

Tůma. Collected works.

František Ignác Antonín

Tůma

Missa Sancti Antonii

TumW A.28

Mass

S, A, T, B (solo), S, A, T, B (coro), cnto, fag, 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.

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Critical Report

Abbreviations

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

Sources

B1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.19009
	<i>Category</i>	manuscript copy (principal source)
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	<i>Notes</i>	27 parts (S solo, A solo, T solo, B solo, S rip (2×), A rip (2×), T rip (2×), B rip (3×), cnto, fag, trb 1, trb 2, vl 1 (3×), vl 2 (3×), vlc, vlne, org, maestro di cappella)

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>
2	12	T	2nd ♩ in B1 : d'16–c'16–b16–a16
	42f	trb 1	in B1 , trb does not play colla parte with A, but rather pauses
	42	A	6th ♩ in B1 : d'8
3	47ff	fag	2nd ♩ of bar 47 to 1st ♩ of bar 49 in B1 unison with org

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1 Kyrie

Adagio

The musical score is arranged in a system with the following parts from top to bottom:

- Cornetto**: Treble clef, 3/8 time signature. Starts with a rest, then plays a melodic line starting on G4 with a forte (*f*) dynamic and a trill (*tr*) on the final note.
- I Trombone**: Treble clef, 3/8 time signature. Starts with a rest, then plays a melodic line starting on G4 with a forte (*f*) dynamic.
- II Trombone**: Bass clef, 3/8 time signature. Starts with a rest, then plays a melodic line starting on G3 with a forte (*f*) dynamic.
- Fagotto**: Bass clef, 3/8 time signature. Starts with a rest, then plays a melodic line starting on G2 with a forte (*f*) dynamic.
- I Violino**: Treble clef, 3/8 time signature. Starts with a rest, then plays a melodic line starting on G4 with a forte (*f*) dynamic and a trill (*tr*) on the final note.
- II Violino**: Treble clef, 3/8 time signature. Starts with a rest, then plays a melodic line starting on G4 with a forte (*f*) dynamic and a trill (*tr*) on the final note.
- Soprano**: Treble clef, 3/8 time signature. Starts with a rest, then sings "Ky - ri-e e - lei - son, e - lei-son, e-lei - son," with a forte (*f*) dynamic and a trill (*tr*) on the final note.
- Alto**: Treble clef, 3/8 time signature. Starts with a rest, then sings "Ky - ri-e e - lei - son, e - lei-son, e-lei - son," with a forte (*f*) dynamic.
- Tenore**: Treble clef, 3/8 time signature. Starts with a rest, then sings "Ky - ri-e e - lei - son, e - lei-son, e-lei - son," with a forte (*f*) dynamic.
- Basso**: Bass clef, 3/8 time signature. Starts with a rest, then sings "Ky - ri-e e - lei - son, e - lei-son, e-lei - son," with a forte (*f*) dynamic.
- Organo e Bassi**: Bass clef, 3/8 time signature. Starts with a rest, then plays a melodic line starting on G2 with a forte (*f*) dynamic. The score includes performance markings: *f* Solo, 6, Tutti, 4/2, 6/5, 9/4, 8/3.

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

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

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

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

Solo Tutti
 4/2 6 47# 46/4 5 - 4 7# 45

Allegretto

8

Piano accompaniment for the first system, measures 8-11. It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The music is in G major and 3/4 time. Measure 8 starts with a 7-measure rest in the right hand and a 7-measure rest in the left hand. Measures 9-11 contain various rhythmic patterns including eighth and sixteenth notes.

Piano accompaniment for the second system, measures 12-15. It consists of two staves for the right hand (treble and alto clefs) and two staves for the left hand (bass and tenor clefs). Measures 12-15 continue the rhythmic patterns from the first system, with some trills (tr) indicated above notes in measures 12 and 13.

Vocal line 1 with lyrics: e-leison, e-lei - son. Ky - ri - e e - lei - son, e - lei - son,

Vocal line 2 with lyrics: e-leison, e-lei - son. Ky - ri - e e - le-i - son, e - lei - son,

Vocal line 3 with lyrics: e-leison, e-lei - son. Ky - ri-e e - lei - son, e - lei - son,

Vocal line 4 with lyrics: e-leison, e-lei - son. Ky - ri - e e - lei - son, e - lei - son,

Piano accompaniment for the third system, measures 16-19. It consists of two staves for the right hand (treble and alto clefs) and two staves for the left hand (bass and tenor clefs). Measures 16-19 continue the piano accompaniment. At the end of measure 19, there is a 'Solo' marking and the numbers 6, 5, 6, 6, 5, 6.

