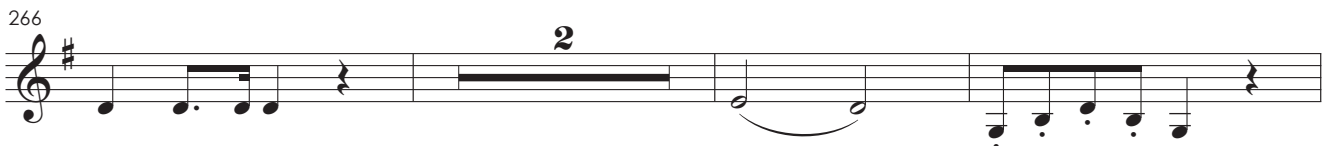
262

Allegro



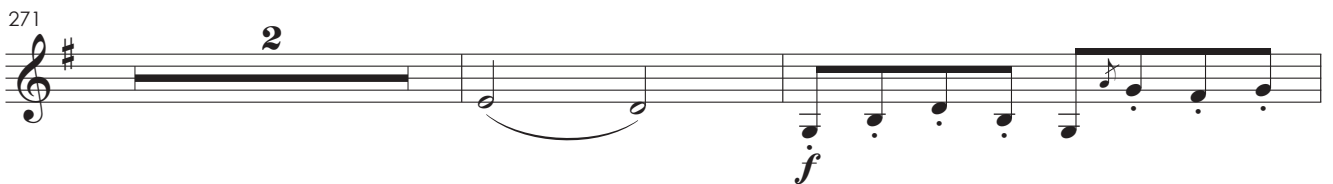
f

266



2

271



2

f

275



f

278



f

282

Piu vivo



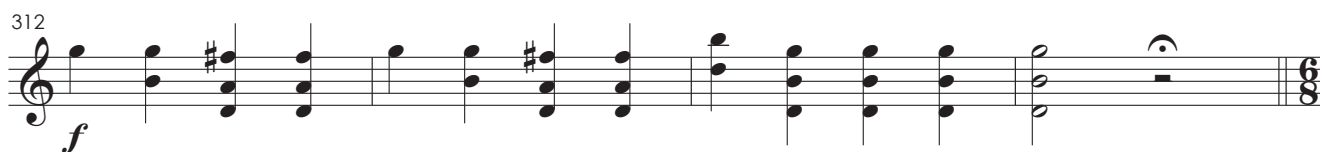
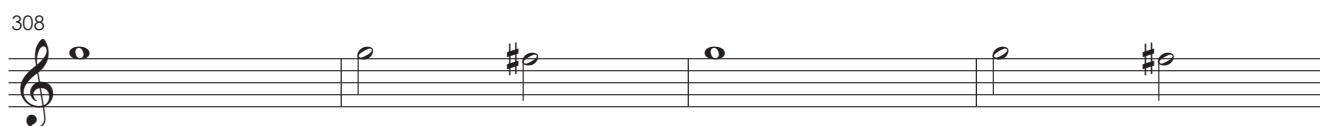
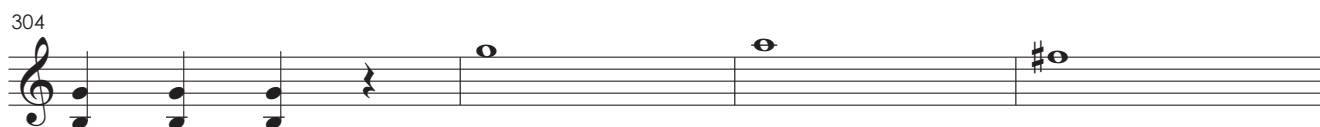
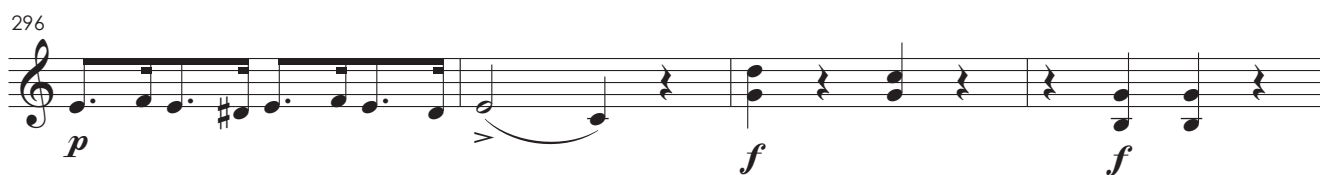
f

288



f

Sanctus

293 **Allegro moderato**

Allegro

316

p *f*

Musical notation for measures 316-319. Measure 316 starts with a whole rest. Measures 317-319 feature a melodic line with a dynamic shift from *p* to *f*. A slur covers the notes in measure 318.

320

Musical notation for measures 320-323. Measures 320-321 have a melodic line with slurs. Measures 322-323 continue the melodic line with a slur.

324

Musical notation for measures 324-327. Measure 324 has a melodic line. Measures 325-326 feature a dense sixteenth-note texture. Measure 327 has a melodic line with a slur.

328

Musical notation for measures 328-331. Measures 328-329 have a melodic line. Measures 330-331 feature a dense sixteenth-note texture.

332

Musical notation for measures 332-335. Measures 332-333 have a melodic line. Measures 334-335 feature a dense sixteenth-note texture with slurs.

336

Musical notation for measures 336-339. Measure 336 has a melodic line with a slur. Measures 337-339 feature a dense sixteenth-note texture.

340

Musical notation for measures 340-343. Measures 340-343 feature a dense sixteenth-note texture.

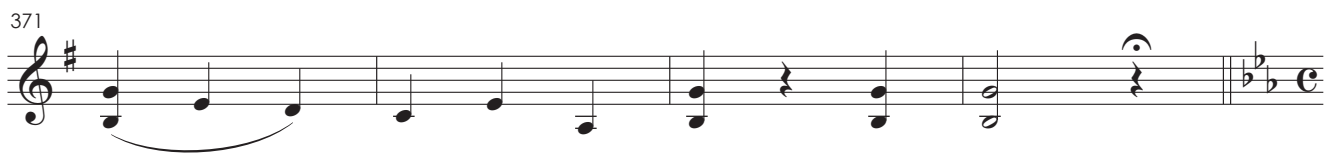
344

Musical notation for measures 344-347. Measures 344-347 feature a dense sixteenth-note texture.

348

Musical notation for measures 348-351. Measures 348-350 feature a dense sixteenth-note texture. Measure 351 ends with a double bar line, a sharp sign, and a 3/4 time signature.

