

Tůma. Collected works.

František Ignác Antonín

Tůma

Missa Sancti Stephani

TumW A.17

Mass

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

edited by Wolfgang Esser-Skala

Full score



Edition Esser-Skala · Koppl, Austria · 2025

© 2025 by Edition Esser-Skala (Selbstverlag § 2 Abs 1 Z 7 GewO 1994). This edition is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License. To view a copy of this license, visit <https://creativecommons.org/licenses/by-sa/4.0/>.

Music engraving by LilyPond 2.24.2 (<https://www.lilypond.org>) and EES Tools v2023.10.0.
Front matter typeset with Source Sans and Fredericka the Great.

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)
v2025.02.0, 2025-03-01 (22dbf35fc3e392c5a29ef68a220473f68c598783)



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-Wn
	<i>Shelfmark</i>	Mus.Hs.18992
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	600137120
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14297554
	<i>Notes</i>	full score, 52 pages

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>
3	20	org	2nd ♭ in B1: A4–e"4
	29	vl 1	last ♯ in B1: g'16

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	32	trb 2	2nd ♫ in B1 : e'8.–e'16
6	9	vl 1,2	5th ♫ in B1 : a'8

Contents

1	Kyrie	1
2	Gloria	19
3	Credo	36
4	Sanctus	50
5	Benedictus	53
6	Agnus Dei	61

1 Kyrie

Allegro

I
Trombone

II

I
Violino

II

Soprano

Alto

Tenore

Basso

Organo e Bassi

f

f

f Tutti

Ky - ri - e e -

f Tutti

E - lei - son, e - lei - son, e - lei - son, e -

f Tutti

E - lei - son, e -

f Tutti

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

f Tutti

2 [6] 8 7 6 6 6 5

10

Piano accompaniment for the first system, measures 10-13. The right hand features a melodic line with a half note, quarter notes, and eighth notes. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

Piano accompaniment for the second system, measures 14-17. The right hand continues the melodic line with quarter and eighth notes. The left hand maintains the accompaniment pattern.

le i - - son, e - lei - son, e - lei - son, e - lei - -

le i - - son, e - lei - - son, Ky - ri -

le i - son, e - lei - son, e - lei - son, Ky - ri - e e - lei -

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

8 ♭ 6 5 7 6 # 7 6 5 2 8 # 7 6 ♭ 4 6

20

Two staves of piano accompaniment, both containing whole rests for the duration of the system.

Main melodic line consisting of two staves. The upper staff contains a melodic line with notes and accidentals (sharps, flats, naturals). The lower staff contains a bass line with notes and accidentals.

Staff with a whole rest and the instruction "son." below it.

Staff with a whole rest and the instruction "son." below it.

Staff with a whole rest and the instruction "son." below it.

Staff with a whole rest and the instruction "son." below it.

Bass line for the second system, featuring a sequence of notes and accidentals.

Solo
b6 6 6 b # # - 6 [b] 6 6 [b] [b]

26

Piano accompaniment for the first system, consisting of two staves with rests.

Piano accompaniment for the second system, showing two staves with musical notation. Dynamics include *p* and *f*. A trill (*tr*) is marked on the final note of the second measure.

Vocal line and piano accompaniment for the third system. The vocal line begins with a *p Solo* marking and the lyrics "Christe e - lei - son, e -". The piano accompaniment consists of two staves with rests.

Piano accompaniment for the fourth system, showing a single staff with musical notation. Dynamics include *p* and *f*. Below the staff are guitar-style chord diagrams.

5 - 5 - 6 6 # 6 [b] 6 [#] b # 6 [b] 5 - p 6 6 [6 #]

5 - 3 6 6 6 # 6 [b] 6 [#] b # 6 [b] 5 - 6 6 [6 #]

30

P Solo
Christe e - lei - son, e - lei - son, e - lei - son, e - lei - son, e -

lei - son, e - leison, e - lei - son, e - lei - son, e -

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

34

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

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

5 4 # 6 7 4 3 5 4 3 6 b7 b4 3 6 4 7 5 # # 5 6 [4] 6 6 # 6 5 6

38

The musical score consists of several systems. The first system shows the grand staff with piano accompaniment. The second system includes a vocal line with lyrics: "e - lei - son, e - lei - son." The third system continues the vocal line with lyrics: "son, e - lei - son." The fourth system shows empty staves for piano accompaniment. The fifth system shows the bass line with figured bass notation: #, f, 6, 6, 6/5 #, #, 6, 6, 6, 6, #.

