

# Tůma. Collected works.

František Ignác Antonín

**Tůma**

**Missa Sancti Stephani**

TumW A.18

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 · 2024

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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.

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 [edition-esser-skala/tuma-collected-works](https://github.com/edition-esser-skala/tuma-collected-works)  
v2024.11.0, 2024-11-30 (46d5190122417db88434f3250b15ea40447d421a)



# Critical Report

## Abbreviations

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

## Sources

<b>B1</b>	<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>	<a href="https://data.onb.ac.at/rec/AC14297554">https://data.onb.ac.at/rec/AC14297554</a>
	<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:

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<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

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

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# 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

5

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

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

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

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

8 6 5 7 6 6 [7 6] 5 7 6 -

4 # 4 # 7 6 -



10

Piano accompaniment for the first system, measures 10-13. The right hand features a melodic line with a fermata over the final note of measure 13. 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 various ornaments and grace 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] 7 6 5 ♭ 2 8 # 7 6 ♭ 4 2 [ ] 6



20

Two staves of piano accompaniment, both containing 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, and naturals). The lower staff contains a bass line with notes and accidentals.

Staff with the marking "son." and rests for the duration of the system.

Staff with the marking "son." and rests for the duration of the system.

Staff with the marking "son." and rests for the duration of the system.

Staff with the marking "son." and rests for the duration of the system.

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

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

23

The musical score consists of two systems. The first system (measures 23-25) includes a grand staff with piano accompaniment and a single bass line for guitar. The piano part has a complex melodic line in the right hand and a rhythmic accompaniment in the left hand. The guitar part is a single bass line with various fret numbers and techniques like bends and vibrato. The second system (measures 26-28) consists of five empty staves, likely for other instruments or a different arrangement.

Measure 23: [6] 6 # - 6] #

Measure 24: 6 5 5 5 4 5 6

Measure 25: 6 5 5 5 4 5 6

26

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

Piano accompaniment for the second system, showing two staves with musical notation and dynamics. The first staff includes dynamics *p* and *f*, and a trill (*tr*). The second staff includes dynamics *p* and *f*.

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

Piano accompaniment for the fourth system, showing two staves with musical notation and dynamics. The first staff includes dynamics *p* and *f*. The second staff includes dynamics *p* and *f*.

5 - 5 -  
 6/4 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 [4] 6 6 5 # 6 5 6

38

Grand staff (Piano):

- Right hand: Treble clef, 2/4 time signature. Measures 38-41 show a melodic line with various accidentals and dynamics.
- Left hand: Bass clef. Measures 38-41 show a bass line with figured bass notation: #, f, 6 6, 6 #, #, 6, 6, 6 #.

Vocal staff (Soprano):

- Measure 38: e - lei - son, e - lei - son.
- Measure 39: son, e - lei - son.

Vocal staff (Alto):

- Measure 38: e - lei - son, e - lei - son.
- Measure 39: son, e - lei - son.

Additional staves (Tenor and Bass):

- Empty staves for Tenor and Bass voices.



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

46

The musical score consists of several staves:

- Grand Staff (Piano):** The top two staves show the piano accompaniment. The right hand features a melodic line with slurs and accents, starting in measure 47. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes.
- Vocal Lines:** Two vocal staves are present. The upper staff contains the lyrics: "son, e - lei - - - -". The lower staff contains the lyrics: "lei - - - son, e - lei - - -".
- Bass Line:** The bottom staff is a bass line with figured bass notation. The figures are: 10/9 8, b6/5, 9/b5, 8/-, 6/5, 4, #, b, b7, 7, [b5], 7#.



53

The musical score consists of several systems. The first system includes a grand staff with piano (p) and forte (f) dynamics. The second system contains five empty staves. The third system features a bass line with guitar-style chord diagrams and dynamics (p, f, p).

Chord diagrams for the bass line:

- Measure 1:  $\begin{matrix} 6 \\ \flat 5 \end{matrix}$
- Measure 2:  $\flat 4$  3
- Measure 3:  $\begin{matrix} \flat 6 \\ \flat \end{matrix}$  6
- Measure 4:  $\begin{matrix} \flat 6 \\ \flat \end{matrix}$  6  $\frac{4}{2}$
- Measure 5: 6  $\flat$  6  $\sharp$   $\flat$
- Measure 6:  $\begin{matrix} \flat 7 \\ \flat 5 \end{matrix}$   $\sharp$

57

*f*

*f*

*f*

*f* *Tutti* *tr*

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* *tr*

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

*f*

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





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 A4 in measure 9. The left hand has rests in measures 6 and 7, followed by a quarter note B3 in measure 8 and a quarter note C4 in measure 9.

