

# Tůma. Collected works.

František Ignác Antonín

**Tůma**

**Missa iucundaris**

TumW A.36

Mass

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

edited by Wolfgang Esser-Skala

*Full score*



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# 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-GÖ
	<i>Shelfmark</i>	633
	<i>Category</i>	manuscript copy (principal source)
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	<i>Notes</i>	9 parts (S, A, T, B, trb 1, trb 2, vl 1, vl 2, org)

## Commentary

In general, this edition closely follows the principal source. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directives), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. For further details, consult the Editorial Guidelines available on the Edition's webpage.

Asterisks denote the following emendations:

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<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
1	8	vl 2	2nd ♪ in <b>B1</b> : c♯'8
2	20	vl 1	1st ♪ in <b>B1</b> : g''4
3	2	S	5th ♪ in <b>B1</b> : b'8
	8	vl 2	4th ♪ in <b>B1</b> : a'8

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	16	vl 1	2nd ♪ in B1: e'8
	35	vl 2	14th to last ♪ in B1: e''16-d''16-b'16
	44	vl 2	1st ♪ in B1: e'2
	49	vl 1	1st ♪ in B1: f#''8
	57	A	2nd ♪ in B1: g'4.-f#''8
4	10	S, B	rhythm of 1st ♪ in B1: ♪
6	15	trb 2, T	2nd ♪ in B1: d'4-d'8-d'8
	25	trb 2	1st ♪ in B1: d'4
	32	vl 1	3rd ♪ in B1: d'8
	34	vl 1	3rd ♪ in B1: d'8
	36	vl 1	7th ♪ in B1: e'8
	43	trb 1	last ♪ in B1: f#''8

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## 1 Kyrie

**Adagio**

*I*  
Trombone  
*f* Solo  
Tutti

*II*  
*f* Solo  
Tutti

*I*  
Violino  
*f* *p* *f* *p* *f*

*II*  
*f* *p* *f* *p* *f*

Soprano  
*f* Tutti  
Ky - ri - e,

Alto  
*f* Tutti  
Ky - ri - e,

Tenore  
*f* Tutti  
Ky - ri - e,

Basso  
*f* Tutti  
Ky - ri - e,

Organo  
e Bassi  
*f* Solo  
 $\frac{6}{4}$   $\frac{6}{5}$  Tutti

3

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

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

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

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

7 6 7 6 5 6 7 6 5



6

Solo

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

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

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

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

40 9 8 6 9 8 6 9 8 6 7 6 [5 4 #] Solo

9

*Tutti*

*Tutti*

3 3

3 3

3 3

3 3

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

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

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

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

*Tutti*

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

12 Andante

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

*f* *Tutti*

*f* *Tutti*

4 6 7 6 4 # 2 #

17

*f*

*f*

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

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

4 # 4/2 - 6 7 [4]6 - 5 5/4 [4]3 5/4 6/5 5/4 3 5/4 6/5 [9/4] [8/3] 6/5 [5/4] -

22

Piano accompaniment for the first system, measures 22-27. The right hand plays a simple harmonic accompaniment with quarter notes and rests. The left hand plays a similar accompaniment with quarter notes and rests.

Piano accompaniment for the second system, measures 22-27. The right hand features a melodic line with slurs and accents. The left hand provides a harmonic accompaniment with quarter notes and rests.

Vocal line for the first system, measures 22-27. The line contains rests and the word "son." at the beginning.

son.

Vocal line for the second system, measures 22-27. The line contains rests and the word "son." at the beginning. A *p* Solo marking appears above the line in measure 27.

son.

*p* Solo

Chri - ste e - lei -

Vocal line for the third system, measures 22-27. The line contains rests and the word "son." at the beginning.

son.

Vocal line for the fourth system, measures 22-27. The line contains rests and the word "son." at the beginning.

son.

Bass line for the second system, measures 22-27. The line contains a melodic accompaniment with slurs and accents.