Benedictus

351 **Andante**

Agnus Dei

375

Andante



379



383



387



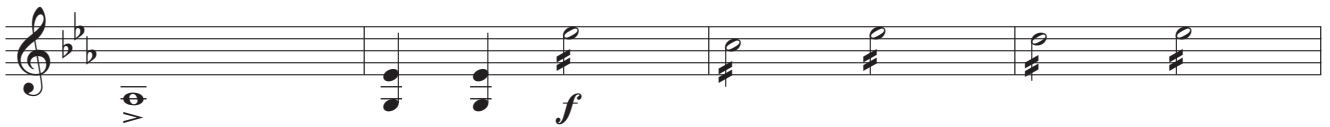
391



395



399



403



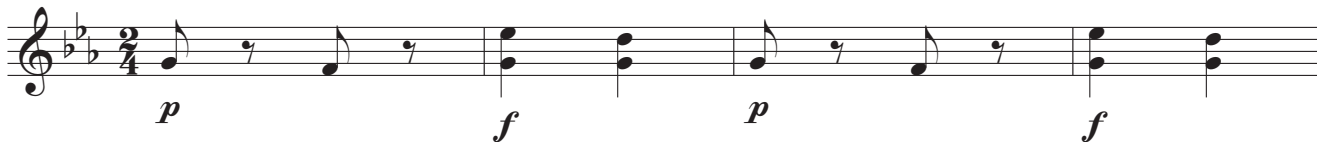
407



410



413



417



421



425



429



433



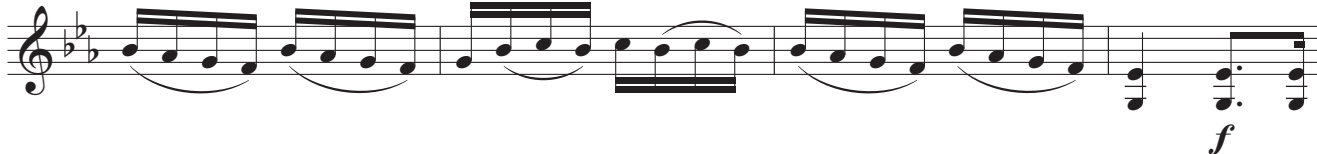
437



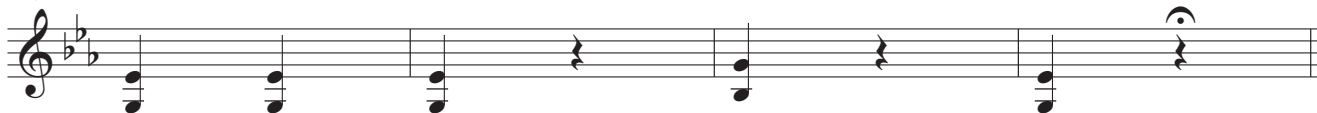
441



445



449



Viola

Credo 258

Francisco Manoel da Silva

5

10

15

19

23

27

32

36

36

Musical staff 36: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes, followed by a measure with a half note and a quarter rest, and ends with a measure containing a half note and a quarter rest. A dynamic marking of *p* is placed below the first measure.

43

Musical staff 43: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with accents, followed by a measure with a half note and a quarter rest, and ends with a measure containing a half note and a quarter rest. A dynamic marking of *f* is placed below the last measure.

47

Musical staff 47: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with accents, followed by a measure with a half note and a quarter rest, and ends with a measure containing a half note and a quarter rest. A dynamic marking of *f* is placed below the last measure.

51

Musical staff 51: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes, followed by a measure with a half note and a quarter rest, and ends with a measure containing a half note and a quarter rest. Dynamic markings of *f* and *p* are placed below the first and last measures, respectively.

57

Musical staff 57: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with rests, followed by a measure with a half note and a quarter rest, and ends with a measure containing a half note and a quarter rest. A dynamic marking of *p* is placed below the first measure.

63

Musical staff 63: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with rests, followed by a measure with a half note and a quarter rest, and ends with a measure containing a half note and a quarter rest.

69

Musical staff 69: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes, followed by a measure with a half note and a quarter rest, and ends with a measure containing a half note and a quarter rest. Accents are placed above the first and last measures.

75

Musical staff 75: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes with accents, followed by a measure with a half note and a quarter rest, and ends with a measure containing a half note and a quarter rest. Dynamic markings of *f* are placed below the first, third, and fifth measures.

81

Musical staff 81: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes, followed by a measure with a half note and a quarter rest, and ends with a measure containing a half note and a quarter rest. A dynamic marking of *f* is placed below the last measure.

Larghetto

87

Musical staff 87-90: Bass clef, common time signature. The staff contains a sequence of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A dynamic marking *p* is placed below the first measure.

91

Musical staff 91-94: Bass clef, common time signature. The staff contains a sequence of quarter notes with rests: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A dynamic marking *p* is placed below the second measure.

95

Musical staff 95-98: Bass clef, common time signature. The staff contains a sequence of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A dynamic marking *p* is placed below the first measure.

99

Musical staff 99-102: Bass clef, common time signature. The staff contains a sequence of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A dynamic marking *p* is placed below the first measure.

Largo

103

Musical staff 103-106: Bass clef, 2/2 time signature. The staff contains a sequence of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamic markings *f*, *p*, and *f* are placed below the first, third, and fifth measures respectively.

107

Musical staff 107-110: Bass clef, 2/2 time signature. The staff contains a sequence of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A dynamic marking *p* is placed below the second measure.

111

Musical staff 111-114: Bass clef, 2/2 time signature. The staff contains a sequence of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A dynamic marking *p* is placed below the first measure.

115

Musical staff 115-118: Bass clef, 2/2 time signature. The staff contains a sequence of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A dynamic marking *p* is placed below the first measure.

119

Musical staff 119-122: Bass clef, 2/2 time signature. The staff contains a sequence of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A dynamic marking *p* is placed below the last measure.

123

Musical staff 123: Bass clef, key signature of one flat (B-flat). The staff contains four measures of music. The first measure starts with a forte (*f*) dynamic. The second measure is marked piano (*p*). The third measure features a slur over a half note and a quarter rest. The fourth measure returns to a forte (*f*) dynamic.

127

Musical staff 127: Bass clef, key signature of one flat. The staff contains four measures. The first measure is marked piano (*p*). The second measure has a slur over a half note and a quarter rest. The third measure is a whole note. The fourth measure is a whole note.

131

Musical staff 131: Bass clef, key signature of one flat. The staff contains five measures. The first two measures consist of eighth notes with stems pointing down. The third measure has a slur over a half note and a quarter rest. The fourth measure has a quarter rest. The fifth measure is a whole note with a fermata above it. The staff ends with a double bar line and a key signature change to two sharps (D major).

Allegro

136

Musical staff 136: Bass clef, key signature of two sharps (D major). The staff contains four measures of music, all marked forte (*f*). Each measure consists of a sequence of quarter notes.

140

Musical staff 140: Bass clef, key signature of two sharps. The staff contains four measures of music, all marked forte (*f*). Each measure consists of a sequence of quarter notes.

144

Musical staff 144: Bass clef, key signature of two sharps. The staff contains four measures of music, all marked forte (*f*). Each measure consists of a sequence of quarter notes.

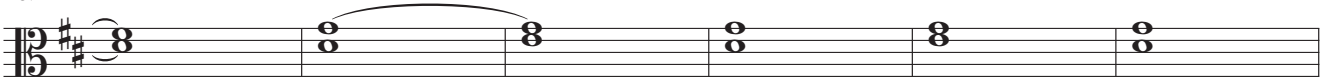
148

Musical staff 148: Bass clef, key signature of two sharps. The staff contains five measures of music, all marked forte (*f*). Each measure consists of a sequence of quarter notes, with some measures containing rests.

153

Musical staff 153: Bass clef, key signature of two sharps. The staff contains four measures of music, all marked forte (*f*). The first measure has a quarter note followed by a quarter rest. The second measure has a half note with an accent (>) above it. The third measure has a quarter note followed by a quarter rest. The fourth measure has a whole note with a fermata above it.

