

Túma. Collected works.

František Ignác Antonín

Túma

Missa Sanctæ Elisabethæ

TumW A.12

Mass

S, A, T, B (solo), S, A, T, B (coro), 2 trb, 2 vl, b, org

edited by Wolfgang Esser-Skala

Full score



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Please report any errors or mistakes to edition@esser-skala.at.

 [edition-esser-skala/tuma-collected-works](https://github.com/edition-esser-skala/tuma-collected-works)
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Critical Report

Abbreviations

A	alto
B	bass
b	basses
org	organ
S	soprano
T	tenor
trb	trombone
vl	violin

Sources

B1	<i>Library</i>	A-GÖ
	<i>Shelfmark</i>	626
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1754
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	9 parts (S, A, T, B, trb 1, trb 2, vl 1, vl 2, org)
B2	<i>Library</i>	A-WIL
	<i>Shelfmark</i>	1093
	<i>Category</i>	manuscript copy
	<i>Date</i>	1734–1750
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	10 parts (S, A, T, B, trb 1, trb 2, vl 1, vl 2, vlne, org)

Commentary

In general, this edition closely follows the principal source. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directives), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern

conventions. For further details, consult the Editorial Guidelines available on the Edition's webpage.

Asterisks denote the following emendations:

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
–	–	–	This mass is related to the mass TumW A.10, which represents a shortened version. For a detailed comparison of the works, see Alfred Peschek, <i>Die Messen von Franz Tuma</i> (PhD Thesis, University of Vienna, 1956), p. 117–122.
1	–	–	In B2 , bars 18–24 are also set to the lyrics “Kyrie eleison”, while bars 44–51 are set to “Christe eleison” and are followed by the directive “Kyrie ut supra”.
	33	trb 1	2nd ♭ in B1 : f \sharp 2
2	9	T	3rd ♭ in B1 : b4
	17	trb 2	4th ♭ in B1 and B2 : f8–g16–a16
3	8	vl 1	4th ♭ in B1 and B2 : c $\prime\prime$ 4
	8	S	7th ♯ in B1 and B2 : c $\prime\prime$ 8
	10–14	–	bars missing in B2
4	3	S	bar in B1 : b \prime 2–b \prime 1
	6	B	bar in B1 : b2–B1
	15	S	2nd ♭ in B1 : c $\prime\prime$ 4
5	18	vl 2	3rd ♯ in B1 : e \prime 8

Contents

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4	Sanctus	31
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1 Kyrie

Andante

I Trombone

II Trombone

I Violino

II Violino

Soprano

Alto

Tenore

Basso

Organo e Bassi

f

f

f Tutti

f Tutti

f Tutti

f Tutti

f Tutti

Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei-son, e -

Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e -

Ky - ri - e e - lei - son, e -

Ky - ri - e e - lei - son, e -

8 # 6 7 [b] 2 6 6

11

lei - son. Chri - ste e -

lei - son. Chri - ste e - lei -

lei - son. Chri - ste e - lei -

lei - son. Chri - ste, Chri -

6 5 9 # 8 - 7 # 5 6 6 # 7 6 6 5 [5] # 3 4

22

*

Piano accompaniment for the first system, measures 22-31. The right hand plays a simple harmonic accompaniment with quarter and half notes. The left hand plays a more active accompaniment with eighth and sixteenth notes, including some chords.

Piano accompaniment for the second system, measures 22-31. The right hand features a melodic line with slurs and dynamic markings 'p' and 'f'. The left hand continues with a rhythmic accompaniment, also marked with 'p' and 'f'.

Vocal line for the first voice part, measures 22-31. The lyrics are: lei - son.

Vocal line for the second voice part, measures 22-31. The lyrics are: son, e - lei - son. Ky - ri -

Vocal line for the third voice part, measures 22-31. The lyrics are: son, e - lei - son. Ky - ri - e e - lei - son,

Vocal line for the fourth voice part, measures 22-31. The lyrics are: ste e - lei - son. Ky - ri - e e - lei - son,

Piano accompaniment for the third system, measures 22-31. The right hand continues the melodic line from the previous system. The left hand has a bass line with some chords. Fingerings are indicated by numbers 1-5.

