

Tůma. Collected works.

František Ignác Antonín

Tůma

Lectiones ad Officium Defunctorum

TumW I.2

Sacred song

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



Edition Esser-Skala · Koppl, Austria · 2024

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Music engraving by LilyPond 2.24.2 (<https://www.lilypond.org>) and EES Tools v2023.10.0.
Front matter typeset with Source Sans and Fredericka the Great.

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)
v2024.11.0, 2024-11-30 (46d5190122417db88434f3250b15ea40447d421a)



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.15690
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1746
	<i>RISM ID</i>	600138717
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14297585
	<i>Notes</i>	19 parts (S solo, A solo, T solo, B solo, S rip, A rip, T rip, B rip (2×), 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	45	fag	8th ♫ in B1: f16
2	28	org	3rd ♫ in B1: e♭4
3	52	vl 2	2nd ♫ in B1: a♭'8–a♭'8

Lyrics

Lectio prima

Parce mihi Domine: nihil enim sunt dies mei.
 Quid est homo, quia magnificas eum,
 aut quid opponis erga eum cor tuum,
 Visitas eum dilucolo,
 et subito probas illum?
 Usquequo non parcis mihi,
 nec dimittis me, ut glutiam salivam meam?
 Peccavi? Quid faciam tibi, o custos hominum?
 Quare posuisti me contrarium tibi,
 et factus sum mihi met ipsi gravis?
 Cur non tollis peccatum meum,
 et quare non aufers iniquitatem meam?
 Ecce nunc in pulvere dormiam;
 et si mane me quaesieris, non subsistam.
 (Job 7:16–21)

Credo quod redemptor meus vivit
 et in novissimo die de terra surrecturus sum.
 Et in carne mea videbo
 Deum Salvatorem meum.
 Quem visurus sum:
 ego ipse et non alius,
 et oculi mei conspecturi sunt.
 (Job 19:25–27)

Lectio secunda

Taedet animam meam vitae meae,
 dimittam adversum me eloquium meum,
 loquar in amaritudine animae meae.
 Dicam Deo: Noli me condemnare,
 indica mihi cur me ita iudices.
 Numquid bonum tibi videtur si calumnieris me,
 et opprimas me opus manuum tuarum,
 et consilium impiorum adiuves?
 Nunquid oculi carnei tibi sunt
 aut sicut videt homo et tu videbis?
 Nunquid sicut dies hominis dies tui,
 et anni tui sicut humana sunt tempora,
 ut quaeras iniquitatem meam,
 et peccatum meum scruteris?

Et scias quia nihil impium fecerim,
cum sit nemo qui de manu tua possit eruere.
(Job 10:1–7)

Qui Lazarum resuscitasti
a monumento fetidum:
Tu eis Domine dona requiem
et locum indulgentie.
Qui venturus est iudicare vivos et mortuos
et saeculum per ignem.
(Cantus Index 007477)

Lectio tertia

Manus tuae fecerunt me
et plasmaverunt me totum in circuitu,
et sic repente praecipitas me.
Memento quaeso quod sicut lutum feceris me,
et in pulverem reduces me.
Nonne sicut lac mulsisti me,
et sicut caseum me coagulasti?
Pelle et carnibus vestisti me,
ossibus et nervis conpegisti me.
Vitam et misericordiam tribuisti mihi
et visitatio tua custodivit spiritum meum.
(Job 10:8–12)

Domine, quando veneris iudicare terram, ubi me abscondam a vultu irae tuae?
Quia peccavi nimis in vita mea.
Commissa mea pavesco,
et ante te erubesco:
Dum veneris iudicare,
noli me condemnare.
(Cantus Index 006507)

Requiem aeternam dona eis, Domine:
Et lux perpetua luceat eis.

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1 Lectio prima

Adagio

Cornetto

I Trombone
Solo à mezza voce

II Trombone
Solo à mezza voce

Fagotto

I Violino
f

II Violino
f

Soprano

Alto

Tenore
p Solo
Par - ce

Basso

Organo e Bassi
f Solo
6 2 6 5 6 7 6 5 - 6

Detailed description: This page of a musical score is for the first section, 'Lectio prima', in Adagio. It features a variety of instruments and voices. The woodwinds include Cornetto, Trombone I and II, and Fagotto. The strings consist of Violino I and II. The vocal parts include Soprano, Alto, Tenore, and Basso. The organ and basses are also present. The score is in common time (C) and the key signature has two flats (B-flat and E-flat). The Trombone I and II parts are marked 'Solo à mezza voce'. The Violino I part starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The Tenore part has a piano (*p*) dynamic and a 'Solo' marking. The organ and basses part starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The organ and basses part includes figured bass notation: 6 2 6 5 6 7 6 5 - 6.