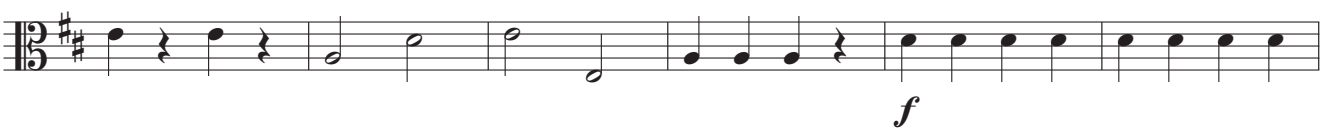
157



163



169



175



181



187



193



199



205



211



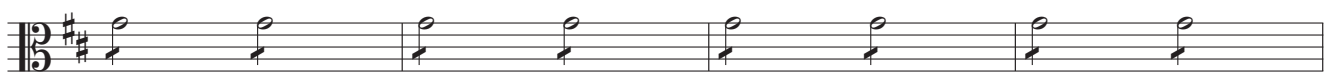
215



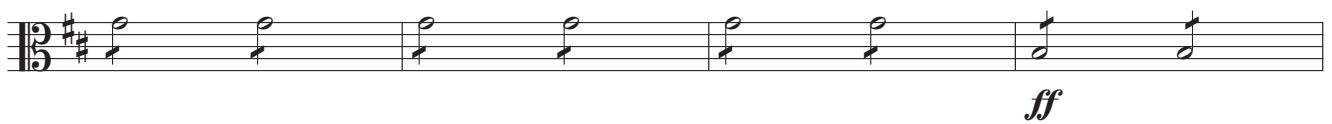
219



223



227



231



235



239



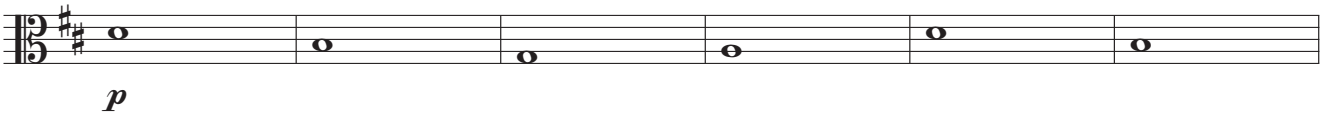
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247



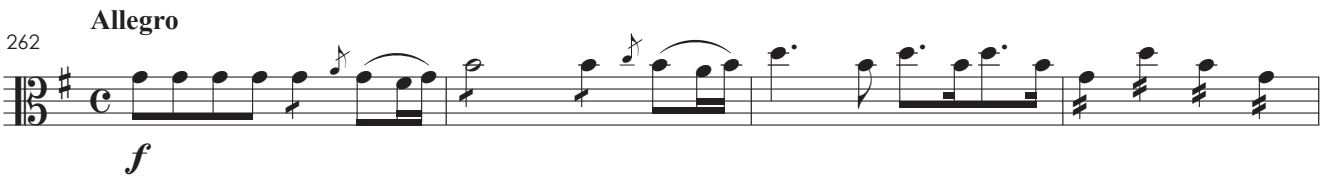
251



257



262



266



271



275



278

**Piu vivo**

282



288



Sanctus

Allegro moderato

293



296



300



304



308



312



Allegro

316

Musical staff 316: Bass clef, 6/8 time signature. The staff contains four measures. The first measure is a whole rest. The second measure starts with a piano (*p*) dynamic and contains a quarter note G2, an eighth rest, a quarter note A2, an eighth rest, and a quarter note B2. The third measure contains a dotted quarter note C3, a quarter note B2, and an eighth rest. The fourth measure starts with a forte (*f*) dynamic and contains a quarter note C3, an eighth rest, a quarter note D3, an eighth rest, and a quarter note E3.

320

Musical staff 320: Bass clef, 6/8 time signature. The staff contains four measures. The first measure contains a quarter note G2, an eighth rest, a quarter note A2, an eighth rest, and a quarter note B2. The second measure contains a quarter note C3, an eighth rest, a quarter note D3, an eighth rest, and a quarter note E3. The third measure contains a quarter note F3, an eighth rest, a quarter note G3, an eighth rest, and a quarter note A3. The fourth measure contains a quarter note B3, a quarter note C4, and a quarter note D4.

324

Musical staff 324: Bass clef, 6/8 time signature. The staff contains four measures. The first measure contains a dotted quarter note G2, a quarter note A2, and an eighth rest. The second measure contains a dotted quarter note B2, a quarter note C3, and an eighth rest. The third measure contains a dotted quarter note D3, a quarter note E3, and an eighth rest. The fourth measure contains a dotted quarter note F3, a quarter note G3, and an eighth rest.

328

Musical staff 328: Bass clef, 6/8 time signature. The staff contains four measures. The first measure contains a quarter note G2, a quarter note A2, and a quarter note B2. The second measure contains a dotted quarter note C3, a quarter note D3, and an eighth rest. The third measure contains a dotted quarter note E3, a quarter note F3, and an eighth rest. The fourth measure contains a quarter note G3, a quarter note A3, and a quarter note B3.

332

Musical staff 332: Bass clef, 6/8 time signature. The staff contains four measures. The first measure contains a dotted quarter note G2, a quarter note A2, and an eighth rest. The second measure contains a dotted quarter note B2, a quarter note C3, and an eighth rest. The third measure contains a dotted quarter note D3, a quarter note E3, and an eighth rest. The fourth measure contains a dotted quarter note F3, a quarter note G3, and an eighth rest.

336

Musical staff 336: Bass clef, 6/8 time signature. The staff contains four measures. The first measure contains a dotted quarter note G2, a quarter note A2, and an eighth rest. The second measure contains a dotted quarter note B2, a quarter note C3, and an eighth rest. The third measure contains a dotted quarter note D3, a quarter note E3, and an eighth rest. The fourth measure contains a dotted quarter note F3, a quarter note G3, and an eighth rest. The dynamic *f* is written below the first measure.

340

Musical staff 340: Bass clef, 6/8 time signature. The staff contains four measures. The first measure contains a dotted quarter note G2, a quarter note A2, and an eighth rest. The second measure contains a dotted quarter note B2, a quarter note C3, and an eighth rest. The third measure contains a dotted quarter note D3, a quarter note E3, and an eighth rest. The fourth measure contains a dotted quarter note F3, a quarter note G3, and an eighth rest.

344

Musical staff 344: Bass clef, 6/8 time signature. The staff contains four measures. The first measure contains a dotted quarter note G2, a quarter note A2, and an eighth rest. The second measure contains a dotted quarter note B2, a quarter note C3, and an eighth rest. The third measure contains a dotted quarter note D3, a quarter note E3, and an eighth rest. The fourth measure contains a dotted quarter note F3, a quarter note G3, and an eighth rest.

348

Musical staff 348: Bass clef, 6/8 time signature. The staff contains four measures. The first measure contains a dotted quarter note G2, a quarter note A2, and an eighth rest. The second measure contains a dotted quarter note B2, a quarter note C3, and an eighth rest. The third measure contains a dotted quarter note D3, a quarter note E3, and an eighth rest. The fourth measure contains a dotted quarter note F3, a quarter note G3, and an eighth rest. The key signature changes to one sharp (F#) and the time signature changes to 3/4.

Benedictus

Andante

351



355



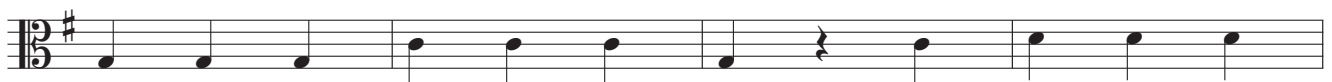
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363



367



371



Agnus Dei

Andante

Credo – Francisco Manoel da Silva – Viola

11

375



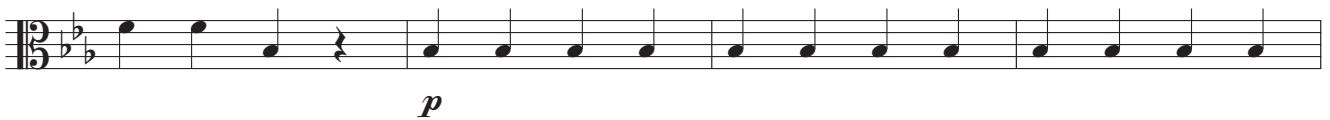
379



383



387



391



395



399



403



407



410



413

Musical staff 413: Bass clef, 2/4 time signature, key signature of two flats. The staff contains four measures of music. The first measure starts with a piano (*p*) dynamic and features a quarter note followed by a quarter rest. The second measure starts with a forte (*f*) dynamic and features a quarter note followed by a quarter rest. The third measure starts with a piano (*p*) dynamic and features a quarter note followed by a quarter rest. The fourth measure starts with a forte (*f*) dynamic and features a quarter note followed by a quarter rest.