Solo

6 [6] 6  
4 2

4 [4] 6  
2

4 [4] 6  
2

4 6  
2

[6] 6  
4 2

6 5

[5] -

6 5  
[4] #

4 6 -

*p*

28

*p* Solo  
 Chri - ste e - lei - son, e - lei - son, e -

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

4 3 6 # 46 9 8 6 [h] 6 [h] 6 [h] 6 [8] 7 [5 6] 4 6 4 [h] 6 *f* *p*

34

*p* Solo *f*

*p* *f* *tr*  
*p* *f*

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

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

$\frac{4}{2}$   $\frac{4}{2}$  [6 4 3 *p*  $\frac{6}{5}$  6  $\frac{6}{5}$  6  $\frac{6}{5}$  6 6] *f* 6 6 7 6 6 #

40

*Tutti*

*f*

*f Tutti*

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

*f Tutti*

E - leison, e - leison, e - lei - son, Ky - ri - e e-lei-son, e - lei - son, e - lei -

*f Tutti*

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

*f Tutti*

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

*Tutti*

1 [3] 6 4 6      3 6 4 6 - [4]3      5 4 # 2. [6]      [6]      4 [6]      [6]      4 [4]6      7 [4]6      10 -  
 9 8





51

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

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

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

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

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

## 2 Gloria

[Tempo deest]

1  
trb

2

1  
vl

2

S  
*f* Tutti *p* *f*  
Et in ter-ra pax ho-mi-nibus bo - nae vo-lun-ta - tis. Lau-da -

A  
*f* Tutti *p* *f*  
Et in ter-ra pax ho-mi-nibus bo - nae, bo - nae vo-lun-ta - tis. Lau-

T  
*f* Tutti *p* *f*  
Et in ter-ra pax ho-mi-nibus bo-nae, bo-nae, bo - nae vo-lun-ta - tis. Lau-

B  
*f* Tutti *p* *f*  
Et in ter-ra pax ho-mi-nibus bo - nae, bo - nae vo-lun-ta - tis. Lau-

org  
b  
*f* Tutti *p* *f*  
5 4 # 6 5 9 4 8 3 6 9 5 6 5

5

mus te, bene-di - - cimus te, ad - o - ra - mus, ad - o - ra - mus, ad - o - ra - mus te, glo-

da - mus te, bene - di - cimus te, ad - o - ra - mus, ad - o - ra - mus, ad - o - ra - mus te, glo-

da - mus te, bene - di - ci - mus te, ad - o - ra - mus, ad - o - ra - mus, ad - o - ra - mus te, glo - ri - fi -

da - mus te, bene - di - cimus te, ad - o - ra - mus, ad - o - ra - mus, ad - o - ra - mus te, glo-

[6] 6 # 5 6 6 # [5] [6] 6 - 4 2 [4]6 6 [5] # -

10

ri - fi - ca - mus, glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te.

ri - fi - ca - mus, glo - ri - fi - ca - - - - mus te. *p* Solo Gra - ti - as

ca - mus te, glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te.

ri - fi - ca - mus, glo - ri - fi - ca - - - - mus te.

6 6 [5] 6 6 [6] 6 6 [6] 6 5 [4] 5 [ ] Solo [6] 6 6 [5] *p*

14

The musical score consists of three systems. The first system shows the piano accompaniment for measures 14-17, with a treble and bass clef and a key signature of one sharp (F#). The second system features a vocal line in the treble clef with the lyrics "a - gimus ti - bi pro - pter magnam glo - riam tu - am." and a piano accompaniment in the bass clef. The third system shows a bass line with figured bass notation: 6 #, 6 6 5, 7, and [6] 5.

a - gimus ti - bi pro - pter magnam glo - riam tu - am.

