

Tůma. Collected works.

František Ignác Antonín

Tůma

Miserere

TumW D.3.7

Psalm

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

edited by Wolfgang Esser-Skala

Full score



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Please report any errors or mistakes to edition@esser-skala.at.

 [edition-esser-skala/tuma-collected-works](https://github.com/edition-esser-skala/tuma-collected-works)
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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 |
| vla | viola |

Sources

| | | |
|-----------|------------------|--|
| B1 | <i>Library</i> | A-Wn |
| | <i>Shelfmark</i> | Mus.Hs.15701 |
| | <i>Category</i> | manuscript copy (principal source) |
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| | <i>Notes</i> | 19 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, vla, 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>Bar</i> | <i>Staff</i> | <i>Description</i> |
|------------|--------------|----------------------------|
| 108 | vl 2 | 6th/7th ♯ in B1: e♭'8-d'8 |
| 183 | vla | grace note added by editor |
| 328 | A rip | rhythm of 3rd ♯ in B1: 2×♯ |

D.3.7 Miserere

Adagio

Cornetto

I

Trombone

II

Fagotto

I

Violino

II

Viola

Soprano

Alto

Tenore

Basso

Organo
e Bassi

The musical score is arranged in a system with ten staves. The top five staves are for woodwinds: Cornetto, Trombone I, Trombone II, and Bassoon. The next two staves are for strings: Violin I and Violin II. Below these are three vocal staves: Soprano, Alto, and Tenore. The bottom staff is for Organ and Basses. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/2. The tempo is marked 'Adagio'. The organ part begins with a 'Solo' marking and a dynamic of 'p'. Chord symbols are provided below the organ staff: $\begin{matrix} \flat 6 \\ \flat 5 \end{matrix}$, 6, $\begin{matrix} \flat 6 \\ \flat 5 \end{matrix}$, $\begin{matrix} \flat \\ \flat 4 \\ 2 \end{matrix}$, and $\flat 6$.

6

f

f *Tutti*

f *Tutti*

f

f

f *Tutti*

f *Tutti*

f *Tutti*

f *Tutti*

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

f *Tutti*

$\flat 6$ $\flat 7$ $\frac{5}{4}$ $\flat 4$ $\flat 6$ $\flat 5$ 6 $\flat 6$ $\flat 5$ \flat

13

Piano accompaniment for the first system, measures 13-20. The score is in B-flat major (two flats) and 4/4 time. It features a right-hand part with chords and a left-hand part with a steady bass line.

Piano accompaniment for the second system, measures 13-20. This system includes a treble clef part with melodic lines and trills (tr) in measures 14 and 15, and a bass clef part with chords.

Vocal lines for the first system, measures 13-20. The lyrics are: mi - se - re - re me - i, De - us, se - cun - dum

Vocal line for the second system, measures 13-20. The lyrics are: mi - se - re - re me - i, De - us, se - cun - dum ma - gnam, ma - gnam,

Vocal line for the third system, measures 13-20. The lyrics are: mi - se - re - re me - i, De - us, se - cun - dum ma - gnam,

Vocal line for the fourth system, measures 13-20. The lyrics are: mi - se - re - re me - i, De - us,

Piano accompaniment for the fifth system, measures 13-20. This system includes a bass clef part with chords and a treble clef part with a melodic line. Fingerings are indicated by numbers 2, 6, 4, 7, 6, 4, 3, 6.

21

ma-gnam, ma - gnam mi-se - ri - cor - di - am, mi - se - ri - cor - - di - am tu -

se - cundum ma - gnam mi-se - ri - cor - di - am, mi - se - ri - cor - - di - am tu -

se - cundum ma - gnam mi-se - ri - cor - di - am, mi - se - ri - cor - - di - am tu -

se - cundum ma-gnam mi-se - ri - cor - di - am, mi - se - ri - cor - di - am tu -

6 - ♯6 6 [-] 7 6 7 6 5 - ♯

30

Measures 30-35: Piano introduction. The score consists of four staves (two grand staves and two bass staves). All staves contain whole rests, indicating a silent piano introduction.

Measures 30-35: Piano accompaniment. The top two staves (treble clef) contain a melodic line starting with a piano (*p*) dynamic. The bottom two staves (bass clef) contain a bass line with whole notes and rests.

Measures 30-35: Vocal lines. Four staves (two treble and two bass clefs) are shown, each containing a whole rest and the marking "am." (amano), indicating a silent vocal introduction.

Measures 30-35: Bass line. A single bass staff containing a melodic line with notes and rests. The dynamic marking *p* Solo is present at the beginning.