417

Musical staff 417: Bass clef, 2/4 time signature, key signature of two flats. The staff contains four measures of music. The first measure starts with a quarter note followed by a quarter rest. The second measure starts with a quarter note followed by a quarter rest. The third measure starts with a quarter note followed by a quarter rest. The fourth measure starts with a quarter note followed by a quarter rest.

421

Musical staff 421: Bass clef, 2/4 time signature, key signature of two flats. The staff contains four measures of music. The first measure starts with a forte (*f*) dynamic and features a quarter note followed by a quarter rest. The second measure starts with a piano (*p*) dynamic and features a half note with a slur. The third measure starts with a piano (*p*) dynamic and features a half note with a slur. The fourth measure starts with a piano (*p*) dynamic and features a half note with a slur.

425

Musical staff 425: Bass clef, 2/4 time signature, key signature of two flats. The staff contains four measures of music. Each measure features a half note with a slur.

429

Musical staff 429: Bass clef, 2/4 time signature, key signature of two flats. The staff contains four measures of music. The first measure features a half note with a slur. The second measure features a quarter note followed by a quarter rest. The third measure features a quarter note followed by a quarter rest, with a forte (*f*) dynamic marking below the staff. The fourth measure features a quarter note followed by a quarter rest.

433

Musical staff 433: Bass clef, 2/4 time signature, key signature of two flats. The staff contains four measures of music. Each measure features a quarter note followed by a quarter rest.

437

Musical staff 437: Bass clef, 2/4 time signature, key signature of two flats. The staff contains four measures of music. Each measure features a quarter note followed by a quarter rest.

441

Musical staff 441: Bass clef, 2/4 time signature, key signature of two flats. The staff contains four measures of music. The first measure features a quarter note followed by a quarter rest, with an accent (>) below the staff. The second measure features a quarter note followed by a quarter rest. The third measure features a quarter note followed by a quarter rest, with an accent (>) below the staff. The fourth measure features a half note with a slur.

445

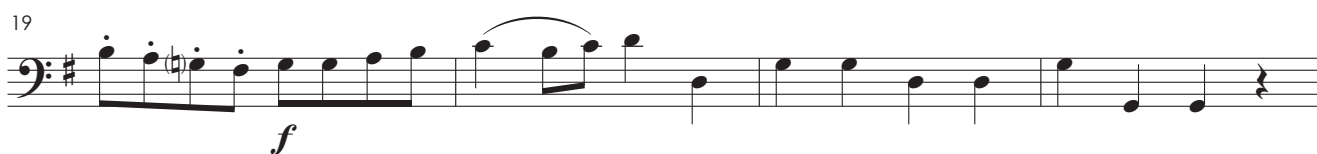
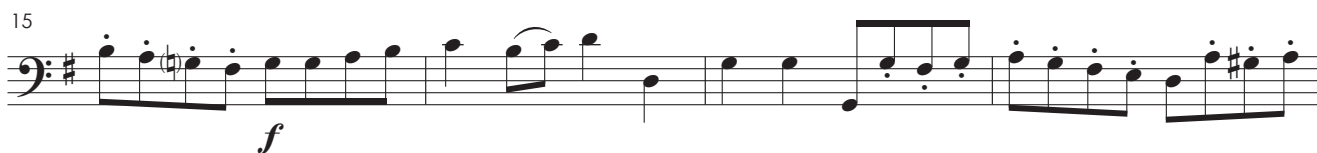
Musical staff 445: Bass clef, 2/4 time signature, key signature of two flats. The staff contains four measures of music. The first three measures feature a half note with a slur. The fourth measure features a quarter note followed by a quarter rest, with a forte (*f*) dynamic marking below the staff.

449

Musical staff 449: Bass clef, 2/4 time signature, key signature of two flats. The staff contains four measures of music. The first three measures feature a quarter note followed by a quarter rest. The fourth measure features a quarter note followed by a quarter rest, with a fermata above the staff.

Credo 258

Francisco Manoel da Silva



36

Musical staff 36-42: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes, followed by a quarter rest, and then a series of eighth notes. A dynamic marking *p* is placed below the staff.

43

Musical staff 43-46: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes, followed by a quarter rest, and then a series of eighth notes. A dynamic marking *f* is placed below the staff.

47

Musical staff 47-50: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes, followed by a quarter rest, and then a series of eighth notes. A dynamic marking *f* is placed below the staff.

51

Musical staff 51-56: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes, followed by a quarter rest, and then a series of eighth notes. A dynamic marking *f* is placed below the staff, and a *p* marking is placed below the staff. The word "solo" is written above the staff.

57

Musical staff 57-62: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes, followed by a quarter rest, and then a series of eighth notes. A dynamic marking *p* is placed below the staff.

63

Musical staff 63-68: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes, followed by a quarter rest, and then a series of eighth notes. A dynamic marking *p* is placed below the staff.

69

Musical staff 69-74: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes, followed by a quarter rest, and then a series of eighth notes. A dynamic marking *f* is placed below the staff.

75

Musical staff 75-80: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes, followed by a quarter rest, and then a series of eighth notes. A dynamic marking *p* is placed below the staff, and a *f* marking is placed below the staff.

81

Musical staff 81-86: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth notes, followed by a quarter rest, and then a series of eighth notes. A dynamic marking *f* is placed below the staff.

Larghetto

87



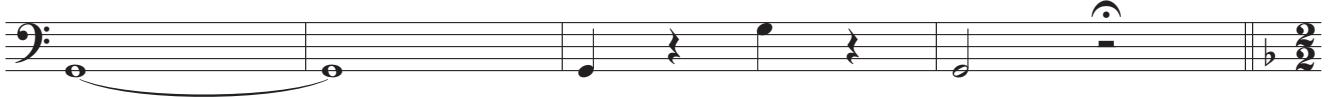
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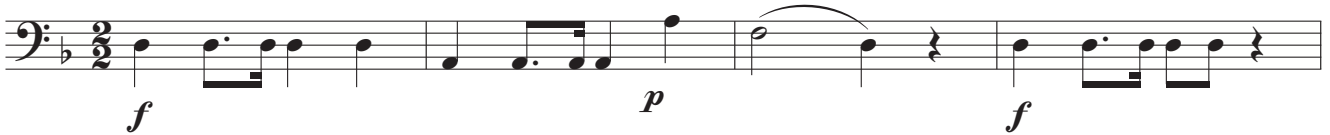
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99

