

# Tůma. Complete works.

František Ignác Antonín

**Tůma**

**Missa Sancti Antonii**

TumW A.3.14

Mass

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

edited by Wolfgang Esser-Skala

*Full score*

**W** Esser  
**S** Skala  
**E** Edition



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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

<b>B1</b>	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.19009
	<i>Category</i>	manuscript copy (principal source)
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	<i>License</i>	public domain
	<i>URL</i>	<a href="https://data.onb.ac.at/rec/AC14297553">https://data.onb.ac.at/rec/AC14297553</a>
	<i>Notes</i>	27 parts (S solo, A solo, T solo, B solo, S rip (2×), A rip (2×), T rip (2×), B rip (3×), cnto, fag, trb 1, trb 2, vl 1 (3×), vl 2 (3×), vlc, vlne, org, maestro di cappella)

## Commentary

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

Asterisks denote the following emendations:

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

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## 1 Kyrie

Adagio

*Cornetto*

*I*

*Trombone*

*II*

*Fagotto*

*I*

*Violino*

*II*

*Soprano*

*Alto*

*Tenore*

*Basso*

*Organo e Bassi*

*f* *Tutti* *tr*

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

*f* *Tutti* *tr*

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

*f* *Tutti* *tr*

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

*f* *Tutti* *tr*

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

*f* Solo 6 Tutti  $\frac{4}{2}$   $\frac{6}{[5]}$   $\frac{9}{4}$   $\frac{8}{3}$

4

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

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

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

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

Solo **Tutti** 6 47 # 46 4 5 - 4 7 # 45



Allegretto

8

Piano accompaniment for the first system, measures 8-11. The score is in G major and 3/4 time. It features a right-hand part with a rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a similar rhythmic pattern. The music is marked 'Allegretto'.

Piano accompaniment for the second system, measures 12-15. The right-hand part includes trills (tr) in measures 12 and 14. The left-hand part continues the rhythmic accompaniment.

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

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

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

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

Piano accompaniment for the third system, measures 16-19. The right-hand part includes a solo section starting in measure 18, marked 'Solo' and '6 5 6'. The left-hand part continues the rhythmic accompaniment.

6  
[45]

5  
4

-  
#

[#]

6

5

[6]

6 [6]

[5]

Solo

[6] 5 6

13

Piano introduction for measures 13-16. The score consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and alto clefs). The music is in G major and 3/4 time. It features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

Piano introduction for measures 13-16. The score consists of two staves: treble and bass clefs. The music is in G major and 3/4 time. It features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests. A dynamic marking of *tr* is present in the final measure.

Vocal line for measure 13. The staff is in treble clef with a key signature of one sharp (F#). The lyrics are "e - lei - son, e - lei - son, e - lei - son,". The melody is a simple eighth-note line.

Vocal line for measure 14. The staff is in treble clef with a key signature of one sharp (F#). The lyrics are "e - lei - son, e - lei - son, e - lei - son,". The melody is a simple eighth-note line.

Vocal line for measure 15. The staff is in treble clef with a key signature of one sharp (F#). The lyrics are "e - lei - son, e - lei - son, e - lei - son,". The melody is a simple eighth-note line.

Vocal line for measure 16. The staff is in bass clef with a key signature of one sharp (F#). The lyrics are "e - lei - son, e - lei - son, e - lei - son,". The melody is a simple eighth-note line.

Piano accompaniment for measures 13-16. The staff is in bass clef with a key signature of one sharp (F#). It features a rhythmic pattern of eighth and sixteenth notes. The lyrics "Tutti" and "Solo" are written below the staff, along with fingering numbers: 6 7 3 7 7 3 7 7 # and [6 5 6] #.

17

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

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

e - lei - son, e - lei-son, e-lei - son. *P Solo* Chri-ste e - lei - son,

e - lei - son, e - lei-son, e-lei - son. *P Solo* Chri - ste e - lei -

Tutti *p* Solo

[6/5] [6/5] [6] # # # 6 [6 -]

21

# [6 -] # [5# 6 -] [6#] 7 6 [5#] f [6] 2/2 6 p - [4] 6

25

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

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

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

29

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

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

*f* Tutti  
Ky - ri - e e - lei -

*f* Tutti  
Ky - ri -

Tutti  
*f*

34

Piano accompaniment for the first system, measures 34-37. It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and alto clefs). The music is in G major and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

Piano accompaniment for the second system, measures 34-37. It consists of two staves: a treble clef staff and a bass clef staff. The music continues from the first system, with the treble staff playing a melodic line and the bass staff providing a rhythmic accompaniment.