5

mi - hi, par-ce mihi Do-mine: nihil e - nim sunt di-es me - i. Quid est ho - mo, qui-a magni-fi-cas

Andante

11

Piano accompaniment for the first system, measures 11-14. The score is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter and eighth notes.

Piano accompaniment for the second system, measures 11-14. This system continues the melodic and harmonic development of the piano part, with intricate fingerings and articulation marks.

Two empty vocal staves for the first system, measures 11-14, indicating where the vocal line would be placed.

Vocal line with lyrics for the first system, measures 11-14. The lyrics are: e - um, aut quid op - po-nis er-ga e - um cor tu - um, vi-sitas e - um di-lu - colo, et

Piano accompaniment for the second system, measures 11-14. This system includes figured bass notation below the bass staff: 7 6 [45] # 6 5. The lyrics from the system above are repeated here.

Adagio

15

su - bito pro-bas, su - bito pro-bas il - lum? Us-que-quo non parcis mihi? Nec dimittis me, ut

7 7 7 # 4 # 4 # 6 b

20

f
f Tutti

f
f

f Tutti
Pec - ca - - - vi? Quid fa - ci - am ti - bi, o

f Tutti
Pec - ca - vi? Quid fa - ci - am ti - bi, o

f Tutti
glu - ti - am sa - livam me - am? Pec - ca - - - vi? Quid fa - ci - am ti - bi, o

f Tutti
Pec - ca - vi? Quid fa - ci - am ti - bi, o

f Tutti

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

26

custos homi - num? Quare po - su - i - sti me con - tra - rium ti - bi, et factus sum, et factus sum mi - hi - met

custos ho - mi - num? Con - tra - ri um ti - bi qua - re po - su - i - sti me, et fa - ctus sum mi -

custos ho - mi - num? Con - tra - ri um ti - bi, con - tra - rium ti - bi, et fa - ctus sum mi - hi - met

custos ho - mi - num? Con - tra - ri um ti - bi, con - tra - rium ti - bi, et factus sum mi - hi - met

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

30

Solo *à mezza voce*

Solo *à mezza voce*

p

p

i - psi gra - vis?

himet i-psi gra - vis?

i - psi gra - vis?

p Solo

Cur non tol - lis peccatum me - um, et quare non aufers in-

i - psi gra - vis?

6/5 [b] 5/4 6/4 5 - 4

p Solo

6/5

9

8

7

6 5

35

i-quitatem meam? Ec-ce nunc in pul-ve-re dor - - - mi - am; et si

6 # 5 # ♭6 ♭4 ♭2

p *tasto solo* pp

Responsorium · Andante

40

f
f Tutti
f Tutti
f

f
f Tutti
f

f Tutti
Cre - do quod Re - demptor me - us vi - vit et

f Tutti
Cre - do quod Re - demptor me - us vi - vit et

f Tutti
mane me quaesi - eris, non subsistam. Cre - do quod Re - demptor me - us vi - vit et

f Tutti
Cre - do quod Re - demptor me - us vi - vit et

f Tutti
6 7 5 [5] 6 6 5 [6 5] 6

45

in no-vis - si-mo di - e de terra, de ter-ra sur-re - cturus, de ter-ra sur - re - ctu-rus sum.

in no-vis - si-mo di - e de terra, de ter-ra sur-re - cturus, de ter-ra sur - re - ctu - rus sum.

in no-vis - si-mo di - e de terra sur-re-cturus, de ter-ra sur - re - ctu-rus, sur - re - ctu - rus sum.

in no-vis - si-mo di - e de ter-ra sur-re-cturus, de ter-ra sur - re - ctu-rus, sur - re - ctu - rus sum.