[$\begin{smallmatrix} \flat 6 \\ \flat 5 \end{smallmatrix}$] 6 $\begin{smallmatrix} 6 \\ \flat 5 \end{smallmatrix}$ $\begin{smallmatrix} \flat 4 \\ 2 \end{smallmatrix}$ $\flat 6$

37

f Tutti

Mul - ti - tu - dinem mi - se - ra - ti - o -

p Solo *f Tutti*

Et se - cun - dum mul - ti - tu - dinem mi - se - ra - ti - o -

Mul - ti - tu - dinem mi - se - ra - ti - o -

Mul - ti - tu - dinem mi - se - ra - ti - o -

f Tutti

45

num tu - a - rum,

num tu - a - rum,

de - le in - i - qui -

num tu - a - rum,

de - le in - i - qui - ta - tem, in - i - qui -

num tu - a - rum, de - le in - i - qui - ta - tem, in - i - qui - ta - tem, in - i - qui -

$\flat 7$ $\frac{5}{4}$ 6 9 8 6 $\flat 6$ 6 $\flat 6$ 6 $\flat 6$ - 6 $\flat 6$ 6 5 $\flat 6$ 5 $\frac{4}{2}$

53

de - le in - i - qui - ta - tem_ me - - - am, de - le, **p**

ta - tem, in - i - qui - ta - tem me - - - am, de - le, **p**

ta - tem, in - i - qui - ta - tem me - - - am, de - le, **p**

ta - tem, in - i - qui - ta - tem me - - - am, de - le, **p**

6 b6 - 6 b6 4 **tasto solo** 4 4 **p** b6

61

de - le, de - le, de - - le in - i - qui - ta - tem me - am.

de - le, de - le, de - - le in - i - qui - ta - tem me - am.

de - le, de - le, de - - le in - i - qui - ta - tem me - am.

de - le, de - le, de - - le in - i - qui - ta - tem me - am.

Amplius · Andante

69

p Solo

Am - plius, am - plius la-va me ab in - i - qui-ta-te me - a,

p Solo

6 7 [b] ♯ 6 ♭6 6 7 6 ♯ 6 [6]

72

am - plus,

\flat $\left[\begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right]$ \natural $\flat 6$ $\left[\begin{smallmatrix} 6 \\ 7 \end{smallmatrix} \right]$ 6 - 7 6 - 7 $\left[\begin{smallmatrix} 7 \\ 4 \end{smallmatrix} \right]$ \flat 4 \natural p 6

75

am - pli-us la-va me ab in - i - qui - ta - te me - a, et a - pec - ca - to,

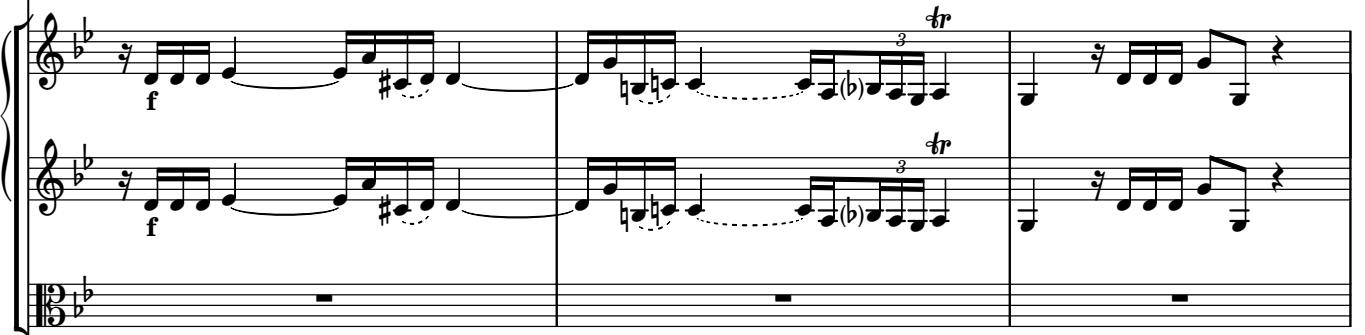
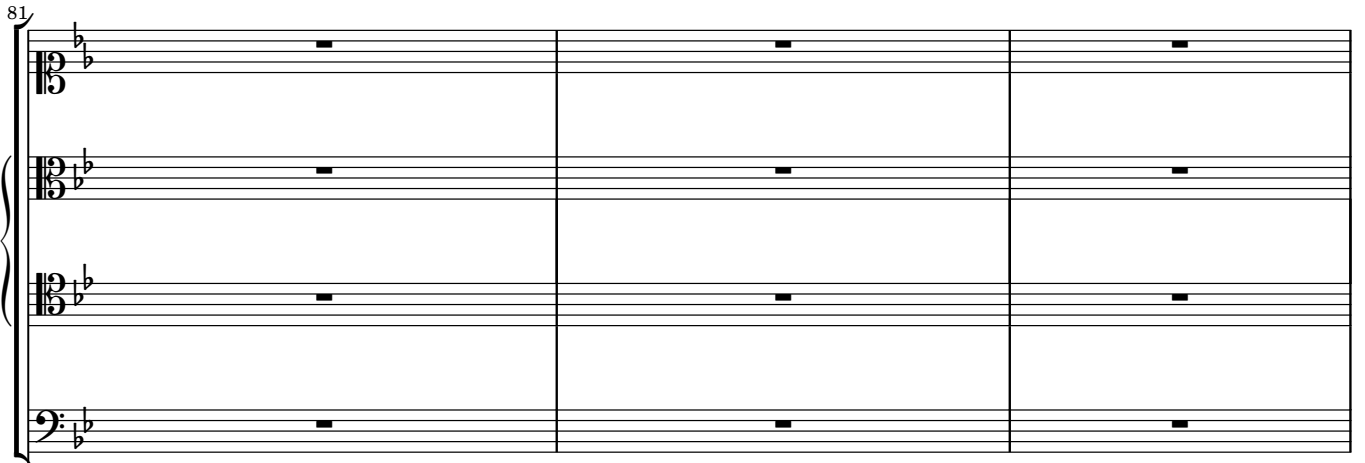
7 [b] 4 [6] b6 6 7 6 4 6 [6] b