Vocal line for the first voice part, measures 34-37. The lyrics are: "son, e - lei - son, e - lei - son, e -". The melody is in G major and 3/4 time, featuring a mix of eighth and sixteenth notes.

Vocal line for the second voice part, measures 34-37. The lyrics are: "lei - son, e - lei - son, e - lei - son, e -". The melody is in G major and 3/4 time, featuring a mix of eighth and sixteenth notes.

Vocal line for the third voice part, measures 34-37. The lyrics are: "son, e - lei - son, e - lei - son, e - lei - son, e - lei -". The melody is in G major and 3/4 time, featuring a mix of eighth and sixteenth notes.

Vocal line for the fourth voice part, measures 34-37. The lyrics are: "e e - lei - son, e - lei - son, e - lei - son,". The melody is in G major and 3/4 time, featuring a mix of eighth and sixteenth notes.

Piano accompaniment for the third system, measures 34-37. It consists of two staves: a treble clef staff and a bass clef staff. The music continues from the previous systems, with the treble staff playing a melodic line and the bass staff providing a rhythmic accompaniment. The system includes performance markings: [6], [6], 6 7 6, Solo [6], #, 3, Tutti 3, 4/2, 6, 2, [5 6].

38

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

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

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

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

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



42

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

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

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

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

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

[45]

46

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

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

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

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

tasto solo

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

[6] [5]

## 2 Gloria

*Andante*

*cnto*

*f*

*1*

*trb*

*2*

*f Tutti*

*f*

*fag*

*f*

*1*

*vl*

*f*

*p*

*f*

*2*

*f*

*p*

*f*

*S*

*f Tutti*

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

*A*

*f Tutti*

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

*T*

*f Tutti*

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

*B*

*f Tutti*

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

*org*

*b*

*f Tutti*

$\frac{6}{5}$

[6]

$\frac{6}{5}$

-

5

The musical score consists of several systems. The first system shows a piano accompaniment with four staves (treble and bass clefs). The second system shows a piano accompaniment with two staves (treble and bass clefs). The third system contains the vocal line with the lyrics: "bo - nae, bo-nae vo - lun - ta - tis." The fourth system contains the vocal line with the lyrics: "bo - nae vo-lun - ta - tis. Lau-da - mus" and includes the instruction *p* Solo. The fifth system contains the vocal line with the lyrics: "bo-nae vo-lun - ta - tis. Lau-da - mus" and includes the instruction *p* Solo. The sixth system contains the vocal line with the lyrics: "bo - nae vo-lun - ta - tis. Lau-da - mus" and includes the instruction *p* Solo. The seventh system shows the piano accompaniment with the lyrics "bo - nae vo-lun - ta - tis." and includes the instruction *p* Solo. The eighth system shows the piano accompaniment with the lyrics "bo - nae vo-lun - ta - tis." and includes the instruction *p* Solo. The ninth system shows the piano accompaniment with the lyrics "bo - nae vo-lun - ta - tis." and includes the instruction *p* Solo. The tenth system shows the piano accompaniment with the lyrics "bo - nae vo-lun - ta - tis." and includes the instruction *p* Solo. The eleventh system shows the piano accompaniment with the lyrics "bo - nae vo-lun - ta - tis." and includes the instruction *p* Solo. The twelfth system shows the piano accompaniment with the lyrics "bo - nae vo-lun - ta - tis." and includes the instruction *p* Solo. The thirteenth system shows the piano accompaniment with the lyrics "bo - nae vo-lun - ta - tis." and includes the instruction *p* Solo. The fourteenth system shows the piano accompaniment with the lyrics "bo - nae vo-lun - ta - tis." and includes the instruction *p* Solo. The fifteenth system shows the piano accompaniment with the lyrics "bo - nae vo-lun - ta - tis." and includes the instruction *p* Solo. The sixteenth system shows the piano accompaniment with the lyrics "bo - nae vo-lun - ta - tis." and includes the instruction *p* Solo. The seventeenth system shows the piano accompaniment with the lyrics "bo - nae vo-lun - ta - tis." and includes the instruction *p* Solo. The eighteenth system shows the piano accompaniment with the lyrics "bo - nae vo-lun - ta - tis." and includes the instruction *p* Solo. The nineteenth system shows the piano accompaniment with the lyrics "bo - nae vo-lun - ta - tis." and includes the instruction *p* Solo. The twentieth system shows the piano accompaniment with the lyrics "bo - nae vo-lun - ta - tis." and includes the instruction *p* Solo.