42

Christe e - lei - son, e - lei-son, e - leison, e - lei - -

Christe e - lei - son, e - lei-son, e - lei - son, e -

[6 6 6 5] 6 6 6 # 6 # 6 6 [6 #] 6 # b 6

46

The musical score for page 46 consists of several staves. At the top, there are two grand staff systems (treble and bass clefs) for piano accompaniment, which are mostly empty. Below these are two systems of vocal staves. The first system includes a vocal line with lyrics: "son, e - lei - - - -". The second system includes a vocal line with lyrics: "lei - - - son, e - lei - - -". There are also two empty vocal staves below the lyrics. At the bottom, there is a bass line with a series of chords and notes. The lyrics are: "son, e - lei - - - -".

son, e - lei - - - -

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

son, e - lei - - - -

10 9 8 6 9 8 6 4 # 4 b b7 7 [b5] 7 #

49

son, Christe e-lei

son, Christe e-lei

son.

♯ 6 ♭ # 5 ♭6 6 6 ♭ # 6 6 5 4 ♭ -

53

Empty grand staff for piano accompaniment, consisting of two staves (treble and bass clef).

First system of musical notation. It consists of two staves. The upper staff is in treble clef and contains a melodic line with dynamics *p* and *f*. The lower staff is in bass clef and contains a rhythmic accompaniment with dynamics *p* and *f*.

Five empty staves for other instruments, including three treble clef staves and two bass clef staves.

Second system of musical notation. It consists of two staves. The upper staff is in treble clef and contains a melodic line with dynamics *p* and *f*. The lower staff is in bass clef and contains a rhythmic accompaniment with dynamics *p* and *f*. Below the bass staff are guitar chord diagrams.

6 5 | b4 3 | b6 6 | b6 6 4/2 | 6 [b] 6 [a] b | # 5/5 | #

57

f

f

f

f Tutti Ky - ri - e e - lei - son, e - lei -

f Tutti E - lei - son, e - lei - son, e - lei - son, e - lei -

f Tutti E - lei - son, e - lei -

f Tutti Ky - ri - e e - lei - son, e - lei - son, Ky - ri -

f

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

72

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

- - - son, e - lei - son.

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

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

5 4 # b6 6 6 6 # [7] 5 6 5 - #

4 [5] b5

5 4 5

2 Gloria

Allegro moderato

1
trb

2

1
vl

2

S

A

T

B

org
b

f *Tutti* **p** **f**

Et in ter-ra pax, pax, pax ho-mi-nibus bo - nae vo-lun-ta - tis.

f *Tutti* **p** **f**

Et in ter-ra pax, pax, pax ho-mi-nibus bo - nae vo-lun-ta - tis.

f *Tutti* **p** **f**

Et in ter-ra pax, pax, pax ho-mi-nibus bo - nae vo-lun-ta - tis.

f *Tutti* **p** **f**

Et in ter-ra pax, pax, pax ho-mi-nibus bo - nae vo-lun-ta - tis.

f *Tutti* **p** **f**

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

Solo

6

Piano accompaniment for the first system, measures 6-9. The right hand has rests in measures 6 and 7, followed by a quarter note G4 in measure 8 and a quarter note F#4 in measure 9. The left hand has rests in measures 6 and 7, followed by a quarter note Bb3 in measure 8 and a quarter note A3 in measure 9.

Piano accompaniment for the second system, measures 10-13. The right hand has eighth notes G4, A4, Bb4, C5 in measure 10, eighth notes D5, E5, F5, G5 in measure 11, quarter notes G4, A4 in measure 12, and quarter notes G4, F#4, E4, D4 in measure 13. The left hand has eighth notes G3, A3, Bb3, C4 in measure 10, eighth notes D4, E4, F4, G4 in measure 11, quarter notes G3, A3 in measure 12, and quarter notes G3, F#3, E3, D3 in measure 13.

P Solo Lau-da - mus te, *f Tutti* bene-di - ci-mus te, ad - o - ra - - mus te, glo - ri - fi -

Vocal line for the first voice part, measures 10-13. It begins with a half note G4 in measure 10, followed by quarter notes A4, Bb4, C5 in measure 11, quarter notes D5, E5, F5, G5 in measure 12, and quarter notes G4, F#4, E4, D4 in measure 13.