6
[45]

5
4

-
#

[#]

6

5

[6]

6

[6]

5

6

Solo
[6] 5 6

13

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,

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

Tutti 6 7 3 7 7 3 7 7 # Solo [6 5 6] #

17

Piano accompaniment for the first system, measures 17-20. It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and alto clefs). The music is in G major and 3/4 time. Measures 17-18 feature a rhythmic pattern of eighth and sixteenth notes. Measures 19-20 are mostly rests.

Piano accompaniment for the second system, measures 21-24. It consists of two staves (treble and bass clefs). Measures 21-22 continue the rhythmic pattern. Measures 23-24 feature a melodic line in the right hand and a bass line in the left hand, both marked with a piano (*p*) dynamic.

Vocal line for the first voice part, measures 17-20. The lyrics are "e - lei - son, e - lei-son, e-lei - son." The melody is in G major and 3/4 time.

Vocal line for the second voice part, measures 17-20. The lyrics are "e - lei - son, e - lei-son, e-lei - son." The melody is in G major and 3/4 time.

Vocal line for the third voice part, measures 17-20. The lyrics are "e - lei - son, e - lei-son, e-lei - son." The melody is in G major and 3/4 time.

Vocal line for the fourth voice part, measures 17-20. The lyrics are "e - lei - son, e - lei-son, e-lei - son." The melody is in G major and 3/4 time.

Piano accompaniment for the third system, measures 21-24. It consists of one staff (bass clef). The lyrics are "Tutti [6/5] 2 6 [6/5] 4 # Solo [6] # # 6 [46 -]". The music is in G major and 3/4 time. Measures 21-22 are marked *Tutti*. Measures 23-24 are marked *Solo* and *p*.

p Solo

p Solo

Tutti [6/5]

2 6 [6/5] 4 #

Solo [6]

6 [46 -]

21

25

29

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

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

f Tutti
Ky - ri - e e - lei -

f Tutti
Ky - ri -

Tutti

34

Piano accompaniment for the first system, measures 34-37. The music is in G major and 3/4 time. It features a complex texture with multiple voices in the right hand and a steady bass line in the left hand.

Piano accompaniment for the second system, measures 34-37. This system continues the piano accompaniment from the first system, showing the right and left hand parts.

Vocal line 1 with lyrics: son, e - lei - son, e - lei - son, e -

Vocal line 2 with lyrics: lei - son, e - lei - son, e - lei - son, e -

Vocal line 3 with lyrics: son, e - lei - son, e - lei - son, e - lei -

Vocal line 4 with lyrics: e e - lei - son, e - lei - son, e - lei - son,

Piano accompaniment for the third system, measures 34-37. This system includes performance markings: **Solo** (measures 34-35), **Tutti** (measures 36-37), and a **8** measure rest. Fingering numbers are provided below the notes: [6], [6], 6 7 6, [6], #, 3, 4/2, 6, 2, [5 6].

38

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

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

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

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

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

42

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, 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, e-lei -

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

46

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

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

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

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

tasto solo

4 3 **p** Solo **f** Tutti

[6] [5]

2 Gloria

Andante

cnto

f

1

trb

2

f Tutti

f

fag

f

1

vl

f

p

f

2

f

p

f

S

f Tutti

Et in ter - ra pax, pax, pax, pax ho-mi - nibus

A

f Tutti

Et in ter - ra pax, pax, pax, pax ho-mi - nibus

T

f Tutti

Et in ter - ra pax, pax, pax, pax ho-mi - nibus

B

f Tutti

Et in ter - ra pax, pax, pax, pax ho-mi - nibus

org

b

f Tutti

$\frac{6}{5}$

[6]