**Largo**

103



107



111



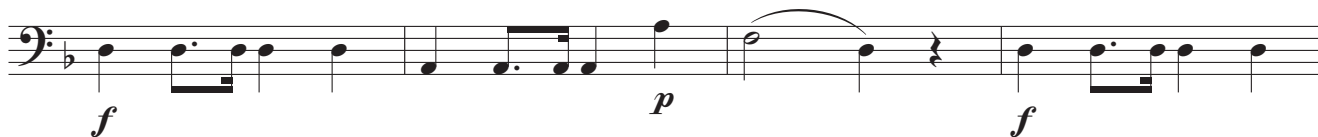
115



119



123



127



131

**Allegro**

136



140



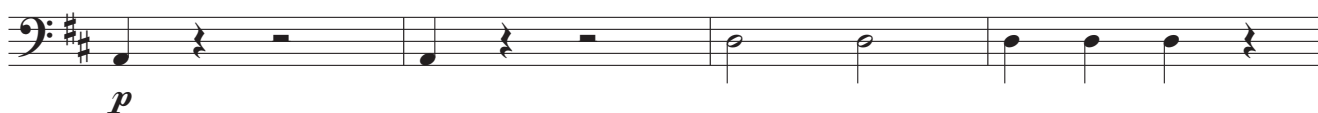
144



148



153



157



163



169



175



181



187



193



199



205



211



215

Musical staff for measures 215-218. The key signature is two sharps (F# and C#). The staff begins with a bass clef and a dynamic marking of *p* (piano). The notes are: G2, A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). There is a fermata over the final note C5. A dynamic marking of *f* (forte) is placed under the first measure.

219

Musical staff for measures 219-222. The key signature is two sharps (F# and C#). The staff begins with a bass clef and a dynamic marking of *p* (piano). The notes are: G2, A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). There is a fermata over the final note C5. A dynamic marking of *f* (forte) is placed under the first measure.

223

Musical staff for measures 223-226. The key signature is two sharps (F# and C#). The staff begins with a bass clef. The notes are: G2, A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). There is a fermata over the final note C5.

227

Musical staff for measures 227-230. The key signature is two sharps (F# and C#). The staff begins with a bass clef. The notes are: G2, A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). There is a fermata over the final note C5. A dynamic marking of *ff* (fortissimo) is placed under the first measure.

231

Musical staff for measures 231-234. The key signature is two sharps (F# and C#). The staff begins with a bass clef. The notes are: G2, A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). There is a fermata over the final note C5.

235

Musical staff for measures 235-238. The key signature is two sharps (F# and C#). The staff begins with a bass clef. The notes are: G2, A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). There is a fermata over the final note C5. A dynamic marking of *f* (forte) is placed under the first measure.

239

Musical staff for measures 239-242. The key signature is two sharps (F# and C#). The staff begins with a bass clef. The notes are: G2, A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). There is a fermata over the final note C5.

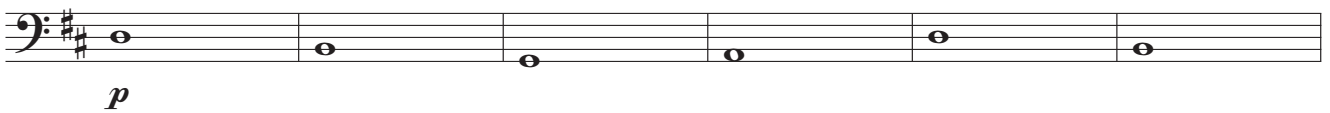
243

Musical staff for measures 243-246. The key signature is two sharps (F# and C#). The staff begins with a bass clef. The notes are: G2, A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). There is a fermata over the final note C5.

247

Musical staff for measures 247-250. The key signature is two sharps (F# and C#). The staff begins with a bass clef. The notes are: G2, A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). There is a fermata over the final note C5.

251



257



262

Allegro

266



271



275



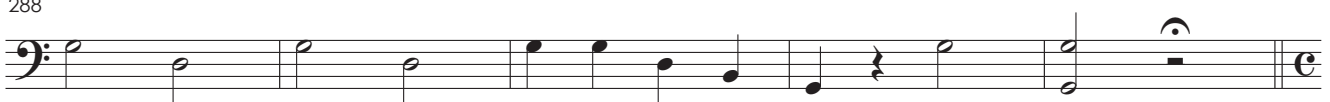
278

**Piu vivo**

282



288



Sanctus

Allegro moderato

293



296



300



304



308



312



Allegro

316



320



324



328



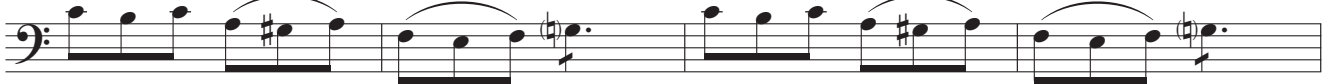
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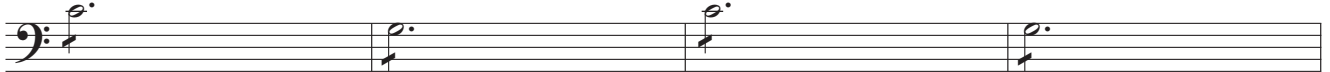
336



340



344



348



Benedictus

Andante

351



355



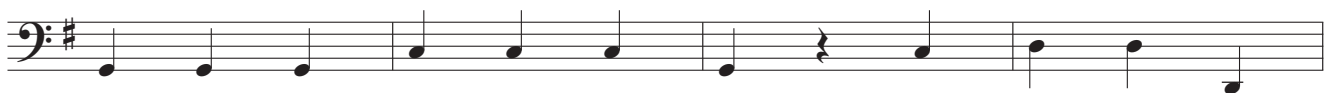
359



363



367



371



Agnus Dei

375 **Andante**

375 *f*

379

379 *p*

383

383 *f*

387

387 *p*

391

395

399

403

403 *p*

407

407 *p* *f*

410

410 *f*

413



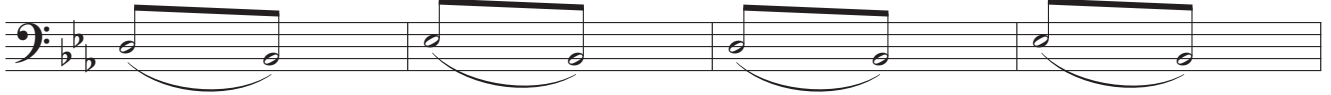
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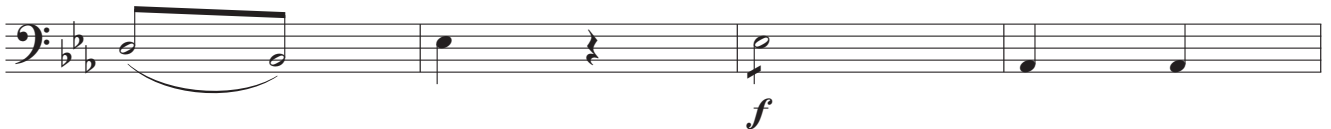
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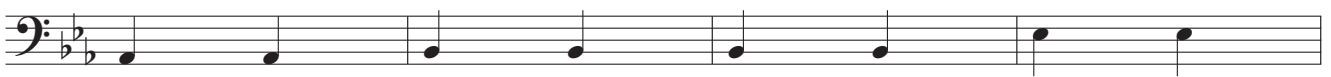
425