Adagio

34

First system of piano accompaniment, measures 34-35. The music is in G major and 4/4 time. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Second system of piano accompaniment, measures 36-37. The music continues with similar accompaniment patterns, leading to a repeat sign at the end of the system.

Vocal line for the first system, measures 34-35. The lyrics are: Ky - ri - e e - lei - son, e - lei - son.

Vocal line for the second system, measures 36-37. The lyrics are: e e - lei - son, e - lei - son, e - lei - son. Ky - ri - e e - lei - son, e -

Vocal line for the third system, measures 38-39. The lyrics are: e - lei - son, e - lei - son, e - lei - son. Ky - ri - e e - lei - son,

Vocal line for the fourth system, measures 40-41. The lyrics are: Ky - ri - e e - lei - son, e - lei - son, e - lei - son. Ky - ri - e e - lei - son,

Fifth system of piano accompaniment, measures 42-43. The music concludes with a final chord and a fermata. The bottom of the system contains figured bass notation: 8 6 6 6 6 7 [b] 2 5 7 6 5 9 8 7 6 5 - # 4/4 # 4/4 # f Tutti 4/2 7 #.

46

Two staves of piano accompaniment in G major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Two staves of piano accompaniment in G major, 4/4 time. The right hand continues the melodic line, and the left hand maintains the harmonic accompaniment.

lei - - - son, e - lei - son, e - lei - son, e - lei - - son.

Vocal line in G major, 4/4 time. The melody is simple and follows the lyrics.

lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - - son.

Vocal line in G major, 4/4 time. The melody continues with the lyrics.

e - lei - - son, e - lei - son, e - lei - son, e - lei - - son.

Vocal line in G major, 4/4 time. The melody continues with the lyrics.

e - lei - - son, e - lei - - son, e - lei - son.

Vocal line in G major, 4/4 time. The melody concludes with the lyrics.

Two staves of piano accompaniment in G major, 4/4 time. The right hand continues the melodic line, and the left hand maintains the harmonic accompaniment.

♯ 7 6 5 - ♯ 7 6 5 - ♯ 7 ♯6 5 - ♯7 5 6 5 -
 [5] 4 - ♯ 4 - [4]3 # 4 - [4]3 ♯5 # 5 6 5 - #

2 Gloria

[Tempo deest]

1
trb

2

1
vl

2

S
p Solo
Lau-da-mus te, be-ne-di - cimus te, ad-o-ra - mus, glo - ri - fi - ca - mus

A
p Solo
Gra-ti-as a - gimus ti - bi pro-pter magnam glo - ri-am tu -

T
p Solo
Et in ter-ra pax ho-mi - ni-bus bo-nae vo-lun - ta - tis,

B
p Solo
Do - mi - ne

org
b
p Solo
2 6 5 6 [4]6 6 7 # 6 7 [7] # 4 5 # 6 4 5 - #

4

f Tutti

f Tutti

f

f

f Tutti

te, Fi - li-us, Fi - li-us Pa - tris. Qui tol - lis pec-ca - ta

f Tutti

am, Do - mi-ne De - us, A - gnus De - - i. Su - sci-pe de - pre -

f Tutti

Do - mi-ne Fi - li u - ni - ge - ni-te, Je - su Chri-ste. Qui tol - lis pec-ca - ta mun -

f Tutti

De - us, Rex coe - le - stis, De - us Pa - - ter o - mni - po - tens. Mi - se - re - re no -

f Tutti

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

Adagio · Ad libitum

12

Tutti Solo Tutti

Tutti Solo Tutti

Mi-se-re - re, mi-se-re - re no - bis. Qui tol-lis pecca - ta mun - di:

Mi-se-re - re, mi-se-re - re no - bis. Qui tol-lis pecca - ta mun - di:

Mi-se-re - re, mi-se-re - re no - bis. Qui tol-lis pecca - ta mun - di:

Mi-se-re - re, mi-se-re - re no - bis. Qui tol-lis pecca - ta mun - di:

6 6 6 4 # 6 9 8
4 5 [4] 3

17

Solo *p* Tutti

Solo *p* Tutti

p

p

Su-scipe de-pre-ca-ti-o-nem no-stram. Qui se-des ad dex-teram Pa-tris: Mi-se-

Su-scipe de-pre-ca-ti-o-nem no-stram. Qui se-des ad dex-teram Pa-tris: Mi-se-

Su-scipe de-pre-ca-ti-o-nem no-stram. Qui se-des ad dex-teram Pa-tris: Mi-se-

Su-scipe de-pre-ca-ti-o-nem no-stram. Qui se-des ad dex-teram Pa-tris: Mi-se-

♭ 7# [4]6/4 5 - # ♭ - 7/[5]# 7# 6 - 9# 8 *p* [4]6

22 [Tempo deest]

re-re, mi-se - re-re, mi-se - re-re no - bis. *p* Solo Quoniam tu so-lus san - ctus, Je-su Chri -

re-re, mi-se - re-re, mi-se - re-re no - bis. *p* Solo Tu so-lus Do-minus, Je-su, Je-su Chri -

re-re, mi-se - re-re, mi-se - re-re no - bis. *p* Solo Tu so-lus al-tis-simus, Je-su Chri -

re-re, mi-se - re-re, mi-se - re-re no - bis. *f* Tutti Cum Sancto

7 6 6 7 6 [4]6 7 6 5 - # *p* Solo 2 6 6 5 6 4 3

28 [Alla breve]

f

f

f

f Tutti

ste, in glo - ri - a De - i Pa - tris, a - men. A - men, a - -

f Tutti

ste, in glo - ri - a De - i Pa - tris, a - men. A - men, a - -

f Tutti

ste, in glo - ri - a De - i Pa - tris, a - men.

Spi - ri - tu in glo - ri - a De - i Pa - tris, a - men.

f Tutti

4 3 6 9 8 6 5 6 5 - #

35

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

5 4 # [b] 6 7 6 [5] # 4 2. 6 #

55

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

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

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

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

tasto solo
#

[b]

6

5 -
4 #

3 Credo

[Tempo deest]

1
trb

2

1
vl

2

S
f Tutti
Pa - trem o-mni-po-ten - tem, fa - cto-rem coe-li et ter - rae, De -

A
f Tutti
Vi - si - bi - li-um o-mnium et in - vi - si - bi - li - um,

T
f Tutti
Et in u-num Do-minum Je-sum Christum, Fi - li-um De - i u - ni -

B
f Tutti
Et ex Pa - tre na-tum an - te o-mnia

org
b
f Tutti 6 # 7 6 # 6 9 8 7 7 [4 6 6 6]

4

um de De - o, De - um ve - rum de De - o ve - - ro, qui
 lu - men de lu - mi-ne, De - um ve - rum de De - o ve - - ro, per quem
 ge - nitum, ge - nitum non fa-ctum, con-sub - stan - ti - a - lem Pa - tri, per quem
 sae - cu-la, con-sub - stan - ti - a - lem Pa - tri, per quem

7 6 6 6 [6] 5 6 6 #

pro - pter nos ho - mines et pro - pter no-stram sa-lu - te de - scen-dit de coe - lis.
 o - mni-a fa - cta sunt, de - scen - dit de coe - - lis.
 o - mni-a fa - cta sunt, de - scen - dit de coe - - lis.
 o - mni-a fa - cta sunt, de - scen - dit de coe - - lis.

[6] 4 # 6 [b6] 6 6] 5 6 5 - 3
 3 4 - 3

Adagio · Ad libitum

13

p Solo

p Solo

p

p

la - to, pas-sus et se - pul - tus est.

pas-sus et se - pul - tus est.

la - to, pas-sus et se - pul - tus est. *P* Solo Et in - car - na - tus est de Spi - ri - tu

la - to, pas-sus et se - pul - tus est.

p Solo

4 [6 5 #] # [4 #] 6 7 6

17

San - cto ex Ma - ri - a Vir - gine, et ho - mo, et ho - mo, et ho - mo, ho - mo

4/2 6 b7 4# 10 9 - 8 b7 10 9 - 8 5' 7 # 5

22

P Solo

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

P Solo

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

8

fa - ctus est.

P Solo

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

6 # 2 6 5 7 4 # 4 2 6 5 [9 8] 7 4 #

27

Pon - ti-o Pi - la - to, pas - - - - - sus et se - pul - tus est.