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

bo - nae vo-lun - ta - tis. Lau-da - mus

bo-nae vo-lun - ta - tis. Lau-da - mus

bo - nae vo-lun - ta - tis. Lau-da - mus

6  
5

Solo  
6 7 6 [7#]

*p* 6 5 #

8

The musical score consists of several systems. The top system shows a grand staff with four staves, all of which are empty. The second system contains piano accompaniment for the right and left hands. The right hand has a melodic line with a *p* dynamic marking. The left hand has a bass line with a *p* dynamic marking. The third system contains vocal lines. The first vocal line (Soprano) has the lyrics: "te, be - ne - di - cimus, be - ne - di - cimus te, ad - o -". The second vocal line (Alto) has the lyrics: "te, be - ne - di - cimus te,". The third vocal line (Bass) has the lyrics: "te, be - ne - di - ci - mus te,". The bottom system contains piano accompaniment for the right and left hands. The right hand has a melodic line with a *f* dynamic marking. The left hand has a bass line with a *p* dynamic marking. Below the piano accompaniment are some markings: *f*, [6], 6, 7, 6, [7], [6], #.

11

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

6/5 [6] 9# 6 4#

14

Musical score for page 17, measures 14-16. The score includes piano accompaniment and vocal lines. The piano part features a complex rhythmic pattern in the right hand and a bass line with figured bass notation. The vocal lines include lyrics: "te. Gra - ti-as a - gi - mus".

The piano accompaniment consists of a right hand with a complex rhythmic pattern and a left hand with a bass line. The right hand starts with a forte (*f*) dynamic and includes a trill (*tr*) in the final measure. The left hand has a bass line with figured bass notation: *f* 6 7 6 [7#] 6 5 # *p* [6 - 6 6 #].

The vocal lines include lyrics: "te. Gra - ti-as a - gi - mus". The lyrics are written under the vocal staves.

17

*f* Solo

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

*f*

[6] [6] [6]



20

System 1: Measures 20-22. Key signature: one sharp (F#). The first treble staff contains a melodic line with eighth and sixteenth notes, including a trill in the final measure. The second treble staff and the bass staff are empty.

System 2: Measures 20-22. All staves are empty.

System 3: Measures 20-22. All staves are empty.

System 4: Measures 20-22. Bass staff with a melodic line. Chord diagrams below the staff:

- Measure 20: #, b6 - 4, b [6]
- Measure 21: b6 - b4 3
- Measure 22: b, 4/2, 6 [b], 4 #

23

Do - - - - - mi-ne De - us, Rex coe - le -

*p* [6 -] ♯ [6] ♯6 6 [6 ♯] 6] 6 5 ♯6 6

26

Piano accompaniment for the first system, measures 26-28. The music is in G major and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, starting with a piano (*p*) dynamic. The left hand is mostly silent, with a few notes in the bass line.

Vocal staves for the first system, measures 26-28. All vocal parts are silent, indicated by a horizontal line with a bar across the staff.

Vocal staves for the second system, measures 26-28. All vocal parts are silent, indicated by a horizontal line with a bar across the staff.

Vocal line and bass line for the second system, measures 26-28. The vocal line includes the lyrics: *stis, De - us, De - us Pa - ter, De - us, De - us Pa - ter o - mni-po -*. The bass line provides harmonic support with chords marked with #, #6, 6, 6, 6, 6.

29

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

Two empty vocal staves for the first system, both in G major.

Three empty vocal staves for the second system, all in G major.