429



433



437



441



445



449



Credo 258

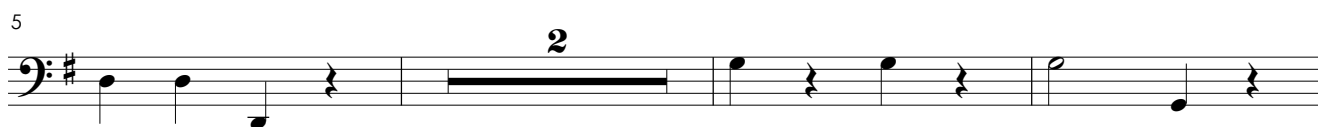
Francisco Manoel da Silva

5

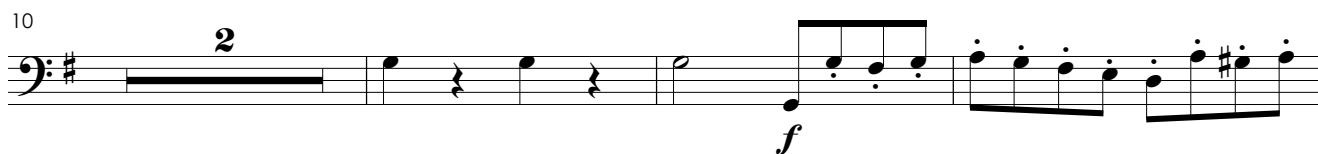


f

10



15



f

19



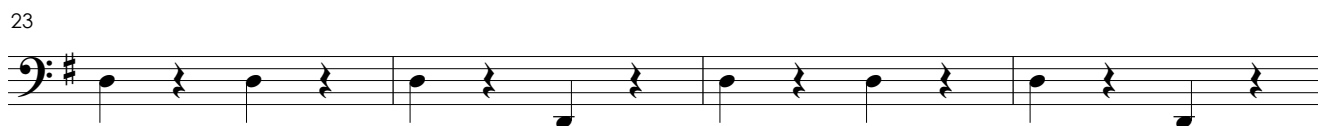
f

23

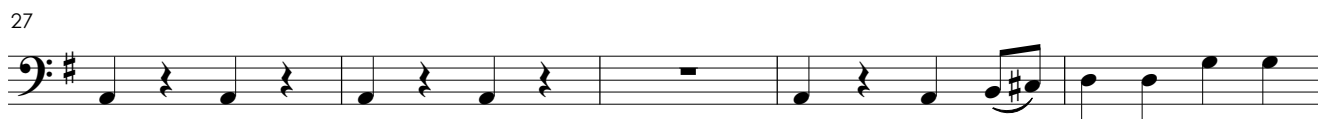


f

27



32



36



36



42



46



50



54



58



62



67



73



78

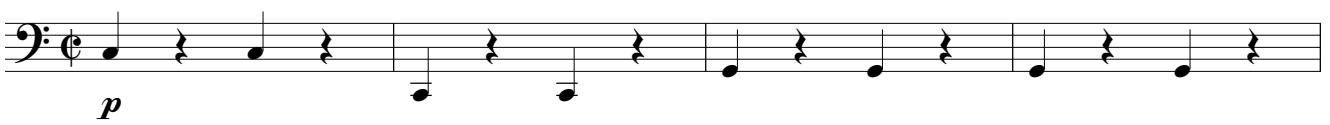


82



Larghetto

87



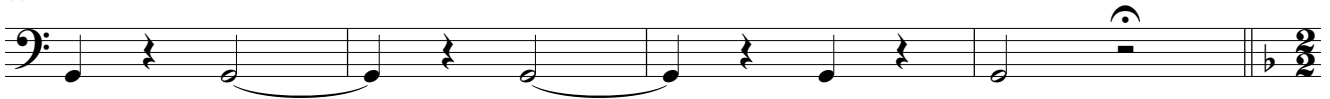
91



95



99



Largo

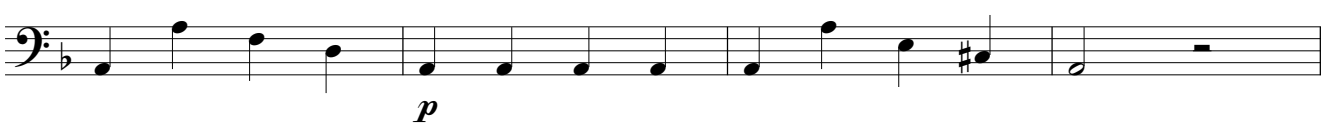
103



112



118



122

Musical notation for measures 122-126 in bass clef, key of B-flat major. Measure 122 starts with a forte (*f*) dynamic. The melody consists of eighth notes: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4. Measures 123-126 contain various rhythmic patterns including rests and eighth notes.

127

Musical notation for measures 127-130. The melody continues with eighth notes and rests.

131

Musical notation for measures 131-135. Measure 133 starts with a piano (*p*) dynamic. The melody includes quarter notes and a half note with a fermata. The key signature changes to B major in the final measure.

136 **Allegro**

Musical notation for measures 136-139 in B major. Measure 136 starts with a forte (*f*) dynamic. The melody consists of quarter notes: B2, C3, D3, E3, F3, G3, A3, B3. Measures 137-139 contain whole notes and a quarter note.

140

Musical notation for measures 140-143. The melody continues with quarter notes and whole notes.

144

Musical notation for measures 144-147. The melody consists of quarter notes and a whole note.

148

Musical notation for measures 148-152. Measure 152 features a fermata with the number 22 above it, indicating a 22-measure rest.

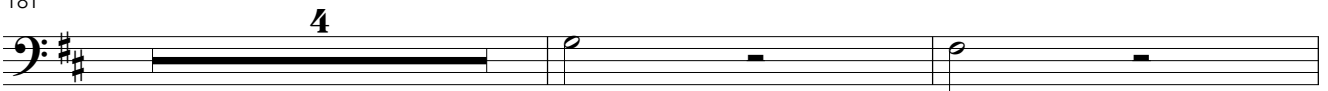
173

Musical notation for measures 173-176. Measure 173 starts with a forte (*f*) dynamic. The melody consists of quarter notes: B2, C3, D3, E3, F3, G3, A3, B3. Measures 174-176 contain whole notes and a quarter note.

177

Musical notation for measures 177-180. The melody continues with quarter notes and whole notes.

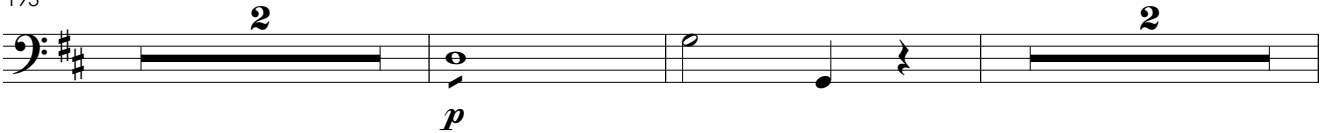
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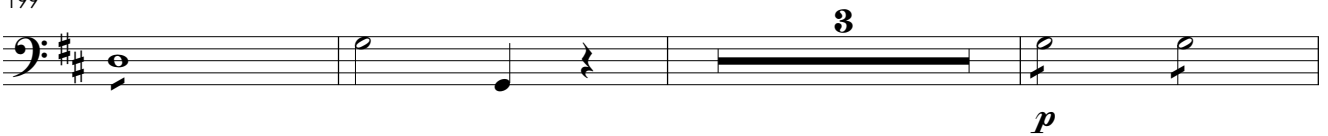
187



193



199



205



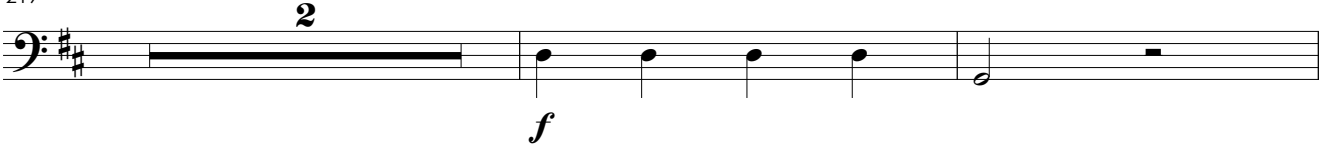
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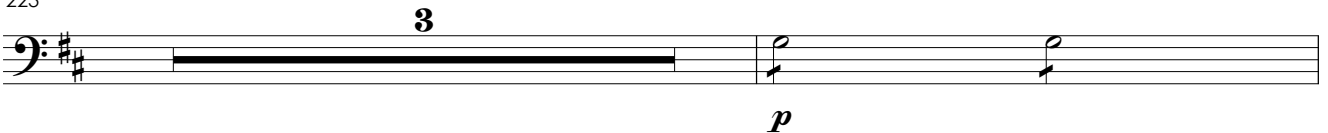
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219