Pon - ti-o Pi - la - to, pas - - - - - sus et se - pul - tus est.

Pon - ti-o Pi - la - to, pas - - - - - sus et se - pul - tus est.

- 6 6 6 [b]10 9 [b]7 10 9 7 10 9 7 # 4 9 8 7 5 4

36

iu-di-ca-re vi-vos et mortu-os, cu-ius re-gni non e-rit fi-nis, qui ex Pa-tre Fi-li-o-que proce-

vi-vos et mor-tu-os, et in Spi-ritum Sanctum, Do-minum et vi-vi-fi-can-

tu-rus est cum glo-ri-a, cu-ius re-gni non e-rit fi-nis, qui cum Pa-tre et Fi-li-o simul ad-o-

iu-di-ca-re vi-vos et mortu-os, cu-ius re-gni non e-rit fi-nis, et conglo-ri-fi-ca-

5 6 [6/5] 4 3 6 6 [6/5] 4 3 6 4 4

40

dit, con - fi - te - or unum baptisma in re - mis - si - o - nem pec - ca - to - rum, a - men, a - men.

tem, et a - po - stolicam Ec - cle - si - am, et vi - tam ven - tu - ri sae - cu - li, a - men, a - men.

ratur, qui lo - cutus est per Pro - phe - tas, et ex - pe - cto re sur - re - cti - o - nem mor - tu - orum, a - men.

tur, et u - nam san - ctam catho - li - cam, et vi - tam ven - tu - ri sae - cu - li, a - men.

[b]6 [6] 6 4/2 6 6 [9] # [8] # 6 # [5] # 6 5 #

44 [Alla breve]

Piano accompaniment for the first system, measures 44-52. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line.

Piano accompaniment for the second system, measures 44-52. The right hand continues the melodic line, and the left hand maintains the bass line.

Vocal line for the first voice part, measures 44-52. The lyrics are "A - men, a - - - - -".

Vocal line for the second voice part, measures 44-52. The lyrics are "A - men, a - - - - - men,".

Vocal line for the third voice part, measures 44-52. The lyrics are "A - men, a - - - - -".

Vocal line for the fourth voice part, measures 44-52. The lyrics are "A - men, a - - - - -".

Piano accompaniment for the third system, measures 44-52. The right hand plays a melodic line, and the left hand provides a bass line. At the end of the system, there are performance markings: $\frac{5}{4}$, \sharp , $\left[\begin{smallmatrix} 8 & 10 \\ 6 & 8 \end{smallmatrix} \right]$, $\frac{5}{4}$, and \sharp .

53

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

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

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

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

6 6 5/2 6 5/4 # # 6 5/4 [4]3 7/# 6/4 5/4 # 5/#

63

Piano accompaniment for the first system, measures 63-70. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Piano accompaniment for the second system, measures 71-78. The right hand continues the melodic development, and the left hand maintains the harmonic support.

Vocal line for the first part of the second system, measures 71-78. The lyrics are: - men, a - men, a - - - - - men,

Vocal line for the second part of the second system, measures 79-86. The lyrics are: men, a - - - men, a - men, a - - - - men,

Vocal line for the third part of the second system, measures 87-94. The lyrics are: - - - - men, a - men, a - men, a -

Vocal line for the first part of the third system, measures 95-102. The lyrics are: a - men, a - - - - - men, a - men,

Piano accompaniment for the third system, measures 95-102. The right hand has a more active role with eighth notes, and the left hand continues with quarter notes. Chord symbols are provided below the staff: 6 8 6 5 # 4 2 6 8 4 #.

72

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

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

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

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

6 5 7 6 5 # 5 - #

tasto solo

4 Sanctus

Largo

trb
1
2
f

vl
1
2
f

S
f Tutti *
San - ctus, san - ctus,

A
f Tutti
San - ctus, san - ctus,

T
f Tutti
San - ctus, san - ctus,

B
f Tutti
San - ctus, san - ctus,

org
f Solo Tutti Solo Tutti Solo 7#

8

pp

pp

p

p

p

san - ctus Do - minus De - us Sa - ba - oth, Sa - - - - ba -

san - ctus Do - minus De - us Sa - ba - oth, Sa - - - - ba -

san - ctus Do - minus De - us Sa - ba - oth, De - - us Sa - ba -

san - ctus Do - minus De - us Sa - ba - oth, De - - us Sa - ba -

Tutti

6/5

5/4 #

p senza org

16

Andante

First system of piano introduction, measures 16-18. Treble and bass clefs, key signature of one sharp (F#), common time. Dynamics include *f*.