Vocal line and piano accompaniment for the second system, measures 33-36. The vocal line includes the lyrics: "tens, o - mni - potens. Do - mi - ne Fi - li,". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, featuring a forte (*f*) section in measure 34 and a piano (*p*) section in measure 36. Fingerings are indicated as 6, 6, 6, 6, 6, 6.

33

Piano accompaniment for the first system. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line.

Two empty treble clef staves for the second system.

Three empty treble clef staves for the third system.

Vocal line and bass line for the second system. The vocal line includes the lyrics: "Fi-li u-ni-ge-ni-te, Je-su, Je-su Christe, Je-su, Je-su Christe,". The bass line includes figured bass notation: 6 6 5 [6] 6 [# b] 6 5 [b] # 6 [6] #.

36

Piano accompaniment for the first system, measures 36-38. The music is in G major (one sharp) and 3/4 time. The right hand has a melodic line starting in measure 37 with a forte (*f*) dynamic. The left hand has a simple bass line.

Piano accompaniment for the second system, measures 39-41. The music continues with the same melodic and bass lines as the first system.

Vocal staves for the second system, measures 39-41. The vocal line is silent, indicated by a whole rest on each staff.

Vocal line for the first system, measures 36-38. The vocal line is silent, indicated by a whole rest on the staff.

Je - - - - - su Chri - ste.

Piano accompaniment for the third system, measures 42-44. The music continues with the same melodic and bass lines as the previous systems.

[6] 2 6 ♭ 4/2 [6] # ♭ 6 ♭ 6] # [6]

39

Piano accompaniment for measures 39-42. The score includes staves for the right and left hands of a grand piano. The right hand has a trill (tr) in measure 41. Dynamics include forte (f) and f Tutti.

Piano accompaniment for measures 39-42. The score includes staves for the right and left hands of a grand piano. Dynamics include forte (f).

Vocal line for Soprano in measures 39-42. The lyrics are "Do-mi - ne De-us, Agnus". Dynamics include f Tutti.

Vocal line for Alto in measures 39-42. The lyrics are "Do-mi - ne De-us, Agnus". Dynamics include f Tutti.

Vocal line for Tenor in measures 39-42. The lyrics are "Do-mi - ne De-us, Agnus". Dynamics include f Tutti.

Vocal line for Bass in measures 39-42. The lyrics are "Do-mi - ne De-us, Agnus". Dynamics include f Tutti.

Basso continuo line for measures 39-42. It includes figured bass notation and the instruction "Tutti".

43

De - i, Fi - - li-us Pa - - -

De - i, Fi - - li - us Pa -

De - i, Fi - li-us Pa - - - - -

De - i, Fi - - li-us Pa - - - - tris, Fi - li - us,

6| 4 3 5 6 5 4 3 9 8

6| 4 3 5 6 5 4 3 9 8



Largo

46

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

51

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

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

*f* Tutti  
 Qui tol - lis pec - ca - ta mun-di:

*f* Tutti  
 Qui tol - lis pec - ca - ta mun-di:

*f* Tutti  
 7 6 5 9# 8 6 5 4# - 7 6 #

59

Piano accompaniment for the first system, measures 59-66. The score is in G minor (three flats) and 4/4 time. It features a complex texture with multiple staves, including a grand staff (treble and bass clefs) and a separate bass line. The music is characterized by flowing sixteenth and thirty-second notes, with some measures containing rests. A dotted line above the first staff indicates a melodic line that spans across several measures.

Piano accompaniment for the second system, measures 67-74. This system continues the piano accompaniment from the first system, maintaining the same key signature and time signature. The musical texture remains consistent, with intricate rhythmic patterns and melodic lines.

Vocal line for the first system, measures 59-66. The lyrics are: re - - - re, mi - se - re - re, mi - se - re - re no -

Vocal line for the second system, measures 67-74. The lyrics are: - - - re, mi - se - re - - - re no -

Vocal line for the third system, measures 75-82. The lyrics are: Mi - se - re - - - re no -

Vocal line for the fourth system, measures 83-90. The lyrics are: Mi - se - re - - - re, mi - se - re - re, mi-se-re-re no -

Basso continuo line for the fourth system, measures 83-90. The line consists of numbers representing figured bass notation: [7 6 5] 9 8 [7] 9 8 5 7 6 5' 7 6 5' 7 6 45 7 [45] [45 7 45 -] #

68

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

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

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

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

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

76

Piano accompaniment for measures 76-83. The score is written for a grand staff with treble and bass clefs. The music consists of a series of chords and single notes, primarily in the right hand, with some bass line activity in the left hand.