$\frac{6}{5}$

-

5

The musical score consists of several systems. The first system shows a piano accompaniment with four staves (treble and bass clefs). The second system shows a piano accompaniment with two staves (treble and bass clefs). The third system is a vocal line with the lyrics "bo - nae, bo-nae vo - lun - ta - tis." The fourth system is a vocal line with the lyrics "bo - nae vo-lun - ta - tis." and "Lau-da - mus" marked with *p* Solo. The fifth system is a vocal line with the lyrics "bo-nae vo-lun - ta - tis." and "Lau-da - mus" marked with *p* Solo. The sixth system is a vocal line with the lyrics "bo - nae vo-lun - ta - tis." and "Lau-da - mus" marked with *p* Solo. The seventh system is a piano accompaniment with one staff (bass clef) and includes the following markings: *Solo*, 6, 7, 6, [7], *p*, 6, 5, #.

bo - nae, bo-nae vo - lun - ta - tis.

bo - nae vo-lun - ta - tis. *p* Solo Lau-da - mus

bo-nae vo-lun - ta - tis. *p* Solo Lau-da - mus

bo - nae vo-lun - ta - tis. *p* Solo Lau-da - mus

Solo 6 7 6 [7] *p* 6 5 #

8

te,
be - ne - di - cimus, be - ne - di - cimus te, ad - o -

te,
be - ne - di - cimus te,

te,
be - ne - di - ci - mus te,

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

p

11

ra - - - mus te, glo - ri - fi - ca - - - mus
ad - o - ra - - mus te, glo - ri - fi - ca - - - mus
ad - o - ra - - mus te, glo - ri - fi - ca - - - mus

6/5 [6] 9# 6 4#

14

The musical score consists of the following parts:

- Grand Staff (Measures 14-16):** Four staves (three treble, one bass) with rests.
- Piano Accompaniment (Measures 14-16):** Treble and bass staves. Measure 14 starts with a forte (*f*) dynamic. Measure 15 includes a trill (*tr*) in the treble. Measure 16 is a whole rest.
- Vocal Line (Measures 14-16):** Treble staff. Measure 14: rest. Measure 15: "te." Measure 16: "Gra - ti-as a - gi - mus".
- Bass Line (Measures 14-16):** Bass staff. Measure 14: rest. Measure 15: "te." Measure 16: rest.
- Figured Bass (Measures 14-16):** Bass staff. Measure 14: *f* 6 7 6. Measure 15: [7#]. Measure 16: *p* 6# [6 - 6 #].

17

f Solo

ti - bi pro-pter ma-gnam glo - ri-am tu - am.

f ♭ # ♭ [6] ♭ [6] # [6]

20

Musical score for the first system, measures 20-22. It features a grand staff with two treble clefs and one bass clef. The key signature has one sharp (F#). The first treble staff contains a melodic line with eighth and sixteenth notes, including a trill in the final measure. The second treble staff and the bass staff are empty.

Musical score for the second system, measures 23-25. It features a grand staff with two treble clefs and one bass clef. All staves are empty.

Musical score for the third system, measures 26-28. It features a grand staff with two treble clefs and one bass clef. All staves are empty.

Musical score for the fourth system, measures 29-31. It features a grand staff with two treble clefs and one bass clef. The bass staff contains a melodic line with eighth and sixteenth notes. Below the bass staff are guitar chord diagrams: #, b6 - 4 b [6], b6 - b4 3, b, 4/2, 6 [b] 4 #.

23

First system of piano accompaniment, measures 23-25. It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The key signature is one sharp (F#). The music is mostly rests, with a few notes in the first measure of the second staff.

Second system of piano accompaniment, measures 23-25. It consists of two staves (treble and bass clefs). The music is mostly rests.

Third system of piano accompaniment, measures 23-25. It consists of two staves (treble and bass clefs). The music is mostly rests.

Fourth system of piano accompaniment, measures 23-25. It consists of two staves (treble and bass clefs). The music is mostly rests.

Vocal line for the first system, measures 23-25. The lyrics are: Do - - - - - mi-ne De - us, Rex coe - le -

Bass line for the first system, measures 23-25. It includes a piano (*p*) dynamic marking and figured bass notation: [6 -] 4 [6] 46 6 # [6 #] 6] 6 5 46 6

26

Piano accompaniment for the first system, measures 26-28. The music is in G major and 3/8 time. The right hand features a melodic line with eighth and sixteenth notes, starting with a piano (*p*) dynamic. The left hand is mostly silent, with rests in measures 26 and 27, and a few notes in measure 28.

Vocal line for the first system, measures 26-28. The vocal line is silent, indicated by a whole rest in each measure.

Vocal line for the second system, measures 29-31. The vocal line is silent, indicated by a whole rest in each measure.