Second system of piano introduction, measures 19-21. Treble and bass clefs, key signature of one sharp (F#), common time. Dynamics include *f*.

First vocal line, measures 16-18. Treble clef, key signature of one sharp (F#), common time. Dynamics include *f*. Lyrics: oth. Ple-ni sunt coe - li et ter-ra glo - - - - - ri-a, glo - ri-a, glo - ri-a,

Second vocal line, measures 16-18. Treble clef, key signature of one sharp (F#), common time. Dynamics include *f*. Lyrics: oth. Ple-ni sunt coe - li et ter-ra glo - - - - - ri - a, glo - ri-a tu -

Third vocal line, measures 16-18. Treble clef, key signature of one sharp (F#), common time. Dynamics include *f*. Lyrics: oth. Ple-ni sunt coe - li et ter-ra glo - ri - a, glo - ri-a tu -

Fourth vocal line, measures 16-18. Bass clef, key signature of one sharp (F#), common time. Dynamics include *f*. Lyrics: oth. Et ter-ra, et ter-ra glo - - - - -

Third system of piano accompaniment, measures 16-18. Bass clef, key signature of one sharp (F#), common time. Dynamics include *f*. Includes fingerings and articulation marks like *Tutti*.

19

glo-ri-a tu - a, tu - a, glo-ri-a, glo-ri-a tu - a, ple-ni sunt coe - li et
 a, glo - ri - a, glo - ri-a, glo-ri-a tu - a, ple-ni sunt coe - li et
 a, glo - - - - ri-a, glo-ri-a tu - a, ple-ni sunt coe - li et
 - ri-a, glo - - - - ri-a tu - a, et ter-ra, et

6 6 [h]2 6 2 6 2 6 4/2 6 [h] 4 # 8 6 # #

22

terra glo - - - ri - a, glo - ri - a, glori - a tu - a. Osan - na in ex - cel - sis.

terra glo - - - ri - a, glo - ri - a, glori - a tu - a. Osan - na in ex - cel - sis.

terra glo - - - ri - a, glo - - - ri - a tu - a. Osan - na in ex - cel - sis.

terra glo - - - ri - a tu - a. Osan - na in ex - cel - sis.

6 8 6 [4] 6 2 46 2 6 2 6 6 7 [4]6 7 6 6 5 4 # # 6 [6] # #

5 Benedictus

[Tempo deest]

1
trb

2

1
vl

2

S

p Solo

Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni, qui

A

T

B

p Solo

Be - ne - di - ctus, qui ve - nit in no - mi - ne

org
b

p Solo

2 6 5

6 5

#

7

ve - nit in no-mi-ne, in no - mi-ne Do - - - - -

Do-mi-ni, in no - mi-ne Do-mi-ni, in no - - - - -

7 6 5 9 8 [9] 8]

13 [Tempo deest]

f

f

f Tutti

f Tutti

f Tutti

mi - ne Do - mi - ni.

mi - ni. O-san-na in ex-cel - sis, o-san-na in ex-cel - sis, o-san-na in ex-cel - sis, o-san-na in ex-cel - sis, mi-ne Do - mi - ni.

6/5 4 # # 6 # 1 1/2/2 5

18

sis, o-san-na in ex-cel - sis, o-sanna, o - sanna, o-sanna in ex - cel - - sis.

sis, o-san-na in ex-cel - sis, o-sanna, o - sanna, o-sanna in ex - cel - - sis.

sis, o-san-na in ex-cel - sis, o-sanna, o - sanna, o-sanna in ex - celsis, in ex - cel - sis.

f Tutti
O-san-na in ex-cel - sis, o-sanna, o - sanna, o-sanna in ex - cel - - sis.

