

Tůma. Collected works.

František Ignác Antonín

Tůma

Vesperæ de Confessore

Dixit Dominus · Confitebor · Beatus vir ·

Laudate pueri · Laudate Dominum · Magnificat

TumW D.1.4

Vesper

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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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.15728
	<i>Category</i>	manuscript copy (principal source)
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	<i>License</i>	public domain
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	<i>Notes</i>	18 parts (S solo, A solo, T solo, B, solo, S rip, A rip, T rip, B rip, cnto, fag, trb 1, trb 2, vl 1, vl 2, 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>
1	2	cnto	4th ♪ in B1: c♯"8
3	2	cnto, S	1st ♪ in B1: c"4
	2	T	4th ♪ in B1: d'8-c♯'8
	34	vl	rhythm of 15th ♪ in B1: 4×♪
4	31	vl 1	4th ♪ in B1: c"16
	34	vl 2	1st ♪ in B1: f'16
5	6	trb 1, A	1st ♫ in B1: e'2-e'2
	37	vl 2	2nd ♪ in B1: e'4
	42	trb 1, A	last ♪ in B1: f'4
	43	vl 2	4th ♪ in B1: g'2

Contents

1	Dixit Dominus	1
2	Confitebor	15
3	Beatus vir	27
4	Laudate pueri	40
5	Laudate Dominum	49
6	Magnificat	57

1 Dixit Dominus

Moderato

Cornetto

I

Trombone

II

Fagotto

I

Violino

II

Soprano

f Tutti

Di-xit Do-minus Do-mi-no me-o: Se-de, se - de a dextris me - is,

Alto

f Tutti

Di-xit Do-minus Do-mi-no me-o: Se-de, se - de a dextris me - is,

Tenore

f Tutti

Di-xit Do-minus Do-mi-no me-o: Se-de, se - de a dextris me - is,

Basso

f Tutti

Di-xit Do-minus Do-mi-no me-o: Se-de, se - de a dextris me - is, do-nec

Organo e Bassi

f Tutti

[6] 6 [6] 6] 7 6

5

in - i - mi-cos tu - os, sca-bel-lum pe - dum tu - o - rum.

in - i - mi-cos tu - os, sca-bel-lum pe - dum tu - o - rum.

in - i - mi-cos tu - os, sca - bel-lum pe - dum tu - o - rum.

po - - nam in - i - mi-cos tu - os, sca-bel-lum pe - dum tu - o - rum.

2 6 [6] 6/5 4 3 Solo

9

f

f

f

f

p Solo *f* Tutti

Vir - gam vir - tu - tis tu - ae e - mit - tet Do - mi - nus ex Si - on: Do - mi -

f Tutti

Do - mi -

f Tutti

Do - mi - na - - -

f Tutti

Do - mi -

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

12

na - - re in me - di - o in - i - mi - co - rum tu - o - rum.

na - - re in me - di - o in - i - mi - co - rum tu - o - rum.

- re, do - mi - na - re in me - di - o in - i - mi - co - rum tu - o - rum. *P Solo* Te -

na - - re in me - di - o in - i - mi - co - rum tu - o - rum.

[6] 6 5 4 # Solo [6] 4 #

15

19

7 6 5 6 5 [5] [5] # 6 # 6 [b] 4 # *f* Tutti 4/6 5 3 [4/6] 5 6 4/2

23

et non poe-ni - te-bit e - um, in ae - ter - num se-cundum or - dinem Mel-chi - se -

et non poe-ni - te-bit e - um, in ae - ter - num se-cundum or - dinem Mel-chi - se -

et non poe-ni - te-bit e - um, tu es sa-cer-dos se-cundum or - di - nem Mel - chi - se -

et non poe-ni - te-bit e - um, in ae - ter - num se-cundum or - dinem Mel-chi - se -

27

dech. Con-fre - git in di-e, in di-e i-rae su-ae re - ges.

p Solo *f* Tutti
dech. Do - mi-nus a dex-tris tu - is confre - git in di-e i-rae su-ae re - ges.

dech. Con-fre - git in di-e, in di-e i-rae su-ae re - ges.

dech. Con-fre - - git in di-e i-rae su-ae re - ges.

Solo Tutti Solo
6] 4 3 #6 [6] # 6] 6 4 #

31

Piano accompaniment for the first system, measures 31-33. It features three staves: two for the right hand and one for the left hand. The key signature is two sharps (F# and C#).

Piano accompaniment for the second system, measures 31-33. It features two staves for the right hand, both playing a dense, rhythmic accompaniment of sixteenth notes.

Iu - di - ca - - bit in na - ti - o - nibus, im -

Iu - di - ca - - bit in na - ti - o - nibus, im-ple-bit, imple-bit ru-

Iu - di - ca - - bit in na - ti - o - nibus, im -

Iu - di - ca - - bit in na - ti - o - nibus, im -

Piano accompaniment for the third system, measures 31-33. It features one staff for the left hand. The key signature is two sharps (F# and C#).