Vocal line and bass line for the second system, measures 29-31. The vocal line contains the lyrics: "stis, De - us, De - us Pa - ter, De - us, De - us Pa - ter o - mni-po -". The bass line provides harmonic support with a series of chords: G major, G major with a sharp sign, G major with a 6, G major with a 6, G major with a 6, G major with a 6, and G major with a 6.

29

Piano accompaniment for the first system, measures 29-32. The music is in 3/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth and sixteenth notes, including a forte (*f*) dynamic in measure 30 and a piano (*p*) dynamic in measure 32. The left hand provides a simple harmonic accompaniment.

Two empty vocal staves for the first system, both in treble clef with a key signature of one sharp (F#).

Three empty vocal staves for the second system, all in treble clef with a key signature of one sharp (F#).

Vocal line and piano accompaniment for the second system, measures 33-36. The vocal line is in bass clef with a key signature of one sharp (F#). The lyrics are: "tens, o - mni - potens. Do - mi - ne Fi - li,". The piano accompaniment continues with a melodic line in bass clef, featuring a forte (*f*) dynamic in measure 34 and a piano (*p*) dynamic in measure 36. Fingerings are indicated with numbers 6 and 6|.

33

First system of piano accompaniment, measures 1-3. The music is in 3/8 time and D major. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand is mostly silent.

Second system of piano accompaniment, measures 4-6. The right hand continues the rhythmic pattern, and the left hand remains silent.

Third system of piano accompaniment, measures 7-9. The right hand continues the rhythmic pattern, and the left hand remains silent.

Vocal line for the first system, measures 1-3. The lyrics are: "Fi - li - u - ni - ge - ni - te, Je - su, Je - su Christe, Je - su, Je - su Christe,"

Basso continuo line for the first system, measures 1-3. The notes are: 6, #6, 5, [6], 6, [#], b, 6, #, b, #, 6, [#], #.

36

39

f Tutti
Do-mi - ne De - us, Agnus

f Tutti *
Do-mi - ne De - us, Agnus

f Tutti
Do-mi - ne De - us, Agnus

f Tutti
Do-mi - ne De - us, Agnus

6 6 - 4 4 6 6 6 - 4 3 4 2 6 [4] # Tutti [6 4

Largo

46

tr

p

tris.

tris, Pa - tris.

tris, Pa - tris.

Fi - li - us Pa - tris.

7 6 [4] 6 4 3] p Solo [6]

51

f Tutti

Qui tol - lis pec - ca - ta mun-di: Mi - se -

f Tutti

Qui tol - lis pec - ca - ta mun - di: Mi - se - re -

f Tutti

Qui tol - lis pec - ca - ta mun-di:

f Tutti

Qui tol - lis pec - ca - ta mun-di:

f Tutti

7 6 5 9# 8 6 5 4# - 7 6 #

59

Piano accompaniment for measures 59-64. The score is written for a grand staff with treble and bass clefs. The music features a melodic line in the right hand and a supporting bass line in the left hand, with various chords and intervals.

Piano accompaniment for measures 59-64. The score is written for a grand staff with treble and bass clefs. The music features a melodic line in the right hand and a supporting bass line in the left hand, with various chords and intervals.

re - - - re, mi - se - re - re, mi - se - re - re no -

- - - re, mi - se - re - - - re no -

Mi - se - re - - - re no -

Mi - se - re - - - re, mi - se - re - re, mi-se-re-re no -

Piano accompaniment for measures 59-64. The score is written for a grand staff with treble and bass clefs. The music features a melodic line in the right hand and a supporting bass line in the left hand, with various chords and intervals.

[7 6 5] 9 8 [7] 9 8 5 7 6 5' 7 6 5' 7 6 45 7 [45] [45 7 45 -] # 5 4 #

68

bis. Qui tol - lis pec - ca - ta mun - di: Su - sci - pe

bis. Qui tol - lis pec - ca - ta mun - di: Su - sci - pe

bis. Su - sci - pe, su - sci - pe

bis. Su - sci - pe, su - sci - pe

p Solo $\sharp 45$ *f* Tutti $\frac{4}{2}$ 6 $\left[\begin{smallmatrix} 6 \\ 45 \end{smallmatrix} \right]$

76

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

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

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

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

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

84

Mi - se - re - - - re, mi - se - re - - - re,

Mi - se - re - - - re, mi - se - re - - - re,

Mi - se - re - - - re, mi - se - re - - - re, mi - se -

Mi - se - re - - - re, mi - se - re - - - re, mi - se - re -

$\frac{4}{2}$ 7 [45] [46] 5[#] [46]

2 # 4 2 # 4

92

mi - se - re - - - - re no - bis.

mi - se - re - - - - re no - bis.

re - - - - re no - bis.