49 **Allegro**

f

f

f

f

f **Tutti**
Et in car - - ne me - a, et in car - ne me - a vi - de - bo -

f **Tutti**
Et in car - - ne, et in car - ne me - a vi - de - bo - De - um, vi -

f **Tutti**
Et in car - - ne me - a

f **Tutti**
Et in car - - ne me - a

f **Tutti**
5 4 # 6 5 [b5] 6] b5 [6] [b6] 6 7 6
2/4

56

De - um, vi - de-bo De - um, De - um Sal - va - to - rem, Sal - va - to - rem me -

de-bo De - um Sal - va-to - rem, Sal - va - to - rem me

vi - de-bo De - um Sal - va - to - rem, Sal - va - to - rem

vi-de - bo Deum, vi-de - bo Sal - va - to - rem me -

tasto solo #

6 6 $\left[\begin{smallmatrix} 9 & 8 \\ 4 & 3 \end{smallmatrix} \right]$

$\frac{5}{4}$ - $\frac{9}{3}$ 6

64 **Larghetto**

um. Quem vi-su - rus sum: e-go i-pse et non a - li-us, et o-cu-li me-i con - spe - ctu - ri sunt.

um. Quem vi-su - rus sum: e-go i-pse et non a - li - us, et o-cu-li me-i conspe - ctu - ri sunt.

me - um. Quem vi-su-rus sum: e-go i-pse et non a - li-us, et o-cu-li me - i con - spe - ctu - ri sunt.

um.

p Solo $\frac{4}{2}$ 8 4 3 7 46 [45] 4 #

Allegro

71

f

f

f Tutti

Et in car - - ne me - a, et in car - ne me-a vi-de-bo_

f Tutti

Et in car - - ne, et in car - ne me - a vi-de-bo_ De - um, vi -

f Tutti

Et in car - - ne me - a

f Tutti

Et in car - - ne me - a

f Tutti

5 6 5 [45] 6] 45 [6] [46] 6 7 6

4 # 2

78

De - um, vi - de-bo De - um, De - um Sal - va - to - rem, Sal - va - to - rem me - um.

debo De um Sal - va-to - rem, Sal - va - to - rem me - um.

vi - de-bo De - um Sal - va - to - rem, Sal - va - to - rem me - um.

vi-de-bo Deum, vi-de - bo Sal - va - to - rem me - um.

6 6 $\begin{bmatrix} 9 & 8 \\ 4 & 3 \end{bmatrix}$ 5 - 9 6 #
tasto solo

2 Lectio secunda

Adagio

The score is for a piece titled "Lectio secunda" in Adagio. It features a vocal ensemble (soprano, alto, tenor, bass) and instrumental accompaniment including trumpets, trombones, flutes, clarinets, bassoon, and organ. The key signature is B-flat major (two flats) and the time signature is common time (C). The organ part includes figured bass notation: p Solo 9 [b] 6 5 [6] 4 6 5 7 [b] 9 6 4 - b 4 4 9 6 [b].

cnto

1

trb

2

fag

1

vl

2

S

A

T

B

org

b

p

p

p Solo

Tae -

6

- det a - nimam meam vi-tae meae, di - mittam adversum me e-loquium meum, loquar in ama-ri-tu-di-

5 [6] 6 [9 8] 4 7 [b] 6 - [b7] [b]5

11

f Tutti
Noli, no - li me condem - na - re, in-di-ca

f Tutti
No-li me condem-na - re,

f Tutti
No-li me condem-na - re,

f Tutti
ne a - nimae me - ae. Dicam De-o: No-li me condem - na - re,

f Tutti

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

17

mihi, in-di-ca mihi cur? cur me i - ta iu - dices.

in-di-ca mihi cur? cur me i - ta_ iu - di-ces.

in-di-ca mihi cur? cur me i - ta iu - di-ces.

in-di-ca mihi cur? cur me i - ta iu - di-ces. *p* Solo Numquid bonum ti-bi vi-detur si ca - lumnie-ris me,

p Solo

22

Nunquid

et opprimas me opus ma-num tu-arum, et consi - lium, con - si - lium im - pi - orum ad - iuves?

6 6 9 8 5 6 # f Tutti

27

o-culi car-ne-i, carne-i ti - bi sunt, aut sicut videt ho-mo, si-cut ho - mo et tu, et tu vi - de - bis?

f Tutti

Nunquid o - cu-li carne-i ti - bi sunt, aut si-cut vi - det ho - mo et tu vi - de - bis?

f Tutti

Nunquid o - cu-li carne-i ti - bi sunt, aut sicut vi - det homo, si - cut ho - mo et tu vi - de - bis?

f Tutti *p Solo*

Nunquid o - cu-li carne-i ti - bi sunt, aut si-cut vi - det ho - mo et tu vi - de - bis? Nunquid

4/2 [4]5 46 b 46 6 46 [b] 7 [b5] 6 4 [b5]

32

sicut di-es hominis di-es tu - i, et an-ni tu-i sicut hu-ma-na sunt tempora, ut quaeras in - i - quitatem meam, et pec-

37

Piano accompaniment for measures 37-41, consisting of five staves (three grand staff staves and two bass staff staves) with rests.