4
27
5
#

9 8

Tutti
#

34

ple-bit ru-i-nas, ru-i-nas, conquas-sa-bit, conquas-sa-bit ca - pi-ta in ter-ra mul-to - rum.

i-nas, imple-bit ru-i-nas, conquas - sa-bit, conquas-sa-bit, conquas-sa-bit ca-pi-ta in ter-ra mul-to - rum.

plebit, imple-bit ru-i-nas, conquas - sa-bit, conquas-sa-bit, conquas-sa-bit ca - pi-ta in ter-ra mul-to - rum.

plebit, imple-bit ru-i-nas, conquas - sa-bit, conquas-sa-bit, conquas-sa-bit ca - pi-ta in ter-ra mul-to - rum.

38

Piano accompaniment for measures 38-40, showing four staves (treble and bass clefs) with rests.

Piano accompaniment for measures 38-40, showing two staves (treble and bass clefs) with musical notation.

p Solo
Pro-pter-e-a ex-al-ta-bit, ex-al-ta-bit ca -

p Solo
De tor-ren - - te in vi-a bi-bet, pro-pter-e-a ex-al-ta-bit ca -

p Solo
Glo -

Piano accompaniment for measures 38-40, showing two staves (treble and bass clefs) with rests.

Piano accompaniment for measures 38-40, showing two staves (treble and bass clefs) with musical notation and figured bass.

[6] 4 3 *p* 4 [6] 6 4 5 3 6 [6] 6 4 [#]3

41

put. Si - cut e - rat in prin - ci - pi - o et

put. Si - cut e - rat in prin - ci - pi - o et nunc et

- ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto.

P Solo
Et Spi - ri - tu - i San - cto.

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

44

f

f

f

f

f Tutti

nunc et sem - per et in sae - cu - la sae - cu -

sem - per, sem - per

f Tutti

Et in sae - cu - la sae - cu - lo - rum, a - men, a - men, a -

f Tutti

Et in sae - cu - la sae - cu - lo - rum, a - men, a -

f Tutti

7 # 3 - 3 4 [6] 6]

47

lo - rum, a - men, a - men, a - men, a - men, a - men.

f Tutti
et in sae-cu-la sae-cu - lo - rum, 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.

5 6 [6] 6 5 Solo [6] Tutti 4 3]

2 Confitebor

Moderato

cnto

1

trb

2

fag

1

vl

2

S

A

T

B

org
b

p Solo

Con - fi - te - bor ti - bi, Do - mine, in to - to cor - de me - o, in con - si - li - o iu -

p Solo

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

Detailed description: This is a page of a musical score for the piece '2 Confitebor'. The tempo is marked 'Moderato'. The score is arranged for a vocal soloist (T) and a chamber ensemble. The vocal soloist part (T) is in the key of D major (one sharp) and common time (C). The lyrics are 'Con - fi - te - bor ti - bi, Do - mine, in to - to cor - de me - o, in con - si - li - o iu -'. The instrumental parts include: cnto (contrabass), trb (trumpet 1 and 2), fag (bassoon), vl (violin 1 and 2), S (soprano), A (alto), B (bass), and org b (organ/bass). The organ/bass part features a 'p Solo' section with a specific fingering sequence: 6 # 6 6 5 6 7 6 5 # 6 7 #. The score is divided into three measures. The vocal soloist enters in the second measure with a piano (*p*) dynamic. The instrumental parts for vl and org b also have piano (*p*) dynamics in the second measure.

f

f

f Tutti
 Magna o - pera Do - mi - ni: Ex-qui - si - ta in omnes vo - lun - ta - tes e -

f Tutti
 Magna o - pera Do - mi - ni: Ex-qui - si - ta in omnes vo - lun - ta - tes e -

f Tutti
 sto - rum, et con gre - ga - ti - o - ne. Magna o - pera Do - mi - ni: Ex-qui - si - ta in omnes vo - lun - ta - tes e -

f Tutti
 Magna o - pera, o - pera Do - mi - ni: Ex-qui - si - ta in omnes vo - lun - ta - tes e -

f Tutti
 [6] 4/4 5# [6] 7 6 4 3 5 6 [4] 6] 6/5 4 3

8

The musical score consists of several systems. The first system shows the piano accompaniment with four staves (treble and bass clefs). The second system shows the vocal line with a trill (tr) and piano accompaniment. The third system contains the vocal line with lyrics and piano accompaniment. The fourth system continues the vocal line with lyrics and piano accompaniment. The fifth system shows the piano accompaniment with a solo section and figured bass notation.