- - - re no - bis.

44 - 6 7 46 5 [45] 7 6 45 9 8 7 6 5 4 # [45] 46 4 *p Solo*

100

Allegro

Measures 100-102 of the piano introduction. The music is in B-flat major (two flats) and common time (C). It features a series of chords in the right hand and single notes in the left hand, with a fermata over the final chord in measure 102.

Measures 100-102 of the piano accompaniment. It includes a trill in the right hand in measure 101 and a melodic line in the left hand. Dynamics include piano (p) in measures 101 and 102.

Vocal line and piano accompaniment for measures 100-102. The vocal line begins in measure 101 with a solo passage marked *p Solo*. The lyrics are: "Quo-ni - am tu so - lus, tu so-lus san - ctus Dominus, tu". The piano accompaniment provides harmonic support with chords in the right hand and notes in the left hand.

Bass line for measures 100-102. It features a melodic line in the left hand with a solo passage marked *p Solo* in measure 101. Fingering numbers are provided below the staff: 45, 46, 45, 5, #, 45.

105

so - lus, so - lus al - tis - simus, Je - su Chri - ste. Cum San - cto

Cum San - cto

Cum San - cto

Cum San - cto

f Tutti

6

108

Piano accompaniment for the first system, measures 108-111. The music is in G major and 3/4 time. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Piano accompaniment for the second system, measures 108-111. This system includes trills in both the right and left hands, marked with 'tr' and '[tr]' respectively.

Spi - ri-tu in glo-ri-a De - i Patris, a - men, a - - men, a - - men, a -

Spi - ri-tu in glo-ri-a De - i Patris, a - men, a - - men, a - - men,

Spi - ri-tu in glo-ri-a De - i Patris, a - men,

Spi - ri-tu in glo-ri-a De - i Patris, a - men, a -

Piano accompaniment for the third system, measures 108-111. This system includes figured bass notation: 6, 6|, 7 6, 7, 7, 7, 7.

112

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

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

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

6 7 / # 7 6 6 7 7 [F#] [4/4] 2 6 2 6

115

Piano accompaniment for the first system, measures 115-117. The music is in G major and 4/4 time. It features a complex texture with multiple voices in both hands, including eighth and sixteenth notes, and rests.

Piano accompaniment for the second system, measures 115-117. This system continues the piano accompaniment from the first system, showing the right and left hand parts.

Vocal line for the first system, measures 115-117. The lyrics are: "men, a - men, a - men,". The melody is in G major and 4/4 time.

Vocal line for the second system, measures 115-117. The lyrics are: "men, a - men, a - men, a -". The melody continues from the first system.

Vocal line for the third system, measures 115-117. The lyrics are: "men, a - men, a - men, a - men, a -". The melody continues from the previous systems.

Bass line for the first system, measures 115-117. The lyrics are: "a - men, a - men, a - men, a -". The bass line provides harmonic support for the vocal parts.

Bass line for the second system, measures 115-117. The lyrics are: "a - men, a - men, a - men, a -". The bass line continues from the first system.

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

118

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 -

4 3 3 2 6 [6 7 7 6]

121

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

tasto solo

4 3

3 Credo

[Allegro]

cnto

1

trb

2

fag

f

1

vl

2

f

S

A

T

B

org
b

f Tutti

Cre - do De - um de De - o, lu - men de lu - mine, De - um ve - rum de De - o ve -

f Tutti

Cre - do in u - num Do - mi - num Je - sum, Je - sum Chri - stum, qui pro - pter nos

f Tutti

Cre - do in u - num Do - minum Je - sum Chri - stum, fi - li - um De - i

f Tutti

Cre - do in De - um, Pa - trem o - mni - po - ten - tem, fa - cto - rem coe - li et

f Tutti

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

ro, ge - ni - tum non fa - ctum, consubstan - ti - a - - lem Pa - tri, per quem o - mni - a fa - cta sunt.

ho - mines et pro - pter nostram sa - lu - tem de - scen - dit, de - scen - dit de coe - lis.

u - ni - ge - nitum, et ex Pa - tre na - tum an - te o - mni - a sae - cu - la.

ter - rae, vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um.