Piano accompaniment for the second system, measures 10-13. The right hand has a quarter note G4 in measure 10, a quarter note A4 in measure 11, a quarter note B4 in measure 12, and a quarter note C5 in measure 13. The left hand has a quarter note G3 in measure 10, a quarter note A3 in measure 11, a quarter note B3 in measure 12, and a quarter note C4 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 quarter note G4 in measure 10, followed by a quarter note A4 in measure 11, a quarter note B4 in measure 12, and a quarter note C5 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 quarter note G4 in measure 10, followed by a quarter note A4 in measure 11, a quarter note B4 in measure 12, and a quarter note C5 in measure 13.

*f Tutti* Ad - o - ra - mus te,

Vocal line for the third voice part, measures 10-13. It begins with a quarter note G4 in measure 10, followed by a quarter note A4 in measure 11, a quarter note B4 in measure 12, and a quarter note C5 in measure 13.

*f Tutti* Ad - o - ra - mus te,

Vocal line for the fourth voice part, measures 10-13. It begins with a quarter note G4 in measure 10, followed by a quarter note A4 in measure 11, a quarter note B4 in measure 12, and a quarter note C5 in measure 13.

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

Bass line for the first system, measures 10-13. It begins with a quarter note G3 in measure 10, followed by a quarter note A3 in measure 11, a quarter note B3 in measure 12, and a quarter note C4 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 14-17. The right hand continues the melodic line, and the left hand maintains the rhythmic accompaniment.

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 14-17. The lyrics are: glo - ri - fi - ca - mus te.

Vocal line for the third system, measures 18-21. The lyrics are: glo - ri - fi - camus te.

Vocal line for the fourth system, measures 22-25. 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 fourth system, measures 22-25. The right hand features a melodic line with eighth notes, and the left hand provides a rhythmic accompaniment. 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*

Do-mine De - us, Rex coe - le-stis,

- - riam tu - am.

*f*

[4] 6] b b4 6 6 9 6 [b] b6 - f b 6 b5

18

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

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

22

*p Solo*  
Do-mi-ne De - us, A - gnus

*p Solo*  
Do-mi-ne De - us, A - gnus

Je - - - su Chri - ste.

5  
6  
4  
2  
[6]  
5  
#  
b  
f  
b5  
#  
b  
p  
b5  
6  
#



28 *Larghetto*

*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

Piano accompaniment for the first system, measures 34-40. The left hand plays a steady bass line with quarter notes and half notes. The right hand plays a melody with quarter notes and half notes, including a trill in measure 38.

Piano accompaniment for the second system, measures 34-40. The right hand continues the melody with a trill in measure 38 and a piano (*p*) dynamic marking in measure 39. The left hand continues the bass line.

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

Vocal line for the first voice part, measures 34-40. The melody is in a soprano range, starting with a half note and followed by quarter notes.

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

Vocal line for the second voice part, measures 34-40. The melody is in a mezzo-soprano range, starting with a half note and followed by quarter notes.

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

Vocal line for the third voice part, measures 34-40. The melody is in an alto range, starting with a half note and followed by quarter notes.

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

Vocal line for the fourth voice part, measures 34-40. The melody is in a bass range, starting with a half note and followed by quarter notes.

Piano accompaniment for the third system, measures 34-40. The left hand continues the bass line. The right hand has a piano (*p*) dynamic marking and the instruction *Solo tasto solo* starting in measure 39.

[#] 47 # 6 5 4 4 3 5 4 6 5 4 - #

43

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

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

Vocal line for Soprano, measures 43-50. The line is mostly rests, with a long note in measure 49. The lyrics "Su - sci - pe. de - pre -" are written below.

Vocal line for Alto, measures 43-50. The line is mostly rests, with a long note in measure 49. The lyrics "Su - sci - pe. de - pre -" are written below.

Vocal line for Tenor, measures 43-50. The line is mostly rests, with a long note in measure 49. The lyrics "Qui tol - lis pec - ca - ta, pec - ca - ta mun - di: Su - sci - pe de - pre -" are written below.

Vocal line for Bass, measures 43-50. The line is mostly rests, with a long note in measure 49. The lyrics "Qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun - di: Su - sci - pe de - pre -" are written below.