Piano accompaniment for measures 84-91. The score is written for a grand staff with treble and bass clefs. The music consists of a series of chords and single notes, primarily in the right hand, with some bass line activity in the left hand.

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

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

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

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

6 7 5 4 6 5 6 7 6 #

84

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

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

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

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

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

92

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

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

re - - - - re no - bis.

- - - re no - bis.

*p* Solo

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

100

Allegro

Piano introduction for measures 100-102. The score consists of four staves (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is common time (C). The music is mostly rests, with a fermata over the final measure of the introduction.

Piano accompaniment for measures 100-102. The score consists of two staves (treble and bass clefs). The key signature is B-flat major. The time signature is common time. The music features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano) and *[tr]* (trill).

Vocal line and piano accompaniment for measures 100-102. The score consists of two staves (treble and bass clefs). The key signature is B-flat major. The time signature is common time. The vocal line begins with a *p Solo* marking and includes the lyrics: "Quo-ni - am tu so - lus, tu so-lus san - ctus Dominus, tu". The piano accompaniment provides harmonic support.

Bass line for measures 100-102. The score consists of one staff (bass clef). The key signature is B-flat major. The time signature is common time. The line includes a *p Solo* marking and a series of notes corresponding to the figured bass notation below.

45 46 45 5' - 45]



105

The musical score consists of several systems. The first system shows a piano accompaniment with four staves (three treble clefs and one bass clef) in the key of D major. The second system continues the piano accompaniment with two staves. The third system introduces a vocal line with the lyrics: "so - lus, so - lus al - tis - simus, Je - - - - - su Chri - ste. Cum San - cto". The fourth system shows the vocal line continuing with the lyrics "Cum San - cto". The fifth system shows the vocal line continuing with the lyrics "Cum San - cto". The sixth system shows the vocal line continuing with the lyrics "Cum San - cto". The seventh system shows the piano accompaniment with one staff. The score includes dynamic markings such as *f* and *f* Tutti, and a rehearsal mark **16** at the end of the piece.

108

Piano accompaniment for the first system, measures 108-111. It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The music is in G major and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

Piano accompaniment for the second system, measures 108-111. It consists of two staves in treble clef. The upper staff continues the melodic line from the first system, and the lower staff provides harmonic support with chords and eighth-note patterns. Trills are indicated with 'tr' above notes in measures 109 and 110.

Vocal line for the first voice part, measures 108-111. The lyrics are: "Spi - ri-tu in glo-ri-a De - i Patris, a - men, a - - men, a - - men, a -". The melody is in G major and 4/4 time, featuring a mix of eighth and sixteenth notes.

Vocal line for the second voice part, measures 108-111. The lyrics are: "Spi - ri-tu in glo-ri-a De - i Patris, a - men, a - - men, a - - men, a -". The melody is in G major and 4/4 time, featuring a mix of eighth and sixteenth notes.

Vocal line for the third voice part, measures 108-111. The lyrics are: "Spi - ri-tu in glo-ri-a De - i Patris, a - men,". The melody is in G major and 4/4 time, featuring a mix of eighth and sixteenth notes.

Vocal line for the fourth voice part, measures 108-111. The lyrics are: "Spi - ri-tu in glo-ri-a De - i Patris, a - men, a -". The melody is in G major and 4/4 time, featuring a mix of eighth and sixteenth notes.

Piano accompaniment for the third system, measures 108-111. It consists of two staves in bass clef. The upper staff continues the bass line from the first system, and the lower staff provides harmonic support with chords and eighth-note patterns. Fingerings are indicated with numbers 6, 6l, 7, and 6.

112

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

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

a - - - men, a -

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

6 7 / # 7 6 6 7 7 [H] [44] 2 6 2 6

115

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

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

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

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

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

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

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

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

118

The musical score consists of two systems. The first system includes a grand piano (GP) part with four staves (two for the right hand and two for the left hand) and a vocal line. The second system includes a vocal line with lyrics and a bass line. The key signature is one sharp (F#), and the time signature is 3/4.