6 7 # 6 6 7 [45] 6 # [6]

8

Et in - car - na - tus est, in - car - na - tus est de Spi -

P Solo

Et in - car - na - tus est

4 # 6 [5] # #

12

ri - tu San - - - - - cto

de Spi - - ri - tu San - cto, San - - - cto ex Ma -

♭ ♭ 6/4 5/3 [5] 9 8 5/4 ♯ 9 8 5/4 ♯

16

Four staves of piano accompaniment, all containing rests for measures 16 through 19.

Two staves of piano accompaniment for measures 16 through 19, featuring rhythmic patterns of eighth and sixteenth notes.

Vocal line for measures 16 through 19: ex Ma-ri - a Vir - gi-ne, et ho-mo fa - ctus est.

Two staves of piano accompaniment for measures 20 and 21, with rests in the first measure and notes in the second.

P Solo

Cru - ci - fi - xus e - ti-am pro

Vocal line for measures 20 and 21: ri - a Vir - gi - ne, et ho - mo fa - ctus est. Cru - ci - fi - xus e - ti-am pro

Two staves of piano accompaniment for measures 20 and 21, with rests in the first measure and notes in the second.

P Solo

Cru - ci - fi - xus e - ti-am pro

Two staves of piano accompaniment for measures 22 through 25, with notes and rests.

[7] #

[7] #

[7] #

[7/5] #

6/5

[5] #

4/2

6/5 #

20

Four staves of piano music, all containing rests for measures 20, 21, 22, and 23. The key signature is one sharp (F#).

Piano accompaniment for measures 20-23, consisting of two staves with rhythmic patterns and chords.

An empty vocal staff for measure 20.

Vocal line for measure 20: no - bis sub Pon - ti - o Pi - la - to, pas - sus, pas - sus

Vocal line for measure 21: no - bis sub Pon - ti - o Pi - la - to, pas - sus, pas - sus et se -

Vocal line for measure 22: no - bis sub Pon - ti - o Pi - la - to, pas - sus, pas - sus et se -

Bass line for measures 20-23 with figured bass notation: 9, 8, 7, 6, [5], 4, 6, 6, 6, [6].

24

et se - pul - tus, se - pul - tus est.

pul - tus est, se - pul - tus est.

pul - tus est, se - pul - tus est.

pp

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

28 [Allegro]

f

f

f

f

f

f Tutti
Et re - sur - re - xit, et a - scen - dit in coe-lum, se - - - det ad

f Tutti
Cre-do in u - nam san - ctam ca - tho - li - cam et a - po - sto - licam Ec - cle - si -

f Tutti
Cre-do in Spi - ritum Sanctum, Do - minum et vi - vi - fi - can-tem, qui ex Pa - tre Fi - li -

f Tutti
Et re - sur - re - xit ter - ti - a di - e se - cun-dum Scrip-tu - ras, et i - terum ven -

f Tutti

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

31

dex - te - ram Pa - tris, et
 am, con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum, et ex -
 o - que pro - ce - dit, qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur et con - glo - ri - fi - ca -
 tu - rus est cum glo - ri - a iu - di - ca - re vi - vos et mor - tu - os, cu - ius re - gni non

7 9 8 6 5 # 6 # 6

34

vi - tam ven - tu - ri sae - culi, a - - - - men, a - men, amen, a -

pe - cto re - surre - cti - o - nem mor - tu - o - rum, a - - - - - men, a -

- tur, qui lo - cu - tus est per Prophe - tas, a - - - - - men,

e - rit fi - nis, non e - rit fi - nis, a -

6 5 [F#] 6 [4 3] 6 2 6 2 6 7 6 5 7 5
3 4 - 3

38

7 # 7 4/2 6 7 46 7 6 5 6 9 8 6 9 [8] 6 7 7 6 #

42

men, a - men, a - - - -

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

men, a - men, a - - - -

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

4 # 6 2 6 2 6 6 6 6

46

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

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

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

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

6 [6 4 3] p 45 7 # 4 3] f

4 Sanctus

Larghetto

cnto

1

trb

2

fag

1

vl

2

f **Tutti**

S

San - ctus, san-ctus, san - ctus, san-ctus, san - ctus,

f **Tutti**

A

San - ctus, san-ctus, san - ctus, san-ctus, san - ctus,

f **Tutti**

T

San - ctus, san-ctus, san - ctus, san-ctus, san - ctus,

f **Tutti**

B

San - ctus, san-ctus, san - ctus, san-ctus, san - ctus,

org

b

f **Tutti**

[6] 6 7 # 6 7_b

8

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

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

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

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

7 6 #

Allegro

16

De - us Sa - ba - oth. Ple - ni sunt coe - li, coe - li et ter - ra glo - ri - a, glo - ri -