P Solo Lau-da - mus te, *f Tutti* bene-di - ci-mus te, ad - o - ra - mus te,

Vocal line for the second voice part, measures 10-13. It begins with a half note G4 in measure 10, followed by quarter notes A4, Bb4, C5 in measure 11, quarter notes D5, E5, F5, G5 in measure 12, and quarter notes G4, F#4, E4, D4 in measure 13.

f Tutti Ad - o - ra - mus te,

Vocal line for the third voice part, measures 10-13. It has rests in measures 10 and 11, followed by quarter notes G4, A4 in measure 12, and quarter notes G4, F#4, E4, D4 in measure 13.

f Tutti Ad - o - ra - mus te,

Vocal line for the fourth voice part, measures 10-13. It has rests in measures 10 and 11, followed by quarter notes G4, A4 in measure 12, and quarter notes G4, F#4, E4, D4 in measure 13.

p [b5] # *f* b # *p* 6 6 # 5 [b] *f Tutti* b6 b7 6 7 6 #

Bass line with figured bass notation, measures 10-13. The notes are G3, F#3, E3, D3 in measure 10; G3, A3, Bb3, C4 in measure 11; G3, A3, Bb3, C4 in measure 12; and G3, F#3, E3, D3 in measure 13.

10

Piano accompaniment for the first system, measures 10-13. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests.

Piano accompaniment for the second system, measures 10-13. The right hand has a melodic line with quarter and eighth notes, and the left hand has a rhythmic accompaniment with eighth notes and rests.

Vocal line for the first system, measures 10-13. The lyrics are: camus, glo - ri - fi - camus te.

Vocal line for the second system, measures 10-13. The lyrics are: glo - ri - fi - ca - mus te.

Vocal line for the third system, measures 10-13. The lyrics are: glo - ri - fi - camus te.

Vocal line for the fourth system, measures 10-13. The lyrics are: glo - ri - fi - camus te. *p* Solo Gratias a - gimus, a - gimus ti - bi pro - pter magnam glo -

Piano accompaniment for the fifth system, measures 10-13. The left hand features a melodic line with quarter and eighth notes. Dynamics include *p* Solo, *f*, and *p*. Chord symbols below the staff are: b, b, b, #, b, b6 [6], b6 [b], b, b7, [b], 6, 5.

14

p *f*

p Solo

Domine De - us, Rex coe - le - stis,

riam tu - am.

f *p* *f*

[4] 6] b b4 6 6 [b5] b6 [b] b6 - b6 f b 6 b5

18

De-us Pa - ter o - mni - potens.

Do-mine Fi-li u - ni-ge-nite, Je-su,

22

f

f

p Solo

Do-mi-ne De - us, A - gnus

p Solo

Do-mi-ne De - us, A - gnus

Je - su Chri - ste.

5 [b] 6 [-] 4+ 2 [6] 5 # [b] *f* [b5] # [b] *p* [b5] 6 #

25

De - i, Fi - li - us Pa -

De - i, Fi - li - us Pa

b b b7 6 b9 [8] 6 5 9 8 6 b6 5 7 [b5] 6 #

28 *Larghetto*

f

f

f

f Tutti

tris. Qui tol - lis pec - ca - ta

f Tutti

tris. Qui tol - lis pec - ca - ta

f Tutti

Qui tol - lis pec - ca - ta

f Tutti

Qui tol - lis pec - ca - ta

f $\frac{4}{2}$ $\frac{6}{5}$ \flat \flat \sharp

f Tutti $\frac{6}{5}$ $\frac{7}{5}$ $\frac{6}{5}$ 4 3

34

mun - di: Mi - se - re - re no - bis.

mun - di: Mi - se - re re, mi - se - re - re no - bis.

mun - di: Mi - se - re - re no - bis.

mun - di: Mi - se - re re, mi - se - re - re no - bis.

p Solo
tasto solo

47 # 6 5 4 3 5 4 6 5 4 #
 # 5 4 3 4 5 4 #

43

Piano accompaniment for the first system, measures 43-50. The right hand has rests, and the left hand plays a sequence of chords and notes.

Piano accompaniment for the second system, measures 43-50. The right hand has rests, and the left hand plays a sequence of chords and notes. A forte (*f*) dynamic marking is present in measure 49.