P Solo
 ius. Con - fes - si - o et ma - gni - fi - cen - ti - a o - pus e - ius. Mi - ra -

P Solo
 ius. Me - mo - riam fe - cit,

P Solo
 ius. Et iu - sti - ti - a e - ius manet in sae - culum sae - cu - li.

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

12

f

f

f

f

f

f *Tutti*

bi - li-um su - o-rum, mi - se - ricors et mi - se - ra - tor Do - mi - nus. E - scam de - dit ti - men - ti - bus

f *Tutti*

fe - cit, mi - se - ricors et mi - se - ra - tor Do - mi - nus. E - scam de - dit timen - ti - bus

f *Tutti*

Mi - se - ricors et mi - se - ra - tor Do - mi - nus. E - scam de - dit ti - men - ti - bus

f *Tutti*

Mi - se - ricors et mi - se - ra - tor Do - mi - nus. E - scam de - dit timen - ti - bus

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

16

16

se.

p Solo

se. Memor e-rit in sae-culum te-sta-mentum su-um, annun-ti-a-bit po-pu-lo su-o.

p Solo

se. Vir-tu-tem o-pe-rum su-o-rum po-pu-lo, po-pu-lo su-o.

p Solo

se. Ut det il-lis haere-di-

p Solo

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

20

p Solo

Fi - de - li - a o - mnia man - da - ta e - ius,

Con - fir - ma - ta in sae - culum

ta - tem gen - ti - um. O - pera ma - num e - ius ve - ritas et iu - di - ci - um.

6 7 6 [6] 5 4 # 6

24

fa-cta in ve-ri - ta - te et ae-qui - ta - te.

sae - cu-li, et ae-qui - ta - te.

Re-dempti-o-nem mi-sit po-pulo su - o; man - da-vit in ae - ternum te - sta -

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

28

32

ri - bi - le, ter - ri - bi-le no - men e - ius. I - ni - ti-um sa - pi - en - ti-ae

ri - bi - le, ter - ri - bi-le no - men e - ius. I - ni - ti-um sa - pi - en - ti-ae ti -

ri - bi - le, ter - ri - bi-le no - men e - ius. I - ni - ti-um sa - pi - en - ti-ae

ri - bi - le, ter - ri - bi-le no - men e - ius. I - ni - ti-um sa - pi - en - ti-ae

35

Piano accompaniment for the first system, measures 35-38. It consists of four staves: two for the right hand and two for the left hand. The music is in G major and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes.

Piano accompaniment for the second system, measures 35-38. It consists of two staves for the right hand and two for the left hand. The right hand has a melodic line with eighth notes and a trill (tr) in measure 38. The left hand continues the harmonic accompaniment.

Vocal line with lyrics for the third system, measures 35-38. The lyrics are: "ti - mor Do - mi - ni. In - tel - le - ctus bo - nus o - mnibus fa - ci - en - tibus e - - mor, ti - mor Do - mi - ni. ti - mor Do - mi - ni. ti - mor Do - mi - ni." The music is in G major and 3/4 time. A *p* Solo marking is present above the first vocal line in measure 38.

Bass line with figured bass notation for the third system, measures 35-38. The figures are: 7 46 5 9 8 7 6 5, Solo 6 6, 4 #, p [b]6 5, [4] 6 [6] #.

39

Four staves of piano introduction, all containing rests for measures 39, 40, 41, and 42.

Two staves of piano introduction for measures 43-46. Measure 43 features a piano (*p*) dynamic and trills (*tr*) on the right hand. Measure 44 features a piano (*p*) dynamic on the left hand.

Vocal line for measure 43: *um: Lauda-ti-o e-ius manet in sae - culum sae - cu-li.*

Vocal line for measure 44: *Et Spi - ri-tu-i Sancto, si-cut e-rat in prin-ci-pi-o et* (*p Solo*)

Vocal line for measure 45: *Glo-ri-a Pa-tri et Fi - li-o, si-cut e-rat in prin-ci-pi-o et* (*p Solo*)

Vocal line for measure 46: *Si-cut e-rat in prin-ci-pi-o et* (*p Solo*)

Piano accompaniment for measures 43-46 with figured bass notation: 6 6 [6] 7 6 5 - 7 6 4 3 6 [4] 6

43

f

f

f

f

f

f

f Tutti

Et in sae-cu-la sae-cu - lo-rum, a - men, a-men, a - men.

f Tutti

nunc et sem - per, et in sae-cu-la sae-cu - lo-rum, a - men, a-men, a - men.

f Tutti

nunc et sem - per, et in sae-cu-la sae-cu - lo-rum, a - men, a-men, a - men.

f Tutti

nunc et sem - per, et in sae-cu-la sae-cu - lo-rum, a - men, a-men, a - men.

f Tutti

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

3 Beatus vir

Moderato

f *Tutti*

S Be - a - tus vir qui ti - met, qui ti - met Do - minum: In manda - tis e - ius vo - let ni - mis.