78

pec-ca - to me - o mun - da, mun - da, mun - da, mun - da, mun - da

4 3 4 3 [b]4 3 7 [b5] 6 # 5 #

81



me. Quo-niam in-i-qui-



6 7 6 - 7 6 - 7 # 4 # 6

84

ta - tem me - am e - go co - gno - sco, et pec - ca - tum, pec - ca - tum me - um, pec -

6 b 6 $\frac{b6}{5}$ [6] 6 b5 [b] 3

87

ca-tum, pecca-tum me - um con - tra me, con - tra me, con - tra me est sem - per,

6 5 4 [4]3 6 [b] 6 5 6

90

et pec-ca - tum, pecca-tum me - um con - tra me, con - tra

7 6 [-] 7 b6 - [b]7 4 3 6 b 5 [-] 4 [6]

93

Four staves of piano accompaniment, all containing rests for measures 93, 94, and 95.

Two treble clef staves and one bass clef staff. The treble staves contain melodic lines with slurs and accents, starting with a forte (*f*) dynamic. The bass staff contains rests.

Two empty treble clef staves for measures 93, 94, and 95.

me est sem-per, sem - per.

The vocal line features a trill (*tr*) on the final note of the phrase.

f

b [6] 4 46 [6] 6 [6] 4 [6] b [6] 4

The bass line includes a forte (*f*) dynamic and figured bass notation in square brackets.

Tibi soli · Adagio

99

f Tutti

Pec - ca - - - - vi, et ma - lum, ma - lum co -

f Tutti

Pec - ca - - - - vi, et ma - lum co -

f Tutti

Ti - bi so - li pec - ca - - - - vi, et ma - - - lum

f Tutti

Pec - ca - - - - vi, et ma - lum co -

f Tutti

b 6 6 6 45 - [45 45] 4 [8 7] 46 6 45
 2 2 2 4 # b2 b6 5 4 b

104

Andante

Piano accompaniment for the first system, measures 104-107. It features a right-hand part with chords and a left-hand part with a melodic line.

Piano accompaniment for the second system, measures 104-107. It features a right-hand part with chords and a left-hand part with a melodic line.

Vocal line with lyrics and figured bass for the first system, measures 104-107. The lyrics are: ram te fe - ci, ut iu - sti - fi - ce - ris, co - ram te fe - ci, ut iu - sti - fi - ce - ris in ser - mo - ni - bus tu - is et vin - cas, ram te fe - ci, ut iu - sti - fi - ce - ris in ser - mo - ni - bus tu - is et vin - cas.

Figured bass: $\sharp 4$ 2 6 7 $\sharp 6$ 6 6 5 \sharp - \sharp 6

108

Piano accompaniment for the first system, measures 108-110. It features a grand staff with 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 a minor key and includes various rhythmic patterns and accidentals.

Piano accompaniment for the second system, measures 111-113. This system includes a more complex right-hand part with sixteenth-note runs and a prominent asterisk (*) above a note in the second measure. The left hand continues with a steady accompaniment.

Vocal line and piano accompaniment for the third system, measures 114-116. The vocal line consists of three staves with lyrics: "et vin-cas, vin-cas, et vin - cas, et vin - cas, et" on the first staff, "et vin-cas, vin-cas, vin-cas, vin-cas, et vin - cas, et vin - cas, et" on the second staff, and "et vin-cas, vin-cas, et vin-cas, et vin - cas, et vin - cas, et" on the third staff. The piano accompaniment continues with the same rhythmic patterns as the previous systems.