Piano accompaniment for measures 37-41, consisting of two staves (treble and bass clef) with musical notation.

Vocal staves for measures 37-41, consisting of three staves (treble clef) with rests.

Vocal line for measures 37-41, showing a single staff with musical notation and lyrics.

ca-tum meum scru - te-ris? Et scias qui-a nihil im - pium fe - cerim, cum sit ne-mo

Bass line for measures 37-41, showing a single staff with musical notation and figured bass.

7 6 # # 7

Responsorium · Adagio

Allegro

42

f Tutti

Qui La - za - rum, - qui La - za - rum

f Tutti

Qui La - za - rum, - qui La - za - rum resu - sci-

f Tutti

Qui La - za - rum, - qui La - za - rum resu - sci-

f Tutti

qui de manu tu - a possit e - ru - e - re.

Qui - La - za - rum, - qui - La - zarum re-

f Tutti

$\frac{4}{2}$

6

$\frac{4}{4}$ #

f Tutti
 $\frac{6}{2}$ $\frac{6}{5}$

$\frac{6}{2}$ $\frac{6}{2}$ $\frac{6}{5}$

3 3

49

re-su-sci-ta-sti, re-su - sci - ta - sti, re-su-sci-ta-sti, re-su-sci-ta-sti foe - ti - dum:

ta - sti, re-su-sci - ta - sti, re-susci - ta - sti a monumento foe - ti - dum:

ta - sti, re-su-sci - ta - sti, re - su - sci-ta - sti a monu - men - to foe - ti - dum:

susci-ta - sti, re - su - sci - ta - sti, re-susci-ta - sti a monumento foe - ti - dum:

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

54 **Andante**

f Tutti
Tu e - is, e - is Do - mi-

f Tutti
Tu e - is, e - is Do - mi - ne, tu e - is, e - is

f Tutti
Tu e - is, e - is Do - mi - ne, tu e - is, e - is Do - mi - ne,

f Tutti
Tu e - is, e - is Do - mi - ne, Do - - - - - mi - ne,

f Tutti
5 3 6 4 8 3 2 3 6 4 b 4 6 6 | 5 6 | 6 6

61

ne, Do - mi - ne, Do - mi - ne do - na re - quiem et lo - cum in - dul - gen -

Do - mine, tu e - is Do - mi - ne, Do - mi - ne do - na re - quiem et lo - cum in - dul - gen -

tu e - is, e - is Do - mi - ne do - na re - quiem et lo - cum in - dul - gen -

tu e - is, e - is Do - mi - ne, Do - mi - ne do - na re - quiem et lo - cum in - dul - gen -

[6] [b]6 [4]5
4 #
4 6
2 [5]
6 9 8
5 b -
- 46 [b]6 6 5 6
4 5 4 4

Larghetto

68

p Solo

- ti - e. Qui ven-turus est iu-di-ca - re vivos et mor - tuos et sae - cu-lum per i - gnem.

p Solo

- ti - e. Qui ven-turus est iu-di-ca - re vivos et mor - tuos et sae-culum per i - gnem.

p Solo

- ti - e. Qui ven-turus est iu-di-ca - re vivos et mor - tu-os et sae-culum per i - gnem.

- ti - e.

p Solo

5 4 5 3 5 6 7 6 4 - b b5 5 6 5 -

3 4 3

75

Andante

83

The musical score consists of two systems. The first system includes a grand staff (treble and bass clefs) and a vocal line. The second system includes a grand staff and four vocal lines. The lyrics are in Latin and are repeated across the vocal lines.

Do - mi - ne, Do - mi - ne do - na re - quiem et lo - cum in - dul - gen - ti - e.

e - is Do - mi - ne, Do - mi - ne do - na re - quiem et lo - cum in - dul - gen - ti - e.

tu e - is, e - is Do - mi - ne do - na re - quiem et lo - cum in - dul - gen - ti - e.

e - is Do - mi - ne, Do - mi - ne do - na re - quiem et lo - cum in - dul - gen - ti - e.