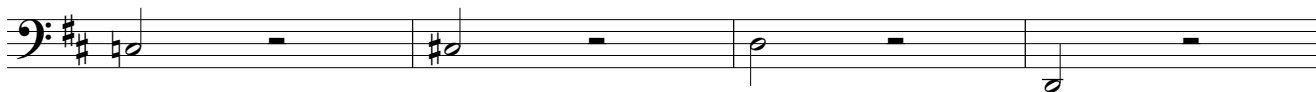
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227



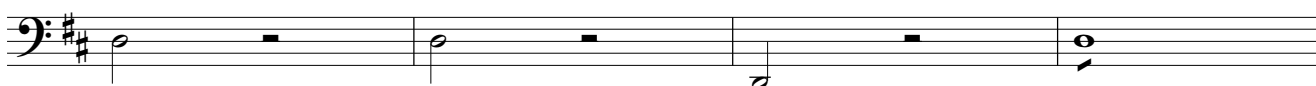
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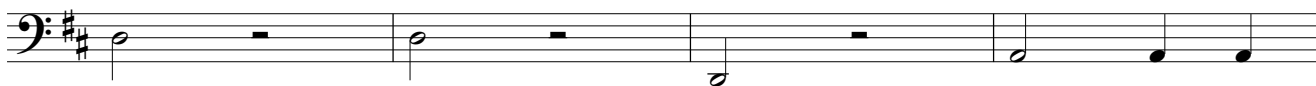
235



239



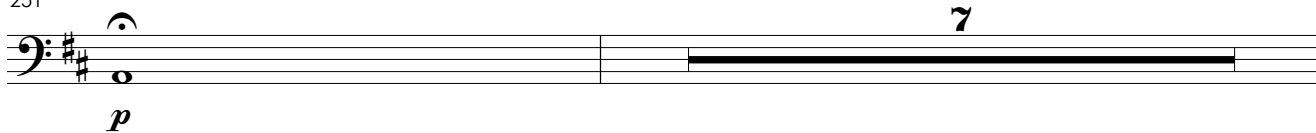
243



247



251

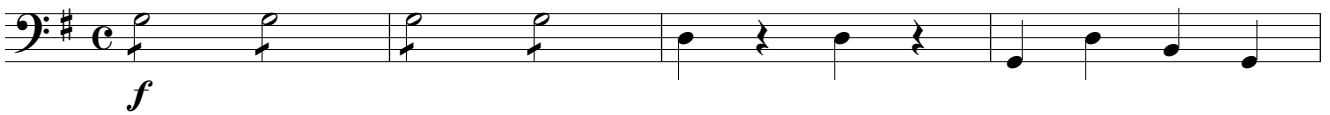


259



Allegro

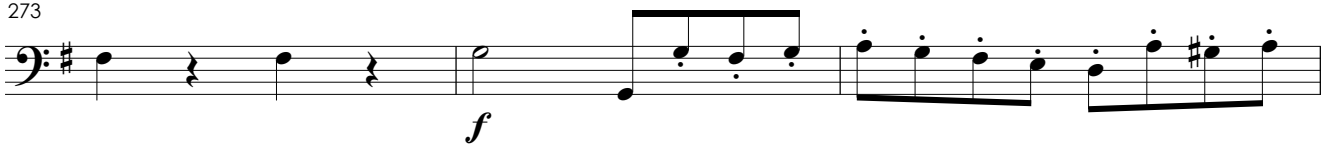
262



266



273



276



279

**Piu vivo**

282



288



Sanctus

293 **Allegro moderato**

293 *f*

296 **3** *f*

300 **5**

305 *f*

308

312 *f*

316 **Allegro**

Musical staff 316-319. The staff is in bass clef with a 6/8 time signature. It begins with a whole rest. At measure 318, there is a double bar line with a '2' above it, indicating a second ending. The staff continues with a quarter note G2, a quarter note F2, and a quarter note E2, all marked with a forte 'f' dynamic.

320

Musical staff 320-323. The staff continues from the previous system. It begins with a quarter note G2, a quarter note F2, and a quarter note E2. At measure 322, there is a double bar line with a '2' above it, indicating a second ending. The staff continues with a quarter note G2, a quarter note F2, and a quarter note E2.

324

Musical staff 324-327. The staff begins with a quarter note G2, a quarter note F2, and a quarter note E2. At measure 325, there is a slur over a half note G2 and a quarter note F2. The staff continues with a quarter note E2 and a quarter note D2.

328

Musical staff 328-331. The staff begins with a quarter note G2, a quarter note F2, and a quarter note E2. At measure 329, there is a slur over a half note G2 and a quarter note F2. The staff continues with a quarter note E2 and a quarter note D2.

332

Musical staff 332-335. The staff begins with a quarter note G2, a quarter note F2, and a quarter note E2. At measure 334, there is a slur over a half note G2 and a quarter note F2. The staff continues with a quarter note E2 and a quarter note D2.

336

Musical staff 336-339. The staff begins with a quarter note G2, a quarter note F2, and a quarter note E2. At measure 337, there is a slur over a half note G2 and a quarter note F2. The staff continues with a quarter note E2 and a quarter note D2.

340

Musical staff 340-343. The staff begins with a quarter note G2, a quarter note F2, and a quarter note E2. At measure 341, there is a slur over a half note G2 and a quarter note F2. The staff continues with a quarter note E2 and a quarter note D2.

344

Musical staff 344-347. The staff begins with a quarter note G2, a quarter note F2, and a quarter note E2. At measure 345, there is a slur over a half note G2 and a quarter note F2. The staff continues with a quarter note E2 and a quarter note D2.

348

Musical staff 348-351. The staff begins with a quarter note G2, a quarter note F2, and a quarter note E2. At measure 349, there is a double bar line with a '2' above it, indicating a second ending. The staff continues with a quarter note G2, a quarter note F2, and a quarter note E2. The piece ends with a key signature change to one sharp (F#) and a time signature change to 3/4.