Piano accompaniment for the third system, measures 43-50. The right hand has rests, and the left hand plays a series of chords and moving lines. A forte (*f*) and tutti (*Tutti*) dynamic marking is present in measure 49. Chord symbols are provided below the staff:  $\left[ \begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \right]$ ,  $\left[ \begin{smallmatrix} 7 \\ \# \end{smallmatrix} \right]$ ,  $\flat$ ,  $\left[ \begin{smallmatrix} 7 \\ 4 \end{smallmatrix} \right]$ ,  $\left[ \begin{smallmatrix} \flat 7 \end{smallmatrix} \right]$ ,  $\left[ \begin{smallmatrix} \flat 4 \\ 2 \end{smallmatrix} \right]$ , 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

bis. *p Solo* Quo-ni - am tu solus, tu so - lus, so-lus

bis.

bis. *p Solo* Quo-ni - am tu so-lus, tu so-lus, so-lus sanctus, tu

bis.

*p Solo* [b6 6 b6 6 6 b5 6 b5]



78

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

Je - su, Je - su Chri - ste.

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

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

Two staves of piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time. The key signature has one sharp (F#). The music consists of a few notes in the first measure followed by rests.

Two staves of piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time. The key signature has one sharp (F#). The music consists of a few notes in the first two measures followed by rests.

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

Single staff in treble clef, 3/4 time, key signature of one sharp (F#). The lyrics are "bi - li-um." followed by a rest, then "Et ex Pa-tre natum an-te o-mnia sae-cu-". The music is marked *p* Solo.

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

Single staff in treble clef, 3/4 time, key signature of one sharp (F#). The lyrics are "bi - li-um." followed by a rest, then "Et in u-num Do-minum Je-sum Christum, Fi - li-um, Fi - li-um". The music is marked *p* Solo.

bi - li-um.

Single staff in treble clef, 3/4 time, key signature of one sharp (F#). The lyrics are "bi - li-um." followed by a rest.

bi - li-um.

Single staff in bass clef, 3/4 time, key signature of one sharp (F#). The lyrics are "bi - li-um." followed by a rest.

*Solo* *p*

Single staff in bass clef, 3/4 time, key signature of one sharp (F#). The music is marked *Solo* and *p*. Below the staff are the following chord symbols: #, 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

b 5 5 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 - mnia fa - cta

*p* [b6 6 6] [b6 6]                      6 5 6 [5] [b6 4] 5 6 [b]                      5 6 #

17

*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  
 | b # 6 5 | b 6 | 6 # 5 | b 6 5 | 9 8 [2] 7 6 # 5

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 with eighth and sixteenth notes.

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 pattern.

Vocal line for the first voice part, measures 22-33. 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 22-33. 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 22-33. 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 22-33. 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. This system includes fingerings for the left hand: 6 # 4 # [b] # [6/5], 6 #, 5 6 5 6 7 5 6, and 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



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 Scrip - tu - ras, et i - terum ven - tu - rus est cum

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

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

♭ 6 6 6 ♭ 4 ♭6 9 [♭5] ♭6 - ♭

37

*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*



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 - ptisma in re-mis-si - o-nem pec-ca - to-rum,

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

49

re-sur-re-cti-o-nem mor-tu-o-rum,

a - - - men, a - - - -

et vi - tam ven-tu-ri sae - cu-li, a - - - - - men,

a - -

a - -

b [6] 7 6 # f Tutti # 6 5 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

The musical score consists of six staves. The first two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The next four staves are for vocal parts: Soprano (treble clef), Alto (treble clef), Tenor (treble clef), and Bass (bass clef). The piano accompaniment starts with a forte (f) dynamic. The vocal parts enter at measure 57 with a piano (p) dynamic. The lyrics are: "men, a - men, a - men." The score concludes at measure 62 with a forte (f) dynamic.

men, a - men, a - men.

men, a - men, a - men.

men, a - men, a - men.

men, a - men, a - men.

tasto solo

## 4 Sanctus

Larghetto

1  
trb

2

1  
vl

2

S  
Sanctus, san - ctus, sanctus, san -

A  
San - ctus, sanctus, sanctus,

T  
San - ctus, sanctus, san - ctus, sanctus,

B  
Sanctus, sanctus,

org  
b

*p* Solo [6 4 3] *f* Tutti *p* Solo [6 5 #] *f* Tutti *p* Solo [6 5] *f* Tutti *p* Solo [6 5] 6



Allegro

8

**f**

**f**

**f**

**f** Tutti

- 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]<sub>♯</sub> [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 5 6

10

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

4/2 6 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 half note G4 in the treble and a half note G3 in the bass. Measure 16 has a whole note G4 in the treble and a whole note G3 in the bass, marked with a forte *f* dynamic.