**System 1:**

- GP Right Hand:** Starts with a whole rest, followed by a melodic line with eighth and sixteenth notes.
- GP Left Hand:** Starts with a whole rest, followed by a bass line with eighth and sixteenth notes.
- Vocal:** Starts with a whole rest, followed by a melodic line with eighth and sixteenth notes.

**System 2:**

- Vocal:**

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

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

men, a - - - men, a -
- Bass:**

men, a - - - men, a -

**Fingerings:**

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

121

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

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

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

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

tasto solo

## 3 Credo

[Allegro]

*cnto*

*f*

1

*trb*

2

*f*

*fag*

*f*

1

*vl*

2

*f*

*f* Tutti

S

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

*f* Tutti

A

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

*f* Tutti

T

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

*f* Tutti

B

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

*org*

*b*

*f* Tutti

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

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

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

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

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

*p* Solo

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



8

The musical score consists of the following parts:

- Grand Staff (Piano):** Four staves (two treble and two bass clefs) with a key signature of one sharp (F#) and a common time signature. The first system shows a piano introduction with chords and arpeggiated figures.
- Vocal System 1:** A single treble clef staff with lyrics: "Et in - car - na - tus est, in - car - na - tus est de Spi -". The melody is marked *P Solo*.
- Vocal System 2:** A single treble clef staff with lyrics: "Et in - car - na - tus est". The melody is marked *P Solo*.
- Piano Accompaniment (Vocal System 2):** A single bass clef staff with figured bass notation: 4 #, 6 [5] #, #, #.

12

ri - tu San - cto

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

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

16

ex Ma-ri - a Vir - gi-ne, et ho-mo fa - ctus est.

*P* Solo  
Cru - ci - fi - xus e - ti-am pro

ri - a Vir - gi - ne, et ho - mo fa - ctus est. Cru - ci - fi - xus e - ti-am pro

*P* Solo  
Cru - ci - fi - xus e - ti-am pro

20

Four staves of piano introduction, all containing rests. The key signature is one sharp (F#).

Two staves of piano accompaniment for the first two measures. The music features eighth and quarter notes in both hands.

An empty vocal staff with a treble clef and a key signature of one sharp.

Vocal line for the first measure: *no - bis sub Pon - ti - o Pi - la - to,*

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

Vocal line for the second measure: *pas - sus, pas - sus et se -*

pas - sus, pas - sus et se -

Bass line for the first two measures, providing harmonic support for the vocal lines.

no - bis sub Pon - ti - o Pi - la - to, pas - sus, pas - sus et se -

Bass line for the last two measures, including figured bass notation.

9 8 7 6 [5] 4/4 6 6 4/4 6 [6] 161

24

pp

pp

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

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

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

pp

7  
[5]  
#

6  
4

5  
-

#

pp

6

7  
5  
#

6  
4

-

#5]

28 [Allegro]

*f*

*f*

*f*

*f*

*f*

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

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

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

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

*f* Tutti

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

31

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

7 9 8 6 5 # 6 # 6

34

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

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

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

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

6 5 [♯] 6 [4 3] 6 2 6 2 6 7 3 6 5 7 3 5



38

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

42

First system of piano accompaniment, measures 42-45. It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The music is in G major and 3/4 time. The right hand features a melodic line with a trill in measure 43, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of piano accompaniment, measures 42-45. It consists of two staves: a treble clef staff and a bass clef staff. The music continues from the first system, with the treble staff mirroring the upper part of the first system and the bass staff mirroring the lower part.

Third system of music, measures 42-45. It includes a vocal line and piano accompaniment. The vocal line is written in a treble clef staff with lyrics underneath. The piano accompaniment consists of two staves (treble and bass clefs). The lyrics are: "men, a - men, a - - - - - a - - - - - a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - -". At the bottom of the system, there are guitar chord diagrams: 4 # 6 2 6 2 6 6 6 6.