6 6 6 [5 b6] 6 6 6 6 b 6 6 6 6

111

p Solo

vin - cas, et vincas cum iu - di - ca - - ris. Ec-ce e - nim in in - i - qui - ta - tibus con-

vin - cas, et vincas cum iu - di - ca - - ris.

vin - cas, et vincas cum iu - di - ca - - ris.

vin - cas, et vincas cum iu - di - ca - - ris.

p Solo

b5 6 5 = 7 4 4 6 7 # 6

115

cep - tus sum, et in pec - ca - tis con - ce - pit me, con - ce - pit me ma - ter,

119

ma-ter me - a.

p Solo
Ec-ce e - nim ve - ri - ta - tem di - le -

p Solo
Ec-ce e - nim ve - ri - ta - tem di - le - xi - sti, in -

f *p*

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

123

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

127

Piano accompaniment for the first system, measures 127-130. The score 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 a minor key and 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 131-134. The score consists of three staves: two for the right hand (treble and alto clefs) and one for the left hand (bass clef). The music continues with similar rhythmic patterns, including some sixteenth-note passages in the right hand.

Vocal line for the first system, measures 127-130. The lyrics are: sper - ges, a-sper - ges me hys - so-po, et mun-da-bor,

Vocal line for the second system, measures 131-134. The lyrics are: sper - ges, a-sper - ges me hys - so-po, et mun-da-bor, la - va - - bis, la - va - bis, la -

Vocal line for the third system, measures 131-134. The lyrics are: sper - ges, a-sper - ges me hys - so-po, et mun-da-bor, la - va - - bis, la -

Vocal line for the fourth system, measures 131-134. The lyrics are: sper - ges, a-sper - ges me hys - so-po, et mun-da-bor, la -

Piano accompaniment for the third system, measures 131-134. The score consists of two staves: one for the right hand (treble clef) and one for the left hand (bass clef). The music features a complex bass line with some chromaticism and a final cadence.

131

la - va - - - bis, la - va - bis me, et su - per ni - vem de - al - ba -

va - bis me, la - va - - - bis, la - va - bis me et su - per ni - vem de - al -

va - bis me, la - va - - - bis me, la - va - bis me et su - per ni - vem de - al - ba -

va - - - bis, la - va - - bis me, la - va - bis me et su - per ni - vem de -

4/2 6 7 b6 6/5 b 7 6 7 6 5

Auditui · Andante

135

Piano accompaniment for the first system, measures 135-138. The music is in a key with two flats and a 3/4 time signature. It features a flowing melody in the right hand and a more rhythmic bass line in the left hand.

Piano accompaniment for the second system, measures 139-142. The music continues with a similar texture. A forte (*f*) dynamic marking is present in the right hand starting in measure 141.

bor, de - al - ba - - - bor.

ba - - bor, de - al - ba - - bor.

bor, de - al - ba - - - bor.

- al - ba - - - bor.

Piano accompaniment for the third system, measures 143-146. The music concludes with a *f* Solo marking in the right hand. Fingerings are indicated below the notes: 4/2, 6, 5/4, 3, 6.

140

Measures 140-145: Piano introduction. The score consists of six staves. The top two staves are grand staff (treble and bass clef), and the bottom four staves are grand staff (treble and bass clef). All staves contain whole rests, indicating a silent introduction.

Measures 146-151: Piano introduction. The score consists of three staves. The top staff is treble clef, the middle is treble clef, and the bottom is bass clef. Measure 146 starts with a piano (*p*) dynamic. The music features a melodic line in the upper staves and a bass line in the lower staff. Measure 151 ends with a piano (*p*) dynamic.

Measures 152-157: Piano introduction. The score consists of six staves. The top three staves are treble clef, and the bottom three are bass clef. All staves contain whole rests, indicating a silent introduction.

Measures 158-163: Piano introduction. The score consists of one bass clef staff. The music is a simple bass line with notes and rests. The notes are: G2, F2, E2, D2, C2, B1, A1, G1. The dynamics are: *p*, *p*, [6], 7 6, 6 b5, 5 b6, [6].

146

Musical score for page 146, system 31. The score consists of five systems of staves. The first system has five staves, all of which are empty. The second system has five staves: the top two are empty, the third contains a melodic line with trills and slurs, and the fourth and fifth are empty. The third system has five empty staves. The fourth system has five empty staves. The fifth system has one staff with a bass line and a sequence of guitar fret numbers: 6, 7, 4, 6, 6, 5, 5, 4, 6, and a final measure with a $\frac{2}{2}$ time signature and a fermata.