De - us Sa - ba - oth. Ple - ni sunt coe - li, coe - li et ter - ra glo - - - - ri -

De - us Sa - ba - oth. Ple - ni sunt coe - li, coe - li et ter - ra glo - ri - a, glo - ri - a, glo - ri - a,

De - us Sa - ba - oth. Ple - ni sunt coe - li, coe - li et ter - ra glo - - - - ri - a,

6 5 4 # [6 6 6 7 6 ♭6 [6 / 6 ♯5 / 6] 5 6 7 #

23

The musical score consists of two systems of piano accompaniment and four vocal parts. The piano part is written for two grand staves (treble and bass clefs). The vocal parts are written on four staves (two soprano and two bass clefs). The lyrics are in Latin and are repeated across the vocal parts.

Lyrics for the vocal parts:

a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a tu - a. O - san - na in ex - cel - sis.
 a, glo - ri - a, glo - ri - a, glo - ri - a tu - a. O - san - na in ex - cel - sis.
 glo - ri - a tu - a, glo - ri - a, glo - ri - a tu - a. O - san - na in ex - cel - sis.
 glo - ri - a tu - a, glo - ri - a tu - a. O - san - na in ex - cel - sis.

6 / 6 6 6 6 6 6 6 6 6 6 6 6

5 Benedictus

Andante

cnto

1

trb

2

fag

1

vl

2

S

A

T

B

org

b

f Solo

6

6
5

7

4

The image shows a musical score for page 59. It consists of several systems of staves. The top system is a grand staff with four staves, all of which are empty. The second system contains two treble clef staves with complex melodic lines, including triplets and trills. The third system consists of four empty staves (two treble and two bass clefs). The bottom system is a single bass clef staff with a melodic line and a series of figured bass notations below it: 7, 7 [5], 2, 6, 5, 6, #, [6], 6, 4, #.

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

7

p

p Solo

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

p

5 4 # 16 # 6

10

mine Do-mi - ni, qui ve - nit, qui ve -

6¹ 6 # 2 [6/45] 7 # 2. [6 #] 5¹

13

19

Three systems of piano accompaniment for measures 19, 20, and 21. Each system consists of a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The notes are mostly whole rests, indicating a quiet or sustained accompaniment.

Two systems of piano accompaniment for measures 19, 20, and 21. Each system consists of a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The notes are mostly whole rests, indicating a quiet or sustained accompaniment. A piano dynamic marking 'p' is present at the beginning of each system.

Vocal line for measures 19, 20, and 21. The lyrics are: "ve - - - nit in no - - - - - mi-ne, in no -". The melody is in a key with one sharp (F#) and features a mix of eighth and sixteenth notes.

Three systems of piano accompaniment for measures 19, 20, and 21. Each system consists of a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The notes are mostly whole rests, indicating a quiet or sustained accompaniment.

Bass line for measures 19, 20, and 21. The notes are: 6, [6 #], 6, [6], 6, [6], 6, 6 #, 6. This indicates a bass line with specific chordal or figured bass notation.

22

Piano accompaniment for the first system, measures 22-24. The score consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature is one sharp (F#). All staves are empty, indicating a rest for the piano accompaniment in these measures.

Piano accompaniment for the second system, measures 22-24. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). In measures 23 and 24, both hands play a triplet of eighth notes. The dynamic marking *f* (forte) is placed below the notes in both staves.

Vocal line for the second system, measures 22-24. The staff is in treble clef with a key signature of one sharp (F#). The melody begins in measure 22 and continues through measure 24. The lyrics "mi-ne Do - mi - ni." are written below the notes in measure 24.

Piano accompaniment for the third system, measures 22-24. The staff is in treble clef with a key signature of one sharp (F#). All staves are empty, indicating a rest for the piano accompaniment in these measures.