3 Lectio tertia

Adagio

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

- cnto**: Vocal line, three staves with rests.
- trb**: Trumpet parts, two staves (1 and 2) with rests.
- fag**: Bassoon part, one staff with rests.
- vl**: Violin parts, two staves (1 and 2) with melodic lines. The first measure of both parts starts with a forte (*f*) dynamic.
- S**: Soprano vocal line, one staff with rests.
- A**: Alto vocal line, one staff with rests.
- T**: Tenor vocal line, one staff with rests.
- B**: Bass vocal line, one staff with rests.
- org b**: Organ part, one staff with a melodic line. It begins with a forte (*f*) dynamic and includes the instruction "Solo". Fingering numbers (6, 6, 6, 6, 6, 6, 7, 7, 7, 7) are written below the notes. The piece concludes with the instruction "tasto solo" and a final chord.

4

p

tr

p

p Solo

Ma - nus tu - - ae fe - ce - runt me et plas - ma -

p

4 6

Detailed description: The page contains a musical score for a piano and voice. At the top, there are four staves for the piano, all of which are empty. Below these is a system with two staves for the piano, containing arpeggiated chords in both hands. The first measure of this system has a piano (*p*) dynamic marking and a trill (*tr*) over the first note. This is followed by two more measures of similar arpeggiated figures. Below the piano staves are two empty vocal staves. The third system consists of a vocal line and a bass line. The vocal line begins with a piano (*p*) dynamic marking and the instruction 'Solo'. The lyrics 'Ma - nus tu - - ae fe - ce - runt me et plas - ma -' are written below the vocal line. The bass line is empty. At the bottom of the page, there is a single bass staff with a melodic line starting on a half note, followed by quarter notes, and ending with a fermata. Dynamic markings *p* and *4 6* are present.

7

f

f

f

f

f

f Tutti

Et sic re -

f Tutti

Et sic re -

f Tutti

ve - - - runt me to - tum in cir - cu - i - tu et sic re -

f Tutti

Et sic re - pen - te prae -

f Tutti

b [b]7 [b]6 5 4

10

pen - te prae - ci - pi - tas, prae - ci - pi - tas me. Me - men - to quae -

ci - pitas, prae - ci - pitas, prae - ci - pi - tas me. Me - men - to quae -

6 6 9 8 6 4 - 4/2 7/5

13

- so quod si-cut lu-tum fe-ce-ris me, et in pul-verem re-du - ces me.

- so quod si-cut lu-tum fe-ce-ris me, et in pul-verem re-du - ces me.

so quod si-cut lu - tum fe - ce-ris me, et in pul-verem re-du - ces me.

so quod si-cut lu - tum fe - ce-ris me, et in pul-verem re-du - ces me.

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

Solo

17

f

p *f*

f *Tutti*
Pel - le et

f *Tutti*
Pel - le et

p *Solo*
Non-ne si - cut lac mul-si - sti me, et si-cut ca - seum me co-a-gu - la-sti? Pel - le et

f *Tutti*
Pel - le et

p *f* *Tutti*

[6] 4 4 [b]7 7 6 [4] -
[b] 4 [b5]

21

car-nibus ve-sti - sti me, os - si - bus et ner-vis con-pe - gi - sti me.

car-nibus ve-sti - sti me, os - si - bus et ner-vis con-pe - gi - sti me.

car-nibus ve-sti - sti me, os - si - bus et ner-vis con-pe - gi - sti me.

car-nibus ve-sti - sti me, os - si - bus et ner-vis con-pe - gi - sti me.

6 6 4 3 Solo 16 4 31

25

p Solo

Vi - tam et mi - se - ri - cor - di - am tri - bu - i - sti mi - hi et vi - si - ta - ti - o tu -

29

The musical score is set in B-flat major (two flats) and 4/4 time. It consists of several systems of staves. The first system shows a grand staff with four staves, all of which are empty. The second system shows a grand staff with four staves; the top two staves contain piano accompaniment, while the bottom two are empty. The third system shows a grand staff with four staves, all empty. The fourth system features a vocal line on a single staff with the lyrics:

- a__cu - stodi - vit, cu - sto - di-vit, cu - sto - di-vit spi - ri-tum, spi - ri-tum me - um.

The fifth system shows a grand staff with four staves, all empty. The sixth system shows a grand staff with four staves; the top staff contains a vocal line, and the bottom staff contains a bass line with figured bass notation:

6 7 6 6 5 6 4 p

The piano accompaniment in the second system includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The vocal line in the fourth system is in a soprano or alto register. The bass line in the sixth system includes fingering numbers and a dynamic marking of *p* (piano).