151

Musical score for page 32, starting at measure 151. The score includes piano accompaniment and vocal lines. The piano part features a complex texture with multiple staves, including a grand staff with two treble clefs and one bass clef. The vocal part includes a bass line with lyrics "Au - di - tu - i" and a "Solo" section. Dynamics include "f" and "p". Trills are marked with "tr". Chord symbols "6 b5" and "6 5" are present at the bottom.

156

p Solo

Au - di - tu - i me - o da - bis gau - di - um et lae -

me - o da - bis gau - di - um et lae - ti - tiam,

p
6 b6 6 6 6 [6]

162

162

162

ti - tiam, et ex - ul - ta -

et ex - ul - ta -

9 [45] 8 -1 9 8

166

- bunt, et ex - ul - ta - - - - -
 - bunt, et ex - ul - ta - - - - -

9 8 6 9 8 9 8 $\flat 5$

170

- bunt, ex - ul - ta - bunt os - sa hu - mi - li - a - ta.

bunt, ex - ul - ta - bunt os - sa hu - mi - li - a - ta.

176

Five staves of piano accompaniment for measures 176-180. The top two staves are for the right hand, and the bottom three are for the left hand. All staves are empty, indicating a rest for the piano accompaniment during these measures.

Two systems of musical notation for measures 176-180. The first system contains the right-hand and left-hand parts. The right hand has a melodic line with eighth notes and a triplet of eighth notes in measure 178, marked with a piano (*p*) dynamic. The left hand has a bass line with eighth notes and a triplet of eighth notes in measure 178, also marked with a piano (*p*) dynamic. The second system contains five empty staves, likely for other instruments or voices.

Five empty musical staves, likely for other instruments or voices, corresponding to the second system of notation above.

A single bass line musical notation for measures 176-180. It shows a melodic line starting with a half note G2, followed by quarter notes F2, E2, and D2. A slur covers the last two notes, with a piano (*p*) dynamic marking. The line ends with a quarter rest in measure 180.

181

186

ca - tis me - is, et o - mnes in - i - qui - ta - tes, et o - mnes in - i - qui -

6 6 6 [h] 6 6 6]

191

ta - tes me - as de - le.

p Solo
Cor mundum cre-a in me, De-us, et spi - ri-tum rectum in - nova in vi - sce - ri - bus_

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

198

Musical score for page 198, page 41. The score is in B-flat major and 3/4 time. It features a piano introduction with a forte (*f*) dynamic, followed by vocal entries with lyrics "me - is." and "Ne pro - i - ci - as me a". The piano accompaniment includes figured bass notation at the bottom.

The score consists of several systems of staves. The first system shows the piano introduction with a forte (*f*) dynamic. The second system shows the vocal entry with the lyrics "me - is." and a trill (*tr*) above the first note. The third system shows the vocal entry with the lyrics "Ne pro - i - ci - as me a". The fourth system shows the piano accompaniment with figured bass notation.

The figured bass notation at the bottom of the page is:

4 4 *f* 6 4 6 6 6 5 *p*

203

fa - ci - e tu - a, et spi - ri - tum sanctum tu - um ne au - -

6 6 ♭6] [♯5 6 7 ♭6

208

A piano introduction consisting of five staves. The top two staves are grand staves (treble and alto clefs), and the bottom three are bass staves. All staves contain whole rests for the duration of the five measures.

The first two systems of piano accompaniment. The first system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the accompaniment with similar patterns.

Three empty vocal staves (treble clefs) for the first system, indicating the vocal line has not yet begun.

The vocal line for the first system, starting with the lyrics "fe - ras a me." The notes are placed on the vocal staves.

The piano accompaniment for the second system, continuing the musical texture from the first system.

7 6

7 6

[45]
#

6

213

The musical score for page 44, starting at measure 213, is presented in a multi-staff format. The score includes piano accompaniment and a vocal line. The piano part consists of four staves (treble and bass clefs) with mostly rests. The vocal line is on a single staff with a treble clef. The bass line is on a single staff with a bass clef. Chord symbols are provided below the bass line.

Chord symbols below the bass line:

b6 6 6 6 [9] 6 b6 6 b6 [7] 6

218

Four staves of piano introduction. The top two staves are for the right hand, and the bottom two are for the left hand. All staves are empty, indicating a whole rest for the entire duration of these four measures.

Four staves of piano accompaniment. The top two staves are for the right hand, and the bottom two are for the left hand. The music begins in measure 222 with a treble clef and a key signature of two flats. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamic markings include *f* (forte) and *tr* (trill) in the final measure.

Four staves of vocal lines. The top two staves are for the soprano and alto voices, and the bottom two are for the tenor and bass voices. The lyrics "Red - de" are written below the notes in the final measure of each staff.