Piano accompaniment for the third system, measures 22-24. The staff is in treble clef with a key signature of one sharp (F#). All staves are empty, indicating a rest for the piano accompaniment in these measures.

Piano accompaniment for the third system, measures 22-24. The staff is in bass clef with a key signature of one sharp (F#). All staves are empty, indicating a rest for the piano accompaniment in these measures.

Piano accompaniment for the fourth system, measures 22-24. The staff is in bass clef with a key signature of one sharp (F#). The melody begins in measure 22 and continues through measure 24. The dynamic marking *f* (forte) is placed below the notes in measure 24. Fingerings are indicated by numbers in brackets: #, [6 6], 6 6, 5', #.

25

Four staves of piano introduction in G major, all containing whole rests.

Two staves of piano accompaniment. The right hand features a triplet eighth-note pattern in the first two measures, followed by eighth-note patterns. The left hand plays a steady eighth-note accompaniment.

Four empty vocal staves (two soprano and two alto) in G major.

Bass line with guitar chord diagrams: [6], [5], 7, 7, 7 [5], 2.

28

Four staves of piano accompaniment. The top three staves are in treble clef with a key signature of one sharp (F#), and the bottom staff is in bass clef with a key signature of one sharp (F#). All staves contain whole rests for measures 28 and 29, and whole notes for measure 30.

Two staves of piano accompaniment in treble clef with a key signature of one sharp (F#). Both staves play identical melodic lines. Measure 31 features a triplet of eighth notes. Measure 32 features a triplet of eighth notes. Measure 33 features a triplet of eighth notes followed by a trill. Measure 34 contains a whole note.

Four staves of piano accompaniment. The top three staves are in treble clef with a key signature of one sharp (F#), and the bottom staff is in bass clef with a key signature of one sharp (F#). All staves contain whole rests for measures 35, 36, and 37.

A single bass staff in bass clef with a key signature of one sharp (F#). It contains a melodic line for measures 35, 36, and 37. Measure 35 has notes G4, F#4, E4. Measure 36 has notes D4, C4, B3. Measure 37 has notes G3, F#3, E3. Fingering numbers 6, 5, 6, #, [6/5], 6, 4, # are written below the notes.

31 **Allegro**

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

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

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

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

f Tutti

6 Agnus Dei

Adagio

cnto

1

trb

2

fag

1

vl

2

S

A

T

p Solo

A - gnus De - i, qui tol - lis pec-ca - ta mun-di: Mi-se - re - re, mi-se -

B

org

b

p Solo

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

6

re - re no - bis.

p Solo
Agnus De - i, qui tol - lis pec - ca - ta__ mun-di:

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

11

Piano accompaniment (left hand): *f*
 Piano accompaniment (right hand): *f* *Tutti*
 Bass line: *f*
 Soprano: *f* *Tutti*
 Alto: *f* *Tutti*
 Tenor: *f* *Tutti*
 Bass: *f* *Tutti*

Mi - se - re - re - no - bis. Agnus De - i, qui tol - lis
 Agnus De - i, qui tol - lis
 Agnus De - i, qui tol - lis
 Agnus De - i, qui tol - lis

6 5 4 # [6] # 7 6 5 # *f* *Tutti* 6 5 9 8 3

16 [Allegro]

pec - ca - ta mun - di: Do - na no - bis pa - - - cem, pa - - -

pec - ca - ta mun - di: Do - na no - bis

pec - ca - ta mun - di:

pec - ca - ta mun - di:

p Solo 6 # **f** Tutti 6 7 6

22

35

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

no - bis pa - - - - - cem, pa - - - - -

do - na no - bis_ pa - - - - - cem, pa - - - - -

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

6 7 6 - 7/5 6 6/5

40

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

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

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

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

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

45

cem, pa - cem, pa - cem.

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

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

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

7 6 7 *tasto solo*

Detailed description: This page of music contains six systems of notation. The first two systems are for guitar, with the left hand playing chords and the right hand playing a melodic line. The third system is a vocal line with lyrics. The fourth system is a guitar accompaniment for the vocal line. The fifth system is a bass line. The sixth system is a guitar accompaniment for the bass line. The lyrics are 'cem, pa - cem, pa - cem.' repeated in various parts of the score. At the bottom, there are guitar fingering numbers 7, 6, 7 and the instruction 'tasto solo'.