f *Tutti* *P Solo*

A Be - a - tus vir qui ti - met, qui ti - met Do - minum: E - ius vo - let ni - mis. Potens in

f *Tutti*

T Be - a - tus vir qui ti - met, qui ti - met Do - minum: E - ius vo - let ni - mis.

f *Tutti*

B Be - a - tus vir qui ti - met Do - minum: E - ius vo - let ni - mis.

f *Tutti*

org
b 6 7 6 # 7 # 6 5 4 3 *P Solo*

5

P Solo

Ge-ne-ra-ti-o re-cto-rum, re-cto-rum be-ne-di-ce-tur.

ter-ra e-rit se-men e-ius: Ex-or-tum est in

P Solo

Glo-ri-a et di-vi-ti-ae in do-mo e-ius: Ma-net in sae-culum sae-cu-

P Solo

Et iu-sti-ti-a e-ius ma-net in sae-culum sae-cu-

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

9

Mi - se - ricors et mi - se - ra - tor et iu - stus.

te - nebris lu - men re - ctis: Et mi - se - ra - tor et iu - stus.

li.

li.

12

f

f

f

f

(1)

f Tutti

Iu - cun - dus ho - mo qui mi - se -

f Tutti

Iu - cun - dus ho - mo qui mi - se -

f Tutti

Iu - cun - dus ho - mo qui mi - se -

f Tutti

Iu - cun - dus ho - mo qui mi - se -

Tutti

4 #

6/5 #

2

15

Piano accompaniment for the first system, measures 15-18. It features a grand staff with three treble clefs and one bass clef. The music consists of flowing sixteenth-note patterns in the upper staves and a more melodic bass line.

Piano accompaniment for the second system, measures 15-18. It features a grand staff with two treble clefs and two bass clefs. The music continues with similar rhythmic patterns as the first system.

re - tur et com - modat, dis - po - net sermo - nes su - os in iu - di - ci - o: Qui - a in ae - ter - num non

re - tur et com - modat, dis - po - net sermo - nes su - os in iu - di - ci - o: Qui - a in ae - ter - num non

re - tur et com - modat, dis - po - net sermo - nes su - os in iu - di - ci - o: Qui - a in ae - ter - num non

re - tur et com - modat, dis - po - net sermo - nes su - os in iu - di - ci - o: Qui - a in ae - ter - num non

Piano accompaniment for the second system, measures 15-18. It features a grand staff with two treble clefs and two bass clefs. The music concludes with a final chord and a fermata.

6 4 3 [6] 2 6 2 6

19

com-mo-ve - bitur.

com-mo-ve - bitur. *P Solo* Pa - ra - tum cor e - ius spe-ra-re in Do - mi-

com-mo-ve - bitur. *P Solo* Ab au-di - ti - o - ne ma-la non ti-me - bit.

com-mo-ve - bitur. *P Solo* In me - mo - ri-a ae-ter-na e-rit iustus: Non ti-me - bit.

P Solo 6 5 6 6 5 6 4 # # 6

23

p Solo

Con-fir-matum est cor e - ius: non com-mo-ve - bitur do - nec de-spi-ci-at in - i - mi-cos su - os.

no, con-fir-matum est cor e - ius: non com-mo-ve - bitur do - nec de-spi-ci-at in - i - mi-cos su - os.

Con-fir-matum est cor e - ius.

Non com-mo-ve - bitur do - nec de-spi-ci-at in - i - mi-cos su - os.

Non com-mo-ve - bitur do - nec de-spi-ci-at in - i - mi-cos su - os.

6 6 6 [6 5] f 6

27

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

Piano accompaniment for the first system, featuring two staves. The music includes a trill (tr) and a piano (p) dynamic marking.

Two empty vocal staves, one for the soprano and one for the alto.

Vocal line with lyrics: Dis - per - sit de - dit pau - pe - ri - bus: Iu - sti - ti - a e - ius

Bass line with figured bass notation: 6, [], 5#, p, 6, 6, [6], b5], 6, [6]

30

Piano accompaniment for the first system, measures 30-32. The left hand plays a simple bass line, while the right hand is mostly silent with some rests.

Piano accompaniment for the second system, measures 30-32. The right hand has a melodic line with accidentals, while the left hand has a rhythmic accompaniment.

Piano accompaniment for the third system, measures 30-32. Both hands are mostly silent with rests.

ma - net in sae - culum sae - cu - li: Cor - nu e - ius ex - al - ta - bi - tur in glo - ri -

[6 6] # - 6 7 # 4 #

33

f

f

f Tutti

Pec - ca - tor vi - de - bit et i - rasce - tur, den - ti - bus su - is fre - met, fre - met,

f Tutti

Pec - ca - tor vi - de - bit et i - rasce - tur, den - ti - bus su - is fre - met, fre - met,

f Tutti

a. Pec - ca - tor vi - de - bit et i - rasce - tur, den - ti - bus su - is fre - met,

f Tutti

Pec - ca - tor vi - de - bit et i - rasce - tur, den - ti - bus su - is fre - - -

f Tutti

7 6 # -

36

Piano accompaniment for measures 36-39, featuring three staves with treble and bass clefs.