A single bass staff showing the bass line for the piano accompaniment. It includes dynamic markings such as *f* and fingering numbers like [15] and #.

222

mi - hi lae - ti - ti-am sa - lu - ta - ris tu - i,

mi - hi lae - ti - ti-am sa - lu - ta - ris tu - i,

mi - hi lae - ti - ti-am sa - lu - ta - ris tu - i, et

mi - hi lae - ti - ti-am sa - lu - ta - ris tu - i,

227

et spi - ri - tu prin-ci - pa - li con - fir - ma, con -

et spi - ri - tu prin-ci - pa - li, prin-ci - pa - li con - fir - ma, con -

spi - ri - tu prin-ci - pa - li, et spi - ri - tu prin-ci - pa - li con - fir -

et spi - ri - tu prin-ci - pa - li con - fir -

6 5 6 4

232

fir - ma, con - fir - - ma, con - fir - ma, con - fir - ma me.

fir - ma, con - fir - - ma, con - fir - ma, con - fir - ma me.

ma, con - fir - ma, con - fir - ma, con - fir - ma, con - fir - ma me.

ma, con - fir - ma, con - fir - ma, con - fir - ma, con - fir - ma me.

239

239

6 6 6 [6] 7 6 6 5 46

p

b. Mr

245

Musical score for a piece starting at measure 245. The score is in B-flat major (two flats) and 3/4 time. It features a grand staff with piano and a separate system with five staves. The piano part includes a melodic line in the bass clef and a rhythmic accompaniment in the treble clef. The separate system consists of five empty staves. The piano part concludes with a bass line and figured bass notation: 7 b6, 6 5, 5, b6.

250

Musical score for page 250, measures 250-253. The score is written in B-flat major (two flats) and 4/4 time. It consists of a grand staff with piano accompaniment and a vocal line.

The piano accompaniment (measures 250-253) features a complex rhythmic pattern in the right hand, primarily consisting of eighth and sixteenth notes. The bass line is more active, with eighth notes and some rests. The dynamic marking *f* (forte) is present in measures 252 and 253.

The vocal line (measures 250-253) begins with a trill (*tr*) on the first note of measure 250. It continues with eighth notes and a trill in measure 251. Measures 252 and 253 feature a series of eighth notes, with a forte (*f*) dynamic marking in measure 253.

The grand staff includes staves for the piano (right and left hands) and the vocal line. The piano part is written in a grand staff (treble and bass clefs). The vocal line is written in a single staff with a treble clef.

At the bottom of the page, there are two sets of figured bass notation: $\flat \frac{4}{2}$ and $\frac{6}{5}$.

Docebo · [Tempo deest]

254

f Tutti
Do - ce - bo in - iquos vi - as tu - as, vi - as tu - as.

f Tutti
Do - ce - bo in - iquos vi - as tu - as, vi - as

f Tutti
Et im - pi - i ad te conver -

f Tutti
Et im - pi - i

f Tutti

259

Li - be-ra me de sangui - nibus, De - us sa - lu - tis, sa - lu - tis me - ae, sa - lu-tis me -
 tu - as. Li - be-ra me de san-gui - nibus, De - us sa - lu - tis me - ae, sa - lu-tis me -
 tentur, converten - tur. Et ex-ul-
 ad te conver-ten - tur. Et ex-ul - ta - bit, ex-ul-

[6] $\frac{4}{2}$ 6 $\frac{5}{4}$ - 6 $\frac{6}{3}$ 6 [7]

264

Piano accompaniment for the first system, measures 264-268. 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 a minor key and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Piano accompaniment for the second system, measures 264-268. It consists of three staves: two for the right hand (treble and alto clefs) and one for the left hand (bass clef). The music continues the complex rhythmic pattern from the first system.

ae, et ex-ul - ta - bit lingua me - a iu-sti-ti-am tu - am. Do-mine,

Vocal line for the first voice part, measures 264-268. The melody is in a minor key and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

ae, et ex-ul - ta - bit, ex-ul - ta - bit lingua me - a iu-sti-ti-am tu - am. Do-mine,

Vocal line for the second voice part, measures 264-268. The melody is in a minor key and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

ta - bit, ex-ul - ta - bit, ex-ul - ta - bit lingua me - a iu-sti-ti-am tu - am. Do-mine,

Vocal line for the third voice part, measures 264-268. The melody is in a minor key and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

ta - bit, ex-ul - ta - bit lin - gua me - a, lingua me - a iu-sti-ti-am tu - am. Do-mine,

Vocal line for the fourth voice part, measures 264-268. The melody is in a minor key and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Piano accompaniment for the third system, measures 264-268. It consists of one staff in bass clef. The music continues the complex rhythmic pattern from the previous systems.