6 #      6 6 5      7      [6] 5

18

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 a fermata, while the left hand provides harmonic support with chords and moving lines.
- Vocal Line:** The middle staff contains the vocal melody. It begins with a rest, followed by the lyrics: "Do - mine De - us, De-us, Rex coe - lestis, De-us Pa - - ter o -". The melody is marked with a *P* Solo and includes a fermata over the final note.
- Bass Line:** The bottom staff is a figured bass line. It starts with a forte (*f*) dynamic and includes figured bass notation:  $\delta$ ,  $\left[ \begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \right]$ , *P*,  $\delta$ ,  $\delta$ ,  $\delta$ ,  $\delta$ ,  $\#$ ,  $\left[ \begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \right]$ ,  $\delta$ .

22

mni - po - tens. Do - mi - ne Fi - li u - ni - ge - nite, Je -

6 # # 6 # 6 # 6 7 6



26

- su Chri - ste, Do - mi-ne De - us, A-gnus De - i, Fi - li-us Pa -

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

29

2 # # 6 6 6 4 # *f* [6] 4 2

Adagio

32

*f* Tutti

*f* Tutti

[tr]

*f*

*f*

*f* Tutti

Qui tol - lis

*f* Tutti

Qui tol - lis, qui tol - lis

*f* Tutti

Qui tol - - lis, qui tol - lis

*f* Tutti

Qui tol - lis, qui tol - lis

*f* Tutti

6 4/2 6 6 # 6/5 # 5/3 6/4 2

37

Solo Tutti

Solo Tutti

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

pec-ca-ta mun-di: Mi-se - re - re no - - bis.

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

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

tasto solo

7 9 8 6 7 6 5 6 5 - #  
5 4 3 4 2

42

*p* Solo

Qui tol-lis pec-ca-ta mun-di: Su-scipe, su-scipe de-pre-ca - ti-o - nem no - stram.

*p* Solo

6  
5  
[#]

9 8 4 6 4 6 7 [b]6 7 6 [4 3]  
4 3 b2 2 # 5

47

*Tutti*

*p* *f* *f*

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

Qui se-des ad dex-teram Pa - tris: Mi - se - re - re, mi - se - re - re, mi-se-

*f* *Tutti*

5 6 10 7 #  
4 3 9 8 5 #

[6] 6 4/2 [4]6  
2

Allegro

52

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

57

tu so - lus Do - - mi - nus, tu so -

6 # 16 6|

*p* *f* *p*



60

lus, tu so - - lus, so - lus al - tis - si - mus, Je - - -

6 6 6 6 6 6

Detailed description: This page of a musical score begins at measure 60. It consists of several staves. At the top, there are two empty staves for a grand staff. Below them is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are: "lus, tu so - - lus, so - lus al - tis - si - mus, Je - - -". The vocal line is accompanied by a piano accompaniment. The first two staves of the piano part show a complex rhythmic pattern with sixteenth and thirty-second notes. The third staff continues the vocal line with more lyrics. Below the vocal line are three empty staves. At the bottom, a bass line in bass clef provides a simple harmonic accompaniment, with the number '6' written below several notes, indicating a first position fingering.

63

su Chri - ste.

*f*

*f*

6  
5

6  
5

66

Allegro assai

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

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

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

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

Tutti  
 6 6] 9 8 [6] 7 6 #

70

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

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

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

6 7 [b]6 7#



76

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

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

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

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

6 7 6 5 6 6 7 6 #

3 4 - 3

80

Left hand piano accompaniment for measures 80-82. The music is in G major and 4/4 time. It features a steady eighth-note bass line in the left hand and a more active right hand with sixteenth-note patterns.

Right hand piano accompaniment for measures 80-82. It continues the eighth-note bass line in the left hand and adds a melodic line in the right hand with sixteenth-note figures.

Vocal line for measure 80. The melody begins with a whole rest, followed by a half note G4, and then continues with eighth notes. The lyrics "a - - - men, a - - - men, a -" are written below the staff.

Vocal line for measure 81. The melody continues with eighth notes. The lyrics "- - - men, a - - - men, a -" are written below the staff.