Benedictus

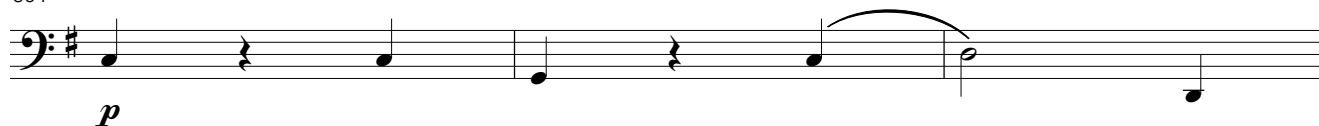
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Andante

10



364



367



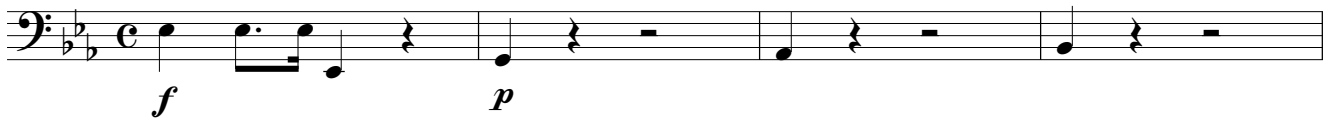
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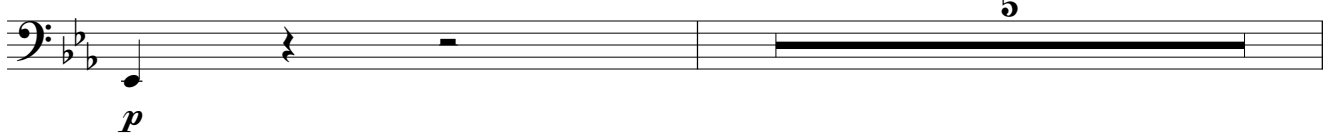
Agnus Dei

375

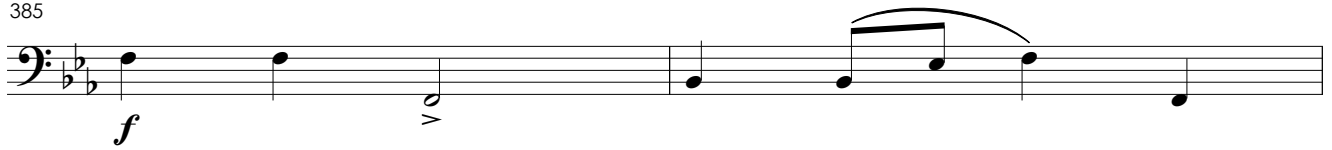
Andante



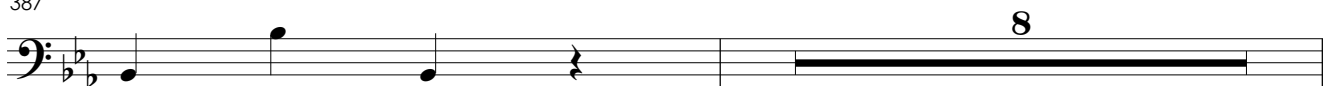
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385



387



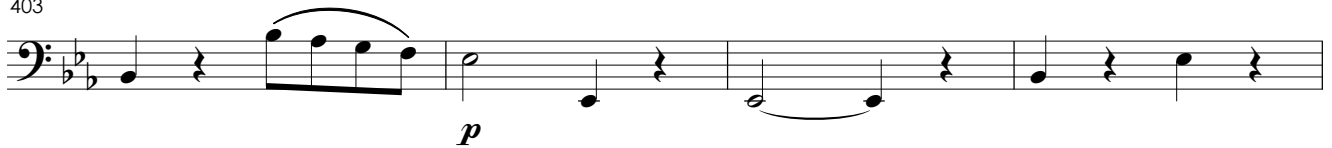
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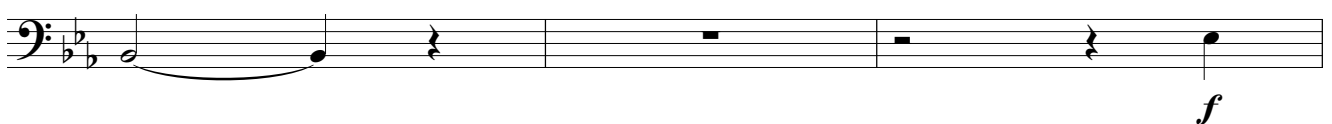
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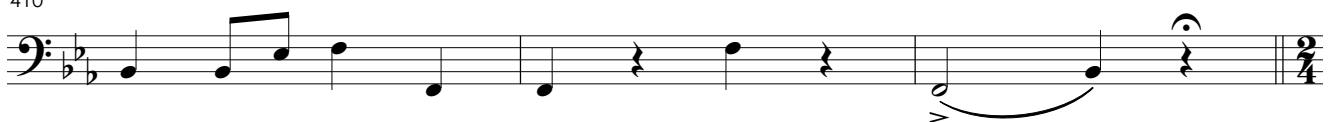
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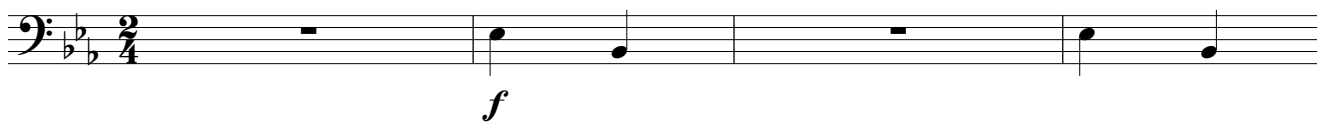
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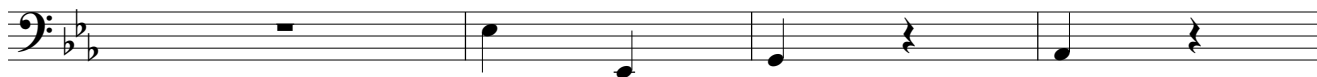
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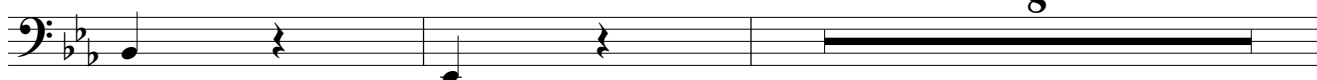
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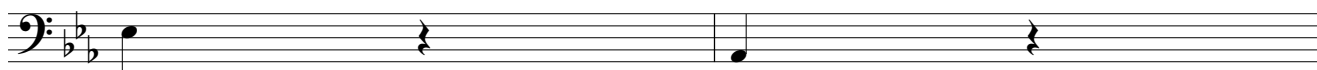
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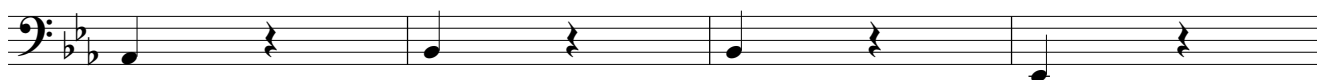
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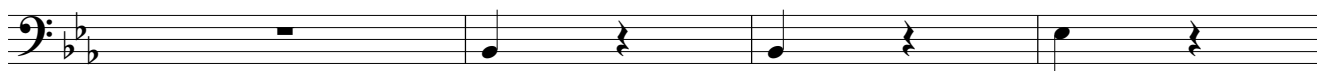
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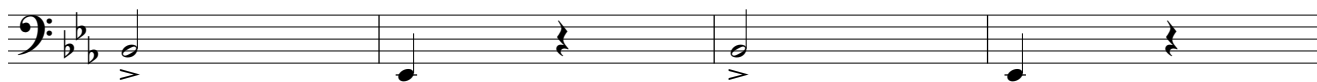
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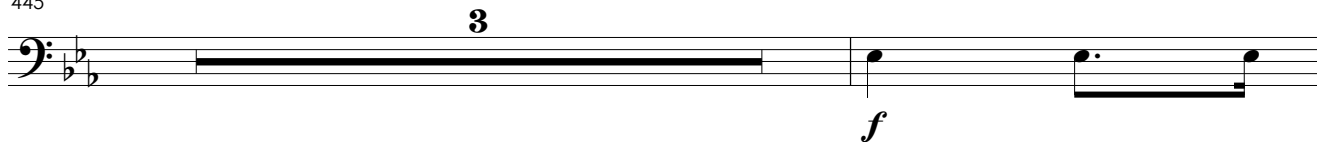
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441



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