Vocal line for the first voice part, measures 43-50. The lyrics are: Su - sci - pe. de - pre -

Vocal line for the second voice part, measures 43-50. The lyrics are: Su - sci - pe. de - pre -

Vocal line for the third voice part, measures 43-50. The lyrics are: Qui tol - lis pec - ca - ta, pec - ca - ta mun - di: Su - sci - pe de - pre -

Vocal line for the fourth voice part, measures 43-50. The lyrics are: Qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun - di: Su - sci - pe de - pre -

Piano accompaniment for the third system, measures 43-50. The right hand has rests, and the left hand plays a sequence of chords and notes. A forte (*f*) and tutti (*Tutti*) dynamic marking is present in measure 43. Chord symbols are provided below the staff: $\left[\begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \right]$, $\left[\begin{smallmatrix} 7 \\ \# \end{smallmatrix} \right]$, \flat , $\left[\begin{smallmatrix} 7 \\ 4 \end{smallmatrix} \right]$, $\left[\begin{smallmatrix} \flat 7 \end{smallmatrix} \right]$, $\left[\begin{smallmatrix} 1/2 \\ 2 \end{smallmatrix} \right]$, and 6.

51

p Solo *f* Tutti

ca - ti - o - nem no - stram. Qui se - des ad dex - teram

ca - ti - o - nem no - stram. Qui se - des ad dex - teram

ca - ti - o - nem no - stram. Qui se - des ad dex - teram

ca - ti - o - nem no - stram. Qui se - des ad dex - teram

p *tasto solo* *Solo* *f* *Tutti*

7 # 6 5 4 | 6 5

60

Pa - tris: Mi - se - re - re, mi - se - re - re, mi - se - re - re no -

Pa - tris: Mi - se - re - re, mi - se - re - re no -

Pa - tris: Mi - se - re - re, mi - se - re - re, mi - se - re - re no -

Pa - tris: Mi - se - re - re, mi - se - re - re, mi - se - re - re no -

[4 3 2 3] 7 ♭6 - 6 ♭5 ♭ ♭7 5 4 2 [6] 6 5 [♭]

Allegro

68

74

Dominus, tu so - - lus al-tis - simus, Je - - su Chri-ste, Je -

so - - - - lus al - tis - simus, Je - - - - su Chri - ste,

4 [6] [6 6 5] b6 -

78

su, Je - su, Je - su Chri - ste.

Je - su, Je - su Chri - ste.

$\flat\frac{4}{2}$ = $\frac{5}{3}$ *f* $\flat 6$ - $\flat\frac{4}{2}$ = $\frac{5}{3}$

82 **Moderato** **Vivace**

f

f

f Tutti
Cum San-cto Spi - ri - tu in glo - ri - a De - i, De - i

f Tutti
Cum San-cto Spi - ri - tu in glo - ri - a De - i Pa - tris, a - men, De - i Pa - tris,

f Tutti
Cum San-cto Spi - ri - tu in glo - ri - a De - i, De - i Pa - tris, a - men,

f Tutti
Cum San-cto Spi - ri - tu in glo - ri - a De - i Pa - tris, a -

6 [b6] *Tutti* # 6 7 6 # # 6 5 6 # 6 - 9 6 # [46 5]

88

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

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

in glo-ri-a De - i Patris, in glo - ri-a De - i Patris, a - - men.

men, a - men, in glo - ri-a De - i Patris, a - men, a - - - - men.

[6] 6 # 6 6 - 4 [46 5] # tasto solo #

3 Credo

[Allegro]

1
trb
2

1
vl
2

f Tutti
S
Pa-trem om-ni-po-ten - tem, fa-cto-rem coe-li et ter - rae, vi-si-bi-li-um o - m-nium et in-vi-si-

f Tutti
A
Pa-trem om-ni-po-ten - tem, fa-cto-rem coe-li et ter - rae, vi-si-bi-li-um o - m-nium et in-vi-si-

f Tutti
T
Pa-trem om-ni-po-ten - tem, fa-cto-rem coe-li et ter - rae, vi-si-bi-li-um o - m-nium et in-vi-si-

f Tutti
B
Pa-trem om-ni-po-ten - tem, fa-cto-rem coe-li et ter - rae, vi-si-bi-li-um o - m-nium et in-vi-si-

f Tutti
org
b

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

5

bi - li-um. *p* Solo Et ex Pa-tre natum an-te o-mnia sae-cu-

bi - li-um. *p* Solo Et in u-num Do-minum Je-sum Christum, Fi - li-um, Fi - li-um

bi - li-um.

bi - li-um.