Piano accompaniment for measures 36-39, featuring two staves with treble and bass clefs.

fremet, et ta-be - scet: De - si - de - rium pec - ca - to - rum per - i - bit, per - i - bit. *p* Solo Glo - ri - a Pa - tri et Fi - li -

fremet, et ta-be - scet: De - si - de - rium pec - ca - to - rum per - i - bit, per - i - bit. *p* Solo Et Spi - ri - tu - i San -

fremet, et ta-be - scet: De - si - de - rium pec - ca - to - rum per - i - bit, per - i - bit. *p* Solo Si - cut e - rat

- met, et ta-be - scet: De - si - de - rium pec - ca - to - rum per - i - bit, per - i - bit.

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

40

f Tutti
o et in sae-cu-la sae-cu-lo-rum, a -

cto, *f* Tutti et in sae-cu-la sae-cu - lo - rum, a - men, a -

f Tutti
in prin-ci - pi-o et nunc et sem - per et in sae-cu-la sae-cu-lorum, a-men, a - men, a - men, a -

f Tutti
Et in sae-cu-la sae-cu - lorum, et in sae-cu-la sae-cu - lo - rum, a - men, a -

f Tutti
6 5 6 3 3 6 5 9 10 8 6 5 [6] 4 3

44

men, a - men, a - men.

men, a - men, a - men.

men, a - men, a - men.

men, a - men, a - men.

Solo [6] 4 # [6] Tutti 6 6/5

4 Laudate pueri

[Tempo deest]

cnto

1

trb

2

fag

1

vl

2

S

A

T

B

org

b

p Solo

Sit no - men Do - mi - ni

p Solo

Sit no - men Do - mi - ni

p Solo

Lau-da - te pu - e - ri Do - mi - num: Lau-da - te no - men Do - mi - ni.

p Solo

Lau-da - te Do - mi - num: Lau-da - te no - men Do - mi - ni.

p Solo

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

4

The musical score consists of several systems. The top system is a grand staff with four staves (two treble and two bass clefs), all of which are empty. The second system is a grand staff with two treble clefs and two bass clefs. The two treble clefs contain melodic lines with slurs and a piano (*p*) dynamic marking. The two bass clefs contain accompaniment. The third system features two vocal staves with Latin lyrics. The first vocal staff has the lyrics: "be - ne - di - ctum, ex hoc nunc et us - que in sae - cu - lum." The second vocal staff has the lyrics: "be - ne - di - ctum, ex hoc nunc et us - que, et us - que in sae - cu - lum." The fourth system shows a bass line with lyrics: "A so - lis or - tu". The fifth system is a bass line with figured bass notation: [4] 7 5 [4] # - [6] 5 6 5 #.

be - ne - di - ctum, ex hoc nunc et us - que in sae - cu - lum.

be - ne - di - ctum, ex hoc nunc et us - que, et us - que in sae - cu - lum.

A so - lis or - tu

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

7

Ex - cel-sus su - per omnes gen-tes Do - minus, et su-per
usque ad oc-ca - sum lauda-bi-le nomen Do-mi-ni.

6 9 8 4 3 [6] 6

Detailed description: This page of a musical score, numbered 42, features a piano accompaniment and a vocal line. The piano part is written for a grand piano with a treble and bass clef. The vocal line is written in a single staff with a treble clef. The lyrics are in Latin. The score includes a rehearsal mark '7' at the beginning. The piano accompaniment consists of several measures of music, including a trill marked 'tr'. The vocal line begins with a rest, followed by the lyrics 'Ex - cel-sus su - per omnes gen-tes Do - minus, et su-per usque ad oc-ca - sum lauda-bi-le nomen Do-mi-ni.' The piano accompaniment continues with a bass line that includes the numbers 6, 9, 8, 4, 3, [6], and 6, which likely refer to fingering or specific notes.

11

f

f

f

f

f

f *Tutti*

Quis, quis si - cut Dominus De-us no - ster, qui in al - tis ha - bi -

f *Tutti*

Quis, quis si - cut Dominus De-us no - ster, qui in al-tis ha - bi -

tr *f* *Tutti*

coelos glo-ri-a, glo-ri-a e - ius. Quis, quis si - cut Dominus De-us no - ster, qui in al-tis ha - bi -

f *Tutti*

Quis, quis si - cut Dominus De-us no - ster, qui in al-tis ha - bi -

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

16

tat, et hu-mi-li-a re-spi-cit in coe-lo et in ter-ra? *p* Solo Et de

tat, et hu-mi-li-a re-spi-cit in coe-lo et in ter-ra? *p* Solo Su-scitans a ter-ra in-o-

tat, et hu-mi-li-a re-spi-cit in coe-lo et in ter-ra?

tat, et hu-mi-li-a re-spi-cit in coe-lo et in ter-ra?