46

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

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

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

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

6 6 4 3 p 4 5 7 # 4 3 f

## 4 Sanctus

*Larghetto*

*cnto*

*1*

*trb*

*2*

*fag*

*1*

*vl*

*2*

*f* *Tutti*

*S*

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

*f* *Tutti*

*A*

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

*f* *Tutti*

*T*

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

*f* *Tutti*

*B*

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

*org*

*b*

*f* *Tutti*

[6] 6 7 # 6 7  $\frac{7}{4}$

8

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

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

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

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

Allegro

16

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

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

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

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

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

23

Piano accompaniment for the first system, measures 23-27. It consists of four staves: two for the left hand (treble and bass clefs) and two for the right hand (treble and bass clefs). The music is in G major and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

Piano accompaniment for the second system, measures 28-32. It consists of two staves: a treble clef staff and a bass clef staff. The music continues in G major and 4/4 time, with the right hand playing a melodic line and the left hand providing a rhythmic accompaniment.

Vocal line for the first voice part, measures 28-32. The lyrics are: "a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a tu - a. O - san - na in ex - cel - sis." The melody is in G major and 4/4 time.

Vocal line for the second voice part, measures 28-32. The lyrics are: "a, glo - ri - a, glo - ri - a, glo - ri - a tu - a. O - san - na in ex - cel - sis." The melody is in G major and 4/4 time.

Vocal line for the third voice part, measures 28-32. The lyrics are: "glo - ri - a tu - a, glo - ri - a, glo - ri - a tu - a. O - san - na in ex - cel - sis." The melody is in G major and 4/4 time.

Vocal line for the fourth voice part, measures 28-32. The lyrics are: "glo - ri - a tu - a, glo - ri - a tu - a. O - san - na in ex - cel - sis." The melody is in G major and 4/4 time.

Piano accompaniment for the third system, measures 33-37. It consists of two staves: a treble clef staff and a bass clef staff. The music continues in G major and 4/4 time, with the right hand playing a melodic line and the left hand providing a rhythmic accompaniment. Fingerings are indicated by numbers 1-5.

## 5 Benedictus

Andante

*cnto*

*1*

*trb*

*2*

*fag*

*1*

*vl*

*2*

*S*

*A*

*T*

*B*

*org*

*b*

*f* Solo

6

6  
5

7



4

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

7

*p*

*p* Solo

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

*p*

5 4 # 16 # 6

Detailed description: This page of a musical score is for page 60. It features a grand piano introduction at the top, consisting of three measures of whole rests in all staves. Below this is a piano accompaniment for two staves, marked *p* (piano), with triplet eighth notes and a fermata. The vocal solo section follows, marked *p* Solo, with the lyrics 'Be - ne - di - ctus, qui ve - nit in no -'. The piano accompaniment for the vocal section consists of three measures of whole rests. At the bottom, there is a bass line marked *p* with a sequence of notes and rests, including a fermata and a sharp sign. The page number '60' is at the top left, and a rehearsal mark '7' is at the top left of the first staff.

10

Piano accompaniment for measures 10-12. The score consists of three staves of treble clef and one staff of bass clef, all with a key signature of one sharp (F#). The notes are mostly rests, indicating a sparse accompaniment.

Piano accompaniment for measures 10-12. The score consists of two staves of treble clef and one staff of bass clef, all with a key signature of one sharp (F#). The notes are mostly rests, indicating a sparse accompaniment.

Vocal line for measures 10-12. The score consists of a single staff of treble clef with a key signature of one sharp (F#). The lyrics are: mine Do-mi - ni, qui ve - nit, qui ve -

Piano accompaniment for measures 10-12. The score consists of a single staff of treble clef with a key signature of one sharp (F#). The notes are mostly rests, indicating a sparse accompaniment.

Piano accompaniment for measures 10-12. The score consists of a single staff of treble clef with a key signature of one sharp (F#). The notes are mostly rests, indicating a sparse accompaniment.

Piano accompaniment for measures 10-12. The score consists of a single staff of bass clef with a key signature of one sharp (F#). The notes are mostly rests, indicating a sparse accompaniment.

Piano accompaniment for measures 10-12. The score consists of a single staff of bass clef with a key signature of one sharp (F#). The notes are mostly rests, indicating a sparse accompaniment.