$\frac{4}{2}$ 6 6 6 [7] $\frac{4}{2}$ 6 $\frac{4}{3}$

269

la - bi - a me - a a - pe - ri - es, et os me - um an - nun - ci - a - bit laudem tu -

la - bi - a me - a a - pe - ri - es, et os me - um, et os me - um an - nun - ci - a - bit laudem tu -

la - bi - a me - a a - pe - ri - es, et os me - um an - nun - ci - a - bit lau - dem tu - am. Quo - ni -

la - bi - a me - a a - pe - ri - es, et os me - um an - nun - ci - a - bit laudem tu -

6 6 7 6 [b] 4 4 b b5 b6 6 6 4 4
5 5 2

274

am. Quo - ni - am si vo - lu - is - ses sa - cri - fi - ci - um, si vo - lu - is - ses de -

am. Quo - ni - am si vo - lu - is - ses sa - cri - fi - ci - um de - dis - sem u - ti - que, de - dis - sem, de -

am si vo - lu - is - ses sa - cri - fi - ci - um, quo - niam si vo - lu - is - ses sa - cri - fi - ci - um de -

am. Quo - ni - am si vo - lu - is - ses sa - cri - fi - ci - um de -

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

278

dissem u - tique, ho-lo - cau - stis, ho-lo - cau - stis non de-le - cta - - - - - beris.

dissem u - ti - que, ho-lo - cau - stis, ho-lo - cau - stis non de-le - cta - beris, non de-le - cta - be - ris.

dissem u - tique, ho-lo - cau - stis, ho-lo - cau - stis non de-le - cta - - - - - be - ris.

dissem u - tique, ho-lo - cau - stis, ho-lo - cau - stis non de-le - cta - - - - - be - ris.

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

283

Sacrificum · Adagio

The musical score is arranged in three systems. The first system consists of a grand staff with two treble clefs and one bass clef. The second system consists of two treble clefs and one bass clef. The third system consists of two treble clefs and one bass clef. The key signature is B-flat major (two flats). The time signature is 4/2. The tempo is Adagio. The score includes piano (p) and solo markings. The lyrics are: "Sacrificum, sacrificum De-o spi-ri-tus contribu-la - - -".

System 1:

- Grand staff with two treble clefs and one bass clef.
- Two treble clefs: *p Solo*
- Bass clef: *p Solo*

System 2:

- Two treble clefs: *p*
- Bass clef: *p*

System 3:

- Two treble clefs: *p Solo*
- Bass clef: *p Solo*

Lyrics:

Sacri-fi - cium, sacri-fi-ci-um De - o spi - ri-tus contribu - la - - -

Figured Bass:

p Solo $\flat 6$ $\frac{4}{2}$ $\flat 6$ $\frac{5}{5}$ 9 8 $\flat 10$ $\frac{-}{9}$ $\frac{8}{8}$ $\flat 7$ $\frac{6}{5}$ $\flat 10$ $\frac{6}{5}$ $\flat 7$ $\frac{\flat 6}{5}$ $\frac{5}{5}$

289

The musical score consists of several systems. The first system shows a grand staff with piano accompaniment. The second system continues the piano accompaniment. The third system shows two vocal staves (soprano and alto) with lyrics. The fourth system shows two more vocal staves (tenor and bass) with lyrics. The fifth system shows a grand staff with piano accompaniment and figured bass notation below the bass line.

Lyrics:

- - - tus, cor con - tri - tum, cor con - tri - tum et humi - li - a -

- - - tus, cor con - tri - tum, cor con - tri - tum et humi - li -

Figured Bass:

b [b]7 6 5 - 3 (b)4 - 3 ♯6 b ♯4 7 9 8 5 6

295

Piano accompaniment for the first system, measures 1-6. The music is in a minor key with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth-note patterns and rests, while the left hand provides a steady accompaniment with eighth-note chords and rests.

Piano accompaniment for the second system, measures 7-12. The right hand continues the melodic development with eighth-note runs and rests. The left hand maintains the accompaniment pattern with eighth-note chords and rests.

Two empty vocal staves for the first system, indicating that the vocalists are silent during these measures.

Vocal staves with lyrics for the first system. The lyrics are:
 - tum, Deus, De - us, Deus, non de-spi - ci - es.
 a - tum, Deus, De - us, Deus, non de-spi - ci - es.

Basso continuo line with figured bass notation for the first system. The figures are: 7 6 $\flat 4$ 2, 6 $\flat 7$ $\flat 5$, \flat , 7 $\flat 5$ $\flat 4$ - $\flat 8$, $\flat 5$ $\flat 6$ 5 7 $\flat 4$ 6 5 - $\flat 4$.