Responsorium · Adagio

33

f Tutti
Do - mi-ne, quan-do ve - neris iu - di - ca - re

f Tutti
Do - mi-ne, iu - di - ca - re

f Tutti
Do - mi-ne, iu - di - ca - re

f Tutti
Do - mi-ne, iu - di - ca - re

f Tutti

37 Andante

f

f

f

f

f *Tutti*

terram, u - bi me ab - scondam a vul - tu i - rae tu - ae? Qui - a pec - ca - vi ni - mis in

f *Tutti*

terram, u - bi me ab - scondam a vul - tu i - rae tu - ae? Qui - a pec - ca - vi ni - mis in

terram, u - bi me ab - scondam a vul - tu i - rae tu - ae?

terram, u - bi me ab - scondam a vul - tu i - rae tu - ae?

5 3 6 5 4 4 7 6 4 *f* *Tutti*

42

vi - ta me - a, qui-a pec-ca - vi - ni-mis in vi - ta me - - - a.

vi-ta me - a, qui-a pec-ca - vi ni - mis in vi-ta me - - - a.

f Tutti
Qui - a pec-ca-vi ni - mis in vi - ta me - - - a.

f Tutti
Qui - a pec-ca-vi ni-mis in vi - ta - me - - - a.

Adagio

47

p Solo

Commis-sa me - a pa - ve - sco, et an-te te e - ru-be - sco: Dum ve-neris iu - di - ca - re,

p Solo

Commis-sa me - a pa - ve - sco, et an-te te e - ru-be - sco: Dum ve-neris iu - di - ca - re,

p Solo

Commis-sa me - a pa - ve - sco, et an-te te e - ru-be - sco: Dum ve-neris iu - di - ca - re,

p Solo

b7/5 [6] b 7/[b5] 6 4 6 5 b

Andante

51

f Tutti
Qui - a pec-ca-vi ni - mis in

no - li me condem - na - re. *f* Tutti
Qui - a pec-ca-vi ni - mis in

no - li me condem - na - re.

no - li me condem - na - re.

f Tutti

56

vi - ta me - a, qui-a pec-ca - vi - ni - mis in vi - ta me - - - a.

vi-ta me - a, qui-a pec-ca - vi ni - mis in vi-ta me - - - a.

f Tutti
Qui - a pec-ca-vi ni - mis in vi - ta me - - - a.

f Tutti
Qui - a pec-ca-vi ni - mis in vi - ta - me - - - a.

Adagio

61

p Solo
 Re - qui - em ae - ter - - - - nam do - - - - na e - is,

p Solo
 Re - qui - em ae - ter - - - - nam do - na e - is, Do - mi - ne:

p Solo
 Re - qui - em ae - ter - - - -

p Solo
 Re - qui - em ae - ter - nam do -

p Solo

65

Do - - mi - ne: Et lux per-pe - tu-a, per - pe - tu - a lu - ce - at

Et lux per - pe - tu-a lu - ce - at e - is, lux per - pe - tu - a lu - ce - at,

nam do-na e - is, Do - mi-ne: Et lux per-pe - tu-a lu - ce - at e - is, lu - ce - at, lu - ce - at

- na e - is, Do - mi - ne: Et lux per - pe - tu-a, per-pe - tu - a lu - ce - at, lu - ce - at

$\flat 4$ 2 6 7 $\flat 5$ $\flat 6$ 5 $\flat 4$ - 3 4 $\flat 3$ 4 5 6 7 6 - 9 $\flat 4$ 8 3 $\flat 4$ 2 6

69 *Andante*

f Tutti

e - - - is. Qui - a pec-ca - vi ni - mis in vi - ta me -

f Tutti

lu - ce - at e - is. Qui - a pec-ca - vi ni - mis in vi - ta me -

f Tutti

e - - - is. Qui - a

e - - - is.

f Tutti

74

f

a, qui - a pec - ca - vi - ni - mis in vi - ta me - - - a.

a, qui - a pec - ca - vi - ni - mis in vi - ta me - - - a.

pec - ca - vi - ni - mis in vi - ta me - - - a.

f Tutti

Qui - a pec - ca - vi - ni - mis in vi - ta - me - - - a.

b6 5 [b5] 6 b 7 6 5 -