13

13

nit in no - - - - - mi-ne Do - mi-

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

16

Four staves of piano accompaniment, all containing rests for measures 16, 17, and 18.

Two staves of piano accompaniment for measures 19-21. Both staves feature triplet patterns. Measure 19 starts with a forte (*f*) dynamic. Measure 21 ends with a triplet of eighth notes.

Vocal line and piano accompaniment for measures 19-21. The vocal line begins in measure 19 with the word "ni." and continues in measure 21 with "Be - ne - di - ctus, qui". The piano accompaniment consists of three staves (two treble and one bass) with rests.

Two staves of piano accompaniment for measures 22-24. The bass staff includes fingering numbers (6, 6, 5) and dynamics (*f*, *p*). Measure 24 ends with a fermata over a half note.

19

Three systems of piano introduction. Each system consists of a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The first two systems show rests in all staves. The third system shows a whole rest in the bass staff and a half rest in the treble staff.

Two systems of piano accompaniment. Each system consists of a grand staff. The first system has a piano (p) dynamic marking. The music features a steady eighth-note accompaniment in both hands, with a melodic line in the right hand.

Vocal line for measures 19-21. The lyrics are: "ve - - - nit in no - - - - - mi-ne, in no -". The melody is in a treble clef with a key signature of one sharp.

Three systems of empty musical staves, including two grand staves and one bass staff, for measures 19-21.

Bass line for measures 19-21. The notes are: G2, F#2, E2, D2, C2, B1, A1, G1. Fingerings are indicated as 6, [6 #], 6, [6], 6, [6], 6, 6 #, 6.

22

25

Piano introduction for measures 25-27. The score consists of four staves: two grand staves (treble and bass clef) and two separate treble clef staves. All staves contain whole rests, indicating a silent introduction.

Piano accompaniment for measures 25-27. The grand staff (treble and bass clef) features a rhythmic pattern of eighth notes with triplets and accents. The two separate treble clef staves are silent.

Vocal staves for measures 25-27. The system includes four staves: two treble clef staves and two bass clef staves. All staves contain whole rests, indicating no vocal activity during this section.

Bass line for measures 25-27. The bass clef staff contains a melodic line with eighth notes and rests. Fingerings are indicated below the staff: [6], [6/5], 7, 7, 7 [5], 2.



28

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

Two staves of piano accompaniment. Both staves are in treble clef with a key signature of one sharp (F#). They contain identical melodic lines for measures 31 and 32, featuring eighth-note triplets and sixteenth-note runs. Measure 33 shows a continuation of the melodic line with a triplet and a trill.

Four staves of piano accompaniment. The top three staves are in treble clef with a key signature of one sharp (F#), and the bottom staff is in bass clef with a key signature of one sharp (F#). All staves contain whole rests for measures 34, 35, and 36.

A single bass staff in bass clef with a key signature of one sharp (F#). It contains a melodic line for measures 31 through 36. Measure 31 starts with a half note G4, followed by quarter notes F#4, E4, and D4. Measure 32 has a quarter rest followed by quarter notes C4, B3, and A3. Measure 33 has a quarter note G3, a quarter rest, and a quarter note F#3. Measure 34 has a quarter note E3, a quarter rest, and a quarter note D3. Measure 35 has a quarter note C3, a quarter rest, and a quarter note B2. Measure 36 has a quarter note A2, a quarter rest, and a quarter note G2. Fingering numbers (6, 5, 6, #, 6/5, 6, 4, #) are written below the notes.

31 **Allegro**

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

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

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

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

**f Tutti**

5 6 6 6 4 3

# 6 Agnus Dei

Adagio

cnto

1

trb

2

fag

1

vl

2

S

A

T

*p* Solo

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

B

org

b

*p* Solo

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

6

re - re no - bis.

*p* Solo  
Agnus De - i, qui tol - lis pec - ca - ta\_\_ mun-di:

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

11

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

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

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

16 [Allegro]

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

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

pec - ca - ta mun - di:

pec - ca - ta mun - di:

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

22





31

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

- - - - - cem, do - na

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

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

# 4 # 7 3 4 3 6 # 5 6 4 6 4 2

35

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

# 6 7 6 - 7/5 6 6/5 #

40

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

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

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

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