301

Andante

p Solo

Be - ni - gne fac, Do - mine, in bo - na volun - ta - te tu - a Sy - on, ut ae - di - ficentur, ut ae - di - fi - centur mu -

6 ♯ 6 ♯6 [6] ♭ 5 6 ♯ 6 [♭5] $\frac{5}{4}$ ♯5 ♯ 6

306

- ri Ie - ru - sa - lem.

P Solo

Tunc ac - cep - tabis sa - cri - fi - cium iusti - ti - ae, tunc im - po - nent super al - ta - re tu - um vi - tu - los.

ob - la - ti - ones et holo - cau - sta, super al - ta - re tu - um vi - tu - los.

ob - la - ti - ones et holo - cau - sta, super al - ta - re tu - um vi - tu - los.

6 5, 4, 6, 4 3, 4, 5 4, 6, 4, 6, 4 4

311

Gloria · [Tempo deest]

f

f Tutti

f Tutti

f

f

f

f Tutti

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto, si - cut e - rat in prin-

f Tutti

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto, si - cut e - rat in prin-

f Tutti

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto, si - cut e - rat in prin-

f Tutti

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto, si - cut e - rat in prin-

f Tutti

$\frac{6}{5}$ $\frac{4}{b}$ $\frac{6}{5}$ $\frac{6}{5}$

Et in saecula · [Allegro]

319

ci - pi - o et nunc et sem - per et in sae - cu - la sae - cu - lo - rum, a -

ci - pi - o et nunc et sem - per et in sae - cu - la sae - cu - lo - rum, a - men,

ci - pi - o et nunc et sem - per

ci - pi - o et nunc et sem - per

f Tutti

326

First system of musical notation, including a double bass line and a grand piano accompaniment with right and left hand staves.

Second system of musical notation, featuring a grand piano accompaniment with right and left hand staves.

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

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

et in sae - cu - la

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

Figured bass notation: 5/4, 3, 6, 5, 6, 6, 5, 6, 6, 5, 6, 6, 7, b, 6, 5, b6, [-] 6, 6

331

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

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

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

sae - cu - lorum, a - - - men, a - men, a - men, a - men,

6 ♭6 7 6 7 6 [6] ♭ 5 6 6 ♯ 6 ♯5 [♯]6 6 5 [♭]

336

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

4 4 [6] 43 46 46 - 43 46 46 [-] 4 2 6 6

341

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

6 - b6 - 6 - 6 [-] 6 6/5 5/3 6/4 8/6 5/4 6/4 8/6 5/4 6/4

346

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

lo - - - - rum, a - - - - - men, amen, et in

lo - rum, a - men, et in

et in sae - cu-

6 7 b6 7 7 6 5 - 5 6

351

The first system of music consists of six measures. It features a grand staff with three staves: a soprano staff in bass clef, a middle staff in bass clef, and a bass staff in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The music is primarily composed of quarter and eighth notes, with some rests.

The second system of music consists of six measures. It features a grand staff with three staves: a soprano staff in treble clef, a middle staff in treble clef, and a bass staff in bass clef. The key signature and time signature remain the same as in the first system. The music continues with similar rhythmic patterns.

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

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

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

la sae - cu - lo - rum, a - men, amen, a - men, a - men, et in sae-

The third system of music consists of six measures. It features four staves: three vocal staves in treble clef and one bass staff in bass clef. The lyrics are written below the vocal staves. The key signature and time signature remain the same.

8 5 6 8 5 6 6 7 b6 7 [b] 7 6 4/4 6 7 6 4 6 - 5 - [3] b6 5 3
 6 4 6 4/4 6 4 - 2

357

First system of piano accompaniment, measures 357-362. 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 a minor key with a common time signature.

Second system of piano accompaniment, measures 363-368. It consists of three staves: two for the right hand (treble and alto clefs) and one for the left hand (bass clef). The music continues from the previous system.

Vocal line with lyrics for the third system, measures 363-368. It consists of four staves: two for the vocal line (treble and alto clefs) and two for the piano accompaniment (bass and tenor clefs). The lyrics are: "et in sae - cu-la sae - cu-lo - rum, a - - - - - men, et in sae - cu-la saecu-lo - rum, a - - - - - sae - cu-lo - rum, a - - - - - men, a - - - - - - cu-la saecu - lo-rum, a - - - - - men, a - - - - - a - - - - -".

2 3 4 5 6 b] 5 - 6 5 9 8 tasto solo [4]

2 3 4 5 6 b] 5 - 6 5 9 8 tasto solo [4]

363

4 4 *tasto solo* $\frac{10}{9} \frac{-}{8}$ 4 4 3 2 4