Measures 14-16 of the piano accompaniment. Measures 14 and 15 feature a piano *p* dynamic with a rhythmic pattern of eighth notes in both hands. Measure 16 features a forte *f* dynamic with a more active melodic line in the right hand.

Measure 16 of the vocal line. The melody begins with a forte *f* dynamic and the instruction *Tutti*. The lyrics are: "O - san - na, o - sanna in ex-cel - sis, in ex-cel -".

An empty vocal staff for the second voice part, corresponding to the lyrics in the first staff.

Measure 16 of the vocal line. The melody begins with a forte *f* dynamic and the instruction *Tutti*. The lyrics are: "O - san -".

Measure 16 of the vocal line. The melody begins with a forte *f* dynamic and the instruction *Tutti*. The lyrics are: "O - san - na, o - sanna in ex-celsis, o - san - na, o -".

Measure 16 of the piano accompaniment. The right hand features a forte *f* dynamic and the instruction *Tutti*. The left hand has a bass line with a forte *f* dynamic. Below the staff, the following fingering is indicated: 1 8 7 6 6 [b] 6 - [6 4] 2.

19

*f Tutti*

O - san - a, o-sanna in ex-celsis, o - san - na, o - sanna in ex-cel -

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

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 45] 4/2 6 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]  $\frac{b4}{2}$  6 2  $b6$  [ $\frac{b6}{4}$ / $\frac{2}{2}$ ] 6 4 4 6 6  $b$  7 # [ $\frac{b6}{4}$ ] 5 4 #

# 6 Agnus Dei

[Andante]

1  
trb

2

1  
vl

2

S

A

T

B

org  
b

*p*

*p*

*p Solo*

*p Solo*

Agnus De-i, qui

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

*p Solo*

16 6] [6] 6 [b] 6 5 6 b5 b4 3 6 [h 4 h] 16 6]

5

**f**

**f**

**f**

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

tol-lis pec-ca - 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

First system of piano accompaniment, measures 9-11. The right hand plays a rhythmic pattern of eighth notes, and the left hand plays a similar pattern with some chromaticism.

Second system of piano accompaniment, measures 12-14. The right hand continues the rhythmic pattern, and the left hand has some chromatic movement.

Vocal line for the first system, measures 9-11. The melody is in a soprano register, starting with a quarter note and moving in eighth notes.

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

Vocal line for the second system, measures 12-14. The melody continues with eighth notes and a final half note.

pec - ca-ta mundi, pec - ca - ta mun - di:

Vocal line for the third system, measures 15-17. The melody continues with eighth notes and a final half note.

ca-ta, pec-ca-ta mundi, pec - ca - ta mun - di:

Vocal line for the fourth system, measures 18-20. The melody continues with eighth notes and a final half note.

ca-ta, pec-ca-ta mundi, pec - ca - ta mun - di:

Fifth system of piano accompaniment, measures 21-23. The right hand plays a rhythmic pattern, and the left hand has some chromatic movement.

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 b 6 6

31

Piano accompaniment for the first system, measures 31-35. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Piano accompaniment for the second system, measures 31-35. The right hand continues the melodic line with a trill-like figure at the beginning, and the left hand maintains the harmonic support.

*f* Tutti  
Do - - na no - - bis pa - -

Vocal line for the first voice part, measures 31-35. The melody is sustained with a long note in the final measure.

*f* Tutti  
Do - - na no - bis pa - - - - - cem,

Vocal line for the second voice part, measures 31-35. The melody is more active, featuring eighth-note patterns.

*f* Tutti  
Do - na no - bis pa - cem, do - na no - bis pa - cem,

Vocal line for the third voice part, measures 31-35. The melody is active with eighth-note patterns.

*f* Tutti  
Pa - - cem, pa - - cem, pa - -

Vocal line for the fourth voice part, measures 31-35. The melody is active with eighth-note patterns.

*Tutti*  
7 6 # 6 6 # 6 6 [6] 6 6 [6] 6 6

Bass line for the piano accompaniment, measures 31-35. The line is active with eighth-note patterns and includes figured bass notation.

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  $\flat 6$   $[\frac{b6}{4}]$   $\frac{4}{2}$  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 - - - - -

b 6 5 7 #

44

na no-bis pa - cem, pa - cem, pa - cem.  
pa - cem, pa - cem, pa - cem, pa - cem.  
cem, pa - cem, pa - cem, pa - cem, pa - cem.  
- - - cem, pa - cem, pa - cem.

4 # b #