Vocal line for measure 82. The melody concludes with a half note G4. The lyrics "a - - - men, a - - - men," are written below the staff.

Bass line piano accompaniment for measures 80-82. It features a steady eighth-note bass line in the left hand. The lyrics "- men, a - men, a -" are written below the staff.

Bass line piano accompaniment for measures 80-82, including fingerings. The notes are marked with "6", "[5] #", "6", "#", and "[4]6".

83

[46] 7 6 5 # *tasto solo*



86

Piano accompaniment for the first system, measures 86-89. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

Piano accompaniment for the second system, measures 86-89. The right hand continues the melodic line, and the left hand maintains the rhythmic accompaniment.

Vocal line for the first voice part, measures 86-89. The lyrics are: - - - - - men, a - - - - - men, a - - - - - men.

Vocal line for the second voice part, measures 86-89. The lyrics are: a - - - - - men, a - - - - - men, a - - - - - men.

Vocal line for the third voice part, measures 86-89. The lyrics are: a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men.

Vocal line for the fourth voice part, measures 86-89. The lyrics are: men, a - - - - - men, a - - - - - men.

Piano accompaniment for the third system, measures 86-89. The right hand continues the melodic line, and the left hand maintains the rhythmic accompaniment. Fingerings are indicated: 5, 4, #, 6, 16, 71, #, 4, #.

## 3 Credo

Andante

1 *f*

trb

2 *f*

1 *f*

vl

2 *f*

S *f* Tutti

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

A *f* Tutti

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

T *f* Tutti

Cre - do in u - num Do - mi - num Je - sum Chri - stum, Fi - lium De - i u - ni -

B *f* Tutti

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

org *f* Tutti

b [6 6 6] 7 6 6

4

ro, ge - nitum non fa-ctum, con - sub - stan - ti - a - lem Pa - tri, per quem o - mni - a  
 ho - mi - nes et pro - pter no - stram sa - lu - tem de - scen - dit, de - scen - dit, de - scen - dit de  
 ge - ni - tum, et ex Pa - tre na - tum an - te o - mni - a  
 ter - rae, vi - si - bi - li - um o - mnium et in - vi - si -

# 6 [46 -] 9 [5 6] # 6

fa - cta sunt.

coe - lis. Et in - car - na - tus est de Spi - ri - tu San - cto

sae - cu - la.

bi - li - um.

Solo

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

11

ex Ma-ri - a, Ma - ri - a Vir-gine, et ho - mo fa - ctus, et ho-mo fa - ctus,

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

16

et ho - mo fa - ctus est.

*P* Solo  
Cru - ci - fi - xus

*P* Solo  
Cru - ci - fi - xus

6 #10 8 [4]6 [5# 4 #] *f* [6 6 5#] *p* 5# 4 #

20

e - tiam pro no-bis sub Pon-ti-o Pi - la - to, sub Pon-ti-o Pi-la-to, pas - sus, pas - sus, pas - sus,  
 e - tiam pro no-bis sub Pon-ti-o Pi - la - to, Pi-la-to, pas - sus, pas - sus, pas - sus,

6 4 3 6 4 3 4 3 4 3 [6] 7 6 6  
 ♯5 #

25

pas - sus et se - pultus, et se - pul - tus est.

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

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



29 **Allegro**

*f*

*f*

*f*

*f* Tutti  
Et re-sur-re-xit, et a-scen-dit in coelum,

*f* Tutti  
Credo in u-nam san-ctam ca-tho-licam et a-po-

*f* Tutti  
Credo in Spi-ritum Sanctum, Do-mi-num et vi-vi-fi-

*f* Tutti  
Et re-sur-re-xit ter-ti-a di-e se-cun-dum Scri-

*f* Tutti

#10 6 5 2 [5] [#]6 [5#]  
9 [# -] 5 #

16 6]