Solo *p*

b # [6/5] 6 # 2 6 b6 6 7 6 # # b 6

9

la, Deum de De-o, lumen de lumine, De-um ve - rum de De-o ve - ro.

De - i u - ni - ge - nitum, u - ni - ge - nitum.

6 6 7 6 5 6 6 f 6 b 6 b6 6 5

13

p Solo
 Ge - ni - tum non factum, consubstanti - a - lem Pa - tri, per quem o - mni - a fa - cta, fa - cta

p Solo
 Ge - ni - tum non factum, consubstanti - a - lem Pa - tri, per quem o - mni - a fa - cta

p [b6 6 6] [b6 6] 6 5 6 [b] [b6 5 6] [b] 5 6 [b] 5 6 #

17

f

f

f Tutti
 Qui pro-pter nos ho-mines et pro-pter nostram sa-lu-tem de - scen - dit

f Tutti
 Qui pro-pter nos ho-mines et pro-pter nostram sa-lu-tem de - scen -

f Tutti
 sunt. Qui pro-pter nos ho-mines et pro-pter nostram sa-lu-tem de -

f Tutti
 sunt. Qui pro-pter nos ho-mines et pro-pter nostram sa-lu-tem

f Tutti
 9 8 [2] 7 6 #

5 3

22

Larghetto

Piano accompaniment for the first system, measures 22-27. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment.

Piano accompaniment for the second system, measures 28-33. The right hand continues with melodic and harmonic lines, and the left hand maintains the accompaniment.

Vocal line for the first voice part, measures 28-33. The lyrics are: "de coe - lis, de coe - lis. Et in-car-na-tus est de Spi-ri-tu".

Vocal line for the second voice part, measures 28-33. The lyrics are: "dit de coe - lis, de coe - lis. Et in-car-na-tus est de Spi-ri-tu".

Vocal line for the third voice part, measures 28-33. The lyrics are: "scen - dit de coe - lis, de coe - lis. Et in-car-na-tus est de Spi-ri-tu".

Vocal line for the fourth voice part, measures 28-33. The lyrics are: "de - scen - dit de coe - lis. Et in-car-na-tus est de Spi-ri-tu".

Piano accompaniment for the third system, measures 34-39. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment.

8 6 # 4 # [b] # [6/5] 6 # 5 3 6 5 6 7 5 6 3 b4 3 b4 2 3 6

28

Sancto ex Ma-ri - a Vir - gine, et ho-mo factus est. Pas-sus et se - pul - tus

Sancto, et homo, ho-mo factus est. Cru-ci-fi-xus e - tiam pro no - bis, et sepul-tus

Sancto ex Ma-ri - a Vir - gine, et ho-mo factus est. Cru-ci-fi-xus e - tiam pro no-bis, pas - sus et sepul-tus

Sancto, et homo, ho-mo factus est. Cru-ci-fi-xus e - ti-am pro no - bis, pas - sus et sepul-tus

8 10 10 10 10 10 6 6 # 6 8 6 5 6 6 4 5 6 7 5 4 #

33

Allegro

est. Et re-sur-re-xit ter-ti-a di-e, et a-scen-dit in coelum, se-det ad dex-te-ram

est. Et re-sur-re-xit ter-ti-a di-e se-cun-dum Scriptu-ras, et i-terum ven-tu-rus est cum

est. Et re-sur-re-xit ter-ti-a di-e se-cun-dum Scriptu-ras, et i-terum ven-tu-rus est cum

est. Et re-sur-re-xit ter-ti-a di-e se-cun-dum Scriptu-ras, et i-terum ven-tu-rus est cum

b 6 6 6 b 4 b6 9 [b5] b6 - b

37

p *f*

p *f*

p *f*

p *f*

f Tutti

Pa - tris. Cu - ius

p Solo *f Tutti*

glo - ri - a iu - - di - ca - - re vi - vos et mor - tu - os, cu - ius

p Solo *f Tutti*

glo - ri - a iu - - di - ca - - re vi - vos et mor - tu - os, cu - ius

p Solo *f Tutti*

glo - ri - a iu - - di - ca - - re vi - vos et mor - tu - os, cu - ius

f

41

Piano accompaniment for measures 41-44, left hand only. The music consists of a series of chords and moving lines in the bass clef.