[45] 2 7# [46] 4 3 Solo 6 5 *p* 5 6 5 6

21

ster-co-re e - rigens pau - perem. Cum prin - ci - pibus po - pu-li, po - pu-li su - i.

pem. Ut col - lo-cet e - um cum prin - ci - pibus, po - pu-li su - i.

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

24

Four staves of a grand piano, each containing a whole rest, indicating a silent introduction.

Piano accompaniment for the first vocal line. It features a forte (*f*) dynamic and a 7/8 time signature. The melody is played in the right hand, with a corresponding bass line in the left hand.

An empty vocal staff, likely for a second voice part.

Vocal line with lyrics: *Matrem fi - li - o - rum lae - tan - tem.*

Vocal line with lyrics: *Qui ha - bi - ta - re fa - cit ste - ri - lem in do - mo, laetantem, laetan - tem.*

An empty vocal staff, likely for a second voice part.

Bass line with figured bass notation and dynamics *p* and *f*. The figures are: 6 5 #, 6, [-], 7 6 4 # 5, 4 #, 6 #.

28

Musical score for page 28, featuring piano accompaniment and vocal lines with Latin lyrics. The score is divided into three systems.

System 1 (Piano): The piano accompaniment consists of four staves. The right hand (treble clef) plays a melodic line with dynamics *f* (forte) and *f* (forte). The left hand (bass clef) provides harmonic support with dynamics *f* (forte) and *f* (forte).

System 2 (Vocal): The vocal line is written in a single staff with a treble clef. It begins with a rest, followed by a melodic phrase starting with *f* (forte). The lyrics are: "Glo-ri-a Pa-tri et Fi - li-o, et in sae-cu-la sae-cu-lorum, a -".

System 3 (Vocal): The vocal line continues with the lyrics: "Et Spi - ri - tu - i San - cto, et in sae-cu-la sae-cu-lorum, a - - men, a -". The dynamics are *f* (forte) and *f* (forte) **Tutti**.

System 4 (Vocal): The vocal line continues with the lyrics: "Si-cut e-rat in prin-ci-pi-o et nunc et sem - per". The dynamics are *p* (piano) **Solo** and *f* (forte) **Tutti**.

System 5 (Piano): The piano accompaniment continues with a bass line. The dynamics are *p* (piano) and *f* (forte) **Tutti**. The lyrics "Et nunc et sem - per" and "et in sae-cu-la sae-cu -" are aligned with the vocal lines.

Fingerings and articulation marks are indicated below the piano part: *p* 6/5, 6, 7 6 #, 4 [4]3, 5 2 6 7 6.

32

f

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

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

f Tutti
et in sae-cu-la sae-cu - lorum, a - men, a - men, a - men, a - men.

lorum, in sae-cu-la sae-cu - lorum, a - men, a - men, a - men, a - men.

6 # 6 6 # 6 [6] 4

5 Laudate Dominum

³/₄ A capella

cnto

1

trb

2

fag

1

vl

2

S

A

T

B

org

b

f

f

f

f

f

f Tutti

f Tutti

f Tutti

f Tutti

f Tutti

Lau - da -

Lau - da - te e - um, o - mnes

Lau - da - te Do - mi-num, o - mnes gen -

Lau - da - te Do - mi-num, o - mnes gen - - - - tes.

f Tutti

5 - 6 8 10 5 $\frac{4}{2}$ 5 6

5 6

7

te e - um, omnes po - pu - li. Quo - ni - am con - fir - ma -

po - pu - li, po - pu - li. Quo - ni - am con - fir - ma -

- tes. Quo - ni - am con - fir - ma -

Quo - ni - am con - fir - ma -

8 [6] $\frac{4}{2}$ 5 5 6 4 # $\frac{4}{2}$ 6] *tasto solo*

Detailed description: This page of a musical score contains piano accompaniment and vocal lines. The piano part is written in a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 4/2 time signature. The vocal part consists of four staves, with the first two in soprano and alto clefs, and the last two in tenor and bass clefs. The lyrics are in Latin. The score includes various musical notations such as slurs, ties, and dynamic markings. At the bottom, there are performance instructions for the piano part, including fingering numbers and a 'tasto solo' instruction.