8 6 [5] 4 6 4 # 6 [4]6 6 5 # 6 5 - #

6 Agnus Dei

Larghetto

1
trb

2

1
vl

2

S

A

T

B

org
b

p Solo

p Solo

p Solo

A-gnus

A-gnus

p Solo

7 6 - 7 6 - 7 6 7 6 5 #

8

De-i, qui tol - lis pec - ca - ta mun - di: Mi - se - re - re no - bis.

De-i, qui tol - lis pec - ca - ta mun - di: Mi - se - re - re, mi - se - re - re no - bis.

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

17

The musical score consists of several parts:

- Grand Piano Introduction:** A grand piano introduction spanning measures 17 to 22. The right hand features a melodic line with trills and slurs, while the left hand provides a rhythmic accompaniment.
- Vocal Staves:** Two vocal staves in G major. The first staff begins with a *p* Solo marking. Both staves sing the lyrics: "A-gnus De-i, qui tol-lis pec-ca-ta".
- Bass Line:** A bass line at the bottom of the page, featuring a series of half notes and a final quarter note. Below the bass line is the figured bass notation: 7 6 - 7 6 - 7 6 7 6 5 4 # 4 6.

25

f

f

f *Tutti*

mundi: Mi-se - re - re_ no - bis. Agnus De - i, qui tol-lis pec - ca - ta mun-di: Do-na no - bis

f *Tutti*

mun - di: Mi-se - re-re no - bis. Agnus De - i, qui tol-lis pec - ca - ta mun-di: Do-na no - bis

f *Tutti*

Agnus De - i, qui tol-lis pec - ca - ta mun-di: Do-na no - bis

f *Tutti*

Agnus De - i, qui tol-lis pec - ca - ta mun-di: Do-na no - bis

#

5 6 5 -

f *Tutti* 6 9 8 7 6 # 6 9 8

4 -

6 5

9 8

6 5

47

- na no - bis pa - cem.

do - na no - bis pa - cem.

pa - cem, pa - cem, pa - cem.

no - bis pa - cem, pa - cem.

6 7 [5] [4] 6 [5] # 5

58

Do - na no-bis pa - - cem, pa -

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

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

Do - na no-bis pa - -

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

69

Left hand piano accompaniment for measures 69-78. The music is in G major and 4/4 time. It features a steady eighth-note accompaniment in the left hand and a more active right hand with various rhythmic patterns and rests.

Right hand piano accompaniment for measures 69-78. The music is in G major and 4/4 time. It features a steady eighth-note accompaniment in the left hand and a more active right hand with various rhythmic patterns and rests.

Vocal line 1 for measures 69-78. The lyrics are: - - - - - cem.

Vocal line 2 for measures 69-78. The lyrics are: - - - - - cem. Do - na no - bis pa -

Vocal line 3 for measures 69-78. The lyrics are: pa-cem, pa - cem. Do - na no - bis pa - cem,

Vocal line 4 for measures 69-78. The lyrics are: - cem, pa - cem. Do - na no - bis pa -

Right hand piano accompaniment for measures 69-78. The music is in G major and 4/4 time. It features a steady eighth-note accompaniment in the left hand and a more active right hand with various rhythmic patterns and rests.

7 6 5 5 4 # 6

80

First system of piano accompaniment, measures 80-87. The music is in G major and 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes.

Second system of piano accompaniment, measures 80-87. The right hand continues the melodic line, and the left hand provides a steady accompaniment.

First system of vocal line, measures 80-87. The lyrics are: Do - na no - bis pa - cem, do - na no - bis pa - - - - - cem, pa - cem.

Second system of vocal line, measures 80-87. The lyrics are: - cem, pa - cem, pa - cem, do - na no - bis pa - - - - - cem, pa - cem.

Third system of vocal line, measures 80-87. The lyrics are: do - na no - bis pa - cem, pa - cem, pa - - - - - cem.

Fourth system of vocal line, measures 80-87. The lyrics are: - cem, pa - cem, pa - cem, pa - - - - - cem.

Fifth system of piano accompaniment, measures 80-87. The right hand continues the melodic line, and the left hand provides a steady accompaniment. The system ends with a double bar line and repeat sign.

6 6 [6] 6 *tasto solo* 5/4 # 4 #