Piano accompaniment for measures 41-44, right hand only. The music features a melodic line with some grace notes and rests, starting with a piano (*p*) dynamic.

re - gni non e - rit fi - nis. *p* Solo
Simul ad - o -

Vocal line for measure 41, starting with the lyrics "re - gni non e - rit fi - nis." and ending with a solo phrase "Simul ad - o -".

re - gni non e - rit fi - nis. *p* Solo
Et in Spi-ritum Sanctum, Do-minum et vi - vi - fi - can - tem,

Vocal line for measure 42, continuing the lyrics "Et in Spi-ritum Sanctum, Do-minum et vi - vi - fi - can - tem," with a solo section.

re - gni non e - rit fi - nis. *p* Solo
Qui cum Pa-tre et Fi - li-o

Vocal line for measure 43, continuing the lyrics "Qui cum Pa-tre et Fi - li-o" with a solo section.

re - gni non e - rit fi - nis. *p* Solo
Qui ex Pa - tre Fi - li - o - que pro - ce - dit,

Vocal line for measure 44, concluding the phrase "Qui ex Pa - tre Fi - li - o - que pro - ce - dit," with a solo section.

p Solo

Basso continuo line for measures 41-44, featuring figured bass notation: ♭, 6, 6/5, 4, #, [♭]6, 6, 6, [6] 7, 6, 6, ♭6, - , 6, [♭].

45

ra - tur et con-glo-ri - fi - ca - tur, et ex - pe - cto
 et u - nam san - ctam ca - tho - licam et a - po - sto - li - cam Ec - cle - siam,
 qui lo - cu - tus est per Pro - phe - tas,
 con - fi - te - or u - num ba - ptis ma in re - mis - si - o - nem pec - ca - to - rum,

[8 6] [7 5] [4 3] 46 [4 3] 4 [4 3] 6] 6

53

f *Tutti*

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

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

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

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

6 6 4 4 [6] # 6 b 6 b6 b5 6 7 6

57

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

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

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

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

tasto solo
[#]

Allegro

8

f

f

f *Tutti*

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

san-ctus Do-minus De-us Sa-ba-oth. Ple-ni sunt coe-li et

p *Solo* *f* *Tutti*

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

san-ctus Do-minus De-us Sa-ba-oth. Ple-ni sunt coe-li et terra, et ter -

f *Tutti*

♭ [b6 5] [b] 6 7 6 - [4] # [4] 2

15

Ple-ni sunt coe - li et ter-ra, et ter - ra glo - ri - a tu - a. O - sanna in ex - cel - sis.

ter-ra, sunt coe - li et ter-ra glo-ri-a tu - a. O - sanna in ex - cel - sis.

Ple-ni sunt coe - li et ter-ra glo-ri-a tu - a. O - sanna in ex - cel - sis.

- - - - - ra glo-ri-a tu - a. O - sanna in ex - cel - sis.

6 #6 b [b9 8] # [6] b [6] # b #

5 Benedictus

Andante

1
trb

2

1
vl

2

f *p* *f* *p* *f* *p*

P Tutti

S
Be - ne - di - ctus, be - ne - di - ctus,

A

T

B

org
b

f Solo *p* *f* *p*

[6] 5 ♯6 7 [7]_♯ [6] 5 ♯6 5 6

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

9 [5] 9 [6] [5] 9 [7] [6] [5] [9] 6] 6 5 # [4] 6] 9 8 [b5] 4 [4] 6] 5]

7

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

9 8 [7 7] [5] 6 5 6 5 6

Detailed description: This page of a musical score contains measures 7, 8, and 9. At the top left, a bracketed number '7' indicates the start of the first system. The first system consists of two grand staff staves (treble and bass clefs) with a key signature of two flats (B-flat and E-flat) and a common time signature. These staves are currently empty. The second system also consists of two grand staff staves with the same key signature and time signature. The right-hand staff contains a complex piano accompaniment with sixteenth-note patterns and slurs. The left-hand staff contains a similar piano accompaniment. The third system features a vocal line in a single treble clef staff with a key signature of two flats and a common time signature. The lyrics 've - nit in no - mi - ne, in no - mi - ne' are written below the notes. The fourth system consists of three empty grand staff staves (treble and bass clefs). The fifth system consists of a single bass clef staff with a key signature of two flats and a common time signature. Below the notes in this staff are the following fingering numbers: 9, 8, [7 7], [5], 6, 5, 6, 5, 6.