34

se - - - det ad dex - te - ram Pa - - tris, ad dex - teram Pa -

sto - licam Ec - cle - si - am, con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem

can - tem, qui ex Pa - tre Fi - li - o - que proce - dit, qui cum Pa - tre et Fi - li - o si - mul ad - o - ra -

ptu - ras, et i - terum ven - tu - rus est cum glo - ri - a iu - di - ca - re vi - vos et mor - tu

4 3 7 [45] # 7 6 # 6 5 [4 6] 4 #

Allegro assai

37

tris, et vi - tam ven - tu - ri, ven - tu - ri sae - cu-li, a - -  
 pec - ca - to - rum, et ex - pe - cto resurre-cti-o - nem mor - tu - o - - - rum,  
 tur et con - glo - ri - fi - ca - tur, qui lo - cu - tus est per Pro - phe - tas,  
 os, cu - ius re - gni non e - rit fi - nis, non e - rit fi - nis,

6  
5

4 #

[6]

40

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

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

a - men, a - men, a -

a - men, a - men, a -

6 5 8 5 # 6 5 4 # 2





52

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

men, a - - men, a - -

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

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

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

6 8 [6] 7 6 5

56

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

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

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

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

tasto solo 4 3 6



# 4 Sanctus

Adagio

1  
trb  
2

1  
vl  
2

S  
A  
T  
B

org  
b

*f* Solo Tutti Solo Tutti Solo Tutti Solo Tutti

*f* Solo Tutti Solo Tutti Solo Tutti Solo Tutti

*f* Tutti

*f* Tutti

*f* Tutti

*f* Tutti

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

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

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

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

*f* Solo Tutti Solo Tutti Solo Tutti Solo Tutti

4 # 6 5 9 8 4 3 4 2 6 6 # 7 5 #

Allegro

*p* Solo *f* Tutti

*p* *f*

- minus De-us Sa - ba - oth. Ple - ni sunt coe-li et ter -

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

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

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

*p* Solo *f* Tutti

4/2 6 7 [b]6 5' - #  
[5'] 4 #

7 6

14

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

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

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

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

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

# 5 Benedictus

Larghetto

The musical score is arranged in several systems. The first system contains two staves for trumpets (trb), labeled 1 and 2, both in common time (C) and showing rests. The second system contains two staves for violas (vl), labeled 1 and 2, in common time (C). Both staves begin with a forte (f) dynamic and a triplet of eighth notes. The music features a melodic line with various intervals and a final cadence. The third system contains four vocal staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass), all in common time (C) and showing rests. The fourth system contains an organ (org) staff in common time (C) with a forte (f) dynamic and a 'Solo' marking. The organ part consists of a continuous eighth-note accompaniment with specific fingering: 6, 6, [6, 6], 6, - 5, 6, 6.

4

The musical score consists of several systems. The first system shows a grand staff with two empty staves. The second system features a piano accompaniment with two staves, including complex rhythmic patterns with triplets and trills. The third system shows three empty staves. The fourth system includes a vocal line with the lyrics "Be - ne -" and a piano accompaniment. The fifth system shows a grand staff with a piano accompaniment and a bass line with figured bass notation.

Be - ne -

6 6 6 6 5 6  
4 3] *P* 6

7

*p* 3 [tr] [tr] 3 7 # 7 # 7 7 7

*p* 3 tr tr 3 7 # 7 # 7 7 7

8 di-ctus, qui ve - nit, qui ve-nit in no - 3 3 3 3 3

[6] 7 6 6 [7]

10

mine Domini, in no

6| # 6 # b5 b7/5 # [6]

13

The musical score consists of several staves. At the top, there are two empty grand staff systems. Below them are two systems of piano accompaniment. The first system of piano accompaniment has a treble clef and contains triplet patterns in the right hand, with dynamics *f* and *p*. The second system of piano accompaniment has a bass clef and contains a bass line with chords and triplet patterns, with dynamics *f* and *p*. Below the piano accompaniment are two empty treble clef staves. The vocal line is on a treble clef staff, starting at measure 8 with the lyrics "mine Do - mini. Be - ne - di - ctus, qui". The bass line is on a bass clef staff, starting at measure 8 with a triplet pattern and a dynamic of *f*.