14

- - ta est su - per nos mi - se - ri - cor - di - a e - - ius,

- - ta est su - per nos mi - se - ri - cor - di - a e - - ius, et

- - ta est su - per nos mi - se - ri - cor - di - a e - - ius, et ve - ritas

- - ta est su - per nos mi - se - ri - cor - di - a e - - ius, et ve - ritas Do - mi -

2 6 7 # b 6 5 6 5 -
3 4 4 3

21

et ve - ri-tas Do - mi-ni ma - net in ae - ter - num. Glo - ri - a Pa - tri et

ve - ri-tas Do-mi-ni ma - net in___ ae - ter - num. Glo - ri - a Pa - tri et

Do - mi-ni ma-net, ma-net in ae - ter - num, in ae - ter - num. Glo - ri - a Pa - tri et

ni ma-net, ma - net in___ ae - ter - num, in ae - ter - num. Glo - ri - a Pa - tri et

28

Fi - li - o et Spi - ri - tu - i San - cto,

Fi - li - o et Spi - ri - tu - i San - cto,

Fi - li - o et Spi - ri - tu - i San-cto, San - cto, si - cut e - rat

Fi - li - o et Spi - ri - tu - i San - cto, si - cut e - rat in prin-ci - pi - o et nunc et sem -

7 6 b6 [b]7 6 5 - 8 6 5 3 6 [44] 3

34

si - cut e - rat in prin - ci - pi -

si - cut e - rat in prin - ci - pi - o et nunc et sem - - -

in prin - ci - pi - o et nunc et sem - - - per, et nunc et sem - per, sem -

- - - per, et sem - per et in

3 6 1 2 3 2 6 5 6 6 6 # 5 # 6 5 #

39

o et nunc et sem - per, sem - per et in sae-cu-la sae-cu - lo -

per et in sae-cu-la sae - cu - lo-rum, sae-cu - lo-rum, a -

per et in sae-cu-la sae - cu-lo - rum, sae-cu - lo - rum, a -

sae - cu-la sae - cu-lo-rum, sae-cu - lo - - - rum, sae - cu - lo - rum,

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

45

rum, a - - - - - men.

men, a - - - - - men.

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

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

6 b 6 b6 b] 5 6 5 4 5 - #

6 Magnificat

Grave Allegro

cnto

1

trb

2

fag

1

2

ul

S

f **Tutti**

Ma-gni - fi - cat a - nima me - a Do - minum, et ex-sul-ta-vit spi-ritus

A

f **Tutti**

Ma-gni - fi - cat a - nima me - a Do - mi - num, et ex-sul-ta-vit spi-ritus

T

f **Tutti**

Ma-gni - fi - cat a - nima me - a Do - minum, et ex-sul-ta-vit spi-ritus

B

f **Tutti**

Ma-gni - fi - cat a - nima me - a Do - minum, et ex-sul-ta-vit spi-ritus

org

b

f **Tutti**

6 7 6 [6]
5

6

p Solo

me-us in De-o sa - lu - ta-ri me - o. Qui - a re -

me-us in De-o sa - lu - ta-ri me - o.

me-us in De-o sa-lu - ta-ri me - o.

me-us in De-o sa-lu - ta-ri me - o.

Solo Tutti Solo *p*

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

10

14

o - nes.

p Solo
o - nes. Qui po-tens est, et san-ctum no-men, no - men e - ius.

p Solo *f* Tutti
o - nes. Qui-a fe-cit mi - hi magna, et san-ctum nomen e - ius. Et mi-

f Tutti
o - nes. Et mi-se - ri - cor - di-a, mi -

4 3 *p* Solo 6 7 6 6 6 4 # *f* Tutti 3

19

Musical score for page 19, featuring piano accompaniment and vocal lines. The score is in G major (one sharp) and 3/4 time. The piano part consists of four staves (two grand staves). The vocal part consists of four staves (two soprano/tenor and two alto/bass). The lyrics are in Latin.

Piano Accompaniment:
 The piano part begins with a rest in the first measure, followed by a series of chords and moving lines. The dynamic marking *f* (forte) is present in the second measure of both the grand staves.

Vocal Lines:
 The vocal lines enter in the second measure. The lyrics are:

Et mi - se - ri - cor - di - a e - ius a pro - ge - ni - e
 Et mi - se - ri - cor - di - a, mi - se - ri - cor - di - a e - ius a pro - ge - ni - e
 se - ri - cor - di - a, mi - se - ri - cor - di - a e - ius, mi - se - ri - cor - di - a e - ius a pro - ge - ni - e
 se - ri - cor - di - a e - ius, et mi - se - ri - cor - di - a, mi - se - ri - cor - di - a e - ius a pro - ge - ni - e

Performance Indications:
 The dynamic marking *f* (forte) is used throughout. The instruction *f Tutti* is placed above the vocal lines in the second measure.

Fingerings:
 Fingerings are indicated below the piano part: 5 3 4 5 6 6 5 4/2 6 [-] 9 8 4/2 6.