10

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

$\frac{4}{2}$ 6 $\frac{4}{3}$ [6]

Allegro

Measures 14-16 of the piano introduction. The score shows a grand staff with treble and bass clefs. Measure 14 has a whole rest in both staves. Measure 15 has a whole note chord in both staves. Measure 16 has a whole note chord in the bass staff and a whole note chord in the treble staff, marked with a forte *f* dynamic.

Measures 17-19 of the piano accompaniment. Measures 17 and 18 feature a piano *p* dynamic with a rhythmic pattern of eighth notes in both hands. Measure 19 features a forte *f* dynamic with a more active melodic line in the right hand.

Soprano vocal line starting at measure 17. The lyrics are: "O - san - na, o - sanna in ex-cel - sis, in ex-cel -". The music is marked with a forte *f* dynamic and *Tutti* instruction.

Alto vocal line starting at measure 17. The staff contains whole rests for measures 17 and 18, followed by a whole note chord in measure 19.

Tenor vocal line starting at measure 17. The lyrics are: "O - san -". The music is marked with a forte *f* dynamic and *Tutti* instruction.

Bass vocal line starting at measure 17. The lyrics are: "O - san - na, o - sanna in ex-celsis, o - san - na, o -". The music is marked with a forte *f* dynamic and *Tutti* instruction.

Measures 20-22 of the piano accompaniment. Measures 20 and 21 feature a piano *p* dynamic with a rhythmic pattern of eighth notes. Measure 22 features a forte *f* dynamic and *Tutti* instruction with a more active melodic line in the right hand.

f *Tutti*
 1 8 7 6 6 [b] 6 - [6 4] 2

19

f Tutti

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

24

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

5/4 - 3 7 6 [6 b5] 4/2 6 [6 6] 5/4 - # 7 6 6

29

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

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

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

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

[6/5] 6 - [6] 5 6] 1/2 6 2 b6 [b6/4/2] 6 4 4 6 6 b 7 # [b6/4] 5 4 #

6 Agnus Dei

[Andante]

1
trb

1
vl

S

A

T

B

org
b

5

f

f

f

f Tutti
A-gnus De-i, qui tol-lis, qui

tol-lis pecca - ta mundi: Mi-se - re-re, mi-se-re-re, mi - se-re - re no - bis. **f Tutti** A-gnus De-i, qui tol-lis

f Tutti
A-gnus De-i, qui tol-lis pec-

f Tutti
A-gnus De-i, qui tol-lis pec-

[6] 7 6 b5 b4 3 [6 5] 4 4 6 b5 6 5 **f Tutti** [6]

Allegro

9

tol-lis pec-ca-ta mundi, pec-ca-ta mundi: Do-na, do-na no-bis
 pec-ca-ta mundi, pec-ca-ta mundi:
 ca-ta, pec-ca-ta mundi, pec-ca-ta mundi:
 ca-ta, pec-ca-ta mundi, pec-ca-ta mundi:

16 6| 6/5 6 7 6 [F] # 6 45 b

14

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

Do - na, do - na

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

7 7 7 7 7 # 6 [45]

18

pa - - cem, pa cem, pa - cem, pacem,
no - bis pa - cem, do - na,
do - na,
Pa - - cem, pa cem, pa - cem, pa - cem, pa - cem, pa - cem,

22

p Solo

p Solo

p Solo

p Solo

27

cem, pa - cem.

do - na no - bis pa - cem.

cem.

6
b5

[6] [4 3 6 6

6 b 6 6

31

Piano accompaniment for measures 31-35, left hand. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Piano accompaniment for measures 31-35, right hand. The music features a melodic line with some trills and a steady eighth-note accompaniment in the left hand.

f Tutti

Do - - na no - - bis pa - -

f Tutti

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

f Tutti

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

f Tutti

Pa - - cem, pa - - cem, pa - -

Tutti

7 6 # 6 6 # 6 6 [6] 6 6 [6] 6 6

36

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

do - na no - bis, do - na no - bis pa -

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

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

6 6 5 # 6 6 6 $\frac{b4}{2}$ 6 $\frac{b6}{2}$ $\frac{[b6]}{2}$ 6

40

- cem, pa - - - - - cem, do -

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

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

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

♭ 6 5 7 ♯