mine Do - mini. Be - ne - di - ctus, qui

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

# *f* 6 6 # [6] *p* # 6 6



16

ve - nit, qui venit, qui ve - nit, qui venit in no - mine Do - mi - ni,

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

20

*p*

in no-mine Do

*p* 6 5 # [6] # 6 b6 [45] # 6 - 6 [5] #

23

- mini, qui ve-nit be - ne - dictus, qui ve-nit be - ne-di-ctus in

6 4 # f 6 6 6 p

27

no - mine, in no

[6] 6 [6] 6 7 6 5

30

The musical score consists of several staves. At the top, a grand staff (treble and bass clefs) shows a piano accompaniment with rests. Below this, two staves (treble clefs) show a more active piano accompaniment, featuring a triplet of eighth notes in the first measure of each staff, marked with a forte *f* dynamic. The vocal line (treble clef) begins in the third measure with the lyrics "- mine Do - mini." The bass line (bass clef) features a sequence of notes with figured bass notation: 2, 6, 6/5, *f*, 6, 6, 6, 6, 5, 6.

33

64

6  
b  
4  
16  
6  
6  
4  
31

37 Allegro

*f*

*f*

*f* Tutti

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

*f* Tutti

16 6] 7 6 # [ # 9 8] # [b] 4 #

## 6 Agnus Dei

Adagio

1  
trb

2

1  
vl

2

S  
*p* Solo  
A-gnus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di: Mi - se - re - re no -

A

T

B

org  
b  
*p* Solo 7 6 5 4 3 2 6 4 3 # 6 7 4 #



7

*p* Solo *f* Tutti

*p* Solo *f* Tutti

*f*

*f*

bis. *f* Tutti Agnus

*f* Tutti Agnus

*f* Tutti Agnus

*p* Solo *f* Tutti

A-gnus De - i, qui tol-lis pecca-ta mun-di: Mi - se-re-re no - bis. Agnus

# - 6 # 6 [4]6 7 6 6 5 [4] [5 -] 4 # *f* Tutti

Allegro

15

*f* Tutti

De-i, qui tol-lis pec - ca - ta, pec - ca - ta mun - di: Do - na\_\_ no - bis pa - - - cem, pa -

De-i, qui tol-lis pec - ca - ta, pec - ca - ta mun - di:

*f* Tutti

De-i, qui tol-lis pec - ca - ta, pec - ca - ta mun - di: Do - na\_\_ no - bis pa - - - cem, pa -

*f* Tutti

De-i, qui tol-lis pec - ca - ta, pec - ca - ta mun - di: Do - na\_\_

*f* Tutti

2 6 4 3 4 6 6 7 6 # 8 6 6 2 6 4 6 4 # 4 6

23

*f*

*f*

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

*f* Tutti

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

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

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

4/2 6 [4]6 9 8 7 6 7 7 6 # [h] 4/2 6 4/2 6 4/2 [4]6 4/2 6 [-] 6  
2 [5] 6 4 5 7 6 # [h] 2 [4] 2 2 2 2 2 2



36

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

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

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

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

$\frac{4}{2}$  6  $\flat 6$  [b]7 6 7 6 7 #  $\frac{6}{5}$  # 7 6 7 6 7 6 [b] 6 -  $\frac{10}{9}$  8

42

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

$\frac{4}{2}$  6  $\frac{4}{2}$  [4]6  $\frac{4}{2}$  [6]  $\frac{4}{2}$  6 5 6 [9 8] 6 [9 8] 6 [9 8] 6 #  $\frac{5}{4}$  #  $\frac{4}{2}$  - 2 6

48

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

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

tasto solo