24

in pro-ge - ni-es ti - men - - ti - bus e - um.

in pro-ge - ni-es ti - men - ti - bus e - um.

in pro-ge - ni-es ti - men - ti - bus e - um.

in pro-ge - ni-es ti - men - ti - bus e - um.

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

28

P Solo
De-po - su-it po -

P Solo
De - po - su-it, de-po - su-it po -

P Solo
Fe - cit po-ten - ti-am in bra-chi-o su - o, dis - per-sit men - te cor-dis su - i.

P Solo
Dis-per-sit, dis-per-sit su-per - bos.

P [6] 6 7 [7] [6] 7 4 3

32

f Tutti
 ten-tes de se - de et ex - al - ta - vit hu - mi - les. E - su - ri - en - tes im - ple - vit bo - nis et

f Tutti
 ten-tes de se - de et ex - al - ta - vit hu - mi - les. E - su - ri - en - tes im - ple - vit bo - nis et

f Tutti
 E - su - ri - en - tes im - ple - vit bo - nis et

f Tutti
 E - su - ri - en - tes im - ple - vit bo - nis et

2 6 [4 3] *f* Tutti 2 7

36

Piano accompaniment for measures 36-38. The score consists of three treble clef staves and one bass clef staff. The music is in G major and 3/4 time. Measures 36 and 37 show a steady eighth-note accompaniment in the treble and a similar pattern in the bass. Measure 38 begins with a whole rest in the treble and a half rest in the bass.

Piano accompaniment for measures 39-41. The score consists of two treble clef staves and one bass clef staff. Measures 39 and 40 continue the eighth-note accompaniment. Measure 41 features a triplet of eighth notes in the upper treble staff and a triplet of eighth notes in the lower treble staff, with a half rest in the bass.

Vocal line for measure 42. The melody consists of quarter notes: D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5. The lyrics are "di - vi-tes di - mi - sit in - a - nes."

Vocal line for measures 43-45. Measures 43 and 44 continue the melody from measure 42. Measure 45 begins with a half rest, followed by a *p* Solo section with a melody of eighth notes: D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5. The lyrics are "di - vi-tes di - mi - sit in - a - nes. Su - sce - pit Is - ra-el pu - e-rum".

Vocal line for measure 46. The melody consists of quarter notes: D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5. The lyrics are "di - vi-tes di - mi - sit in - a - nes."

Vocal line for measure 47. The melody consists of quarter notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. The lyrics are "di - vi-tes di - mi - sit in - a - nes."

Piano accompaniment for measures 48-50. The score is in bass clef. Measure 48 has a triplet of eighth notes (D4, E4, F#4) and a half rest. Measure 49 has a *p* Solo section with a melody of eighth notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. Measure 50 has a half rest. The lyrics "di - vi-tes di - mi - sit in - a - nes." are written below the staff.

39

Four staves of piano accompaniment, each containing a whole rest for measures 39, 40, 41, and 42.

Two staves of piano accompaniment, each containing a whole rest for measures 39, 40, 41, and 42.

p Solo

Vocal line for measures 39-42. The lyrics are: Re-cor-da - tus mi - se - ri - cor - diae, mi - se - ri - cor - diae, mi - se - ri - cor - diae, mi -

Vocal line for measures 39-42. The lyrics are: su - um, re - cor - da - tus mi - se - ri - cor - diae, mi - se - ri - cor - diae, mi - se - ri -

Two staves of piano accompaniment, each containing a whole rest for measures 39, 40, 41, and 42.

Bass line for measures 39-42 with figured bass notation: 6 4 3 4 b b7 7 # 7 # # 7 # [b]

43

se - ri - cor - di - ae su - ae. Glo - ri - a Pa - tri et Fi - li - o

cor - di - ae su - ae. Et Spi - ri - tu - i San -

P Solo
Si - cut lo - cu - tus est, et se - mini e - ius in sae - cu - la. Si - cut e - rat

P Solo
Ad pa - tres no - stros, A - bra - ham.

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

47

f

f

f Tutti

et nunc et sem-per et in sae-cu-la sae-cu - lorum, a - men, a - men, a - men, a -

f Tutti

cto, et nunc et sem-per et in sae-cu-la sae-cu - lo-rum, a - men,

f Tutti

in prin-ci - pi-o et nunc et sem-per et in sae-cu-la

f Tutti

Et nunc et sem-per

f Tutti

f Tutti

51

- men, in sae - cu - la sae - cu - lorum, a - men, a - men, a - men.
 a - men, et in sae - cu - la sae - cu - lorum, a - men, a - men, a - men, a - men, a - men, a - men, a - men.
 et in sae - cu - la sae - cu - lorum, a - men, a - men, a - men.

6 6 [6] 5 6 6 6 4 3 Solo 8 6 9 8] Tutti