

Tůma. Complete works.

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Tůma

Missa Sancti Stephani

TumW A.3.4

Mass

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

edited by Wolfgang Esser-Skala

Full score



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Critical Report

Abbreviations

A	alto
B	bass
b	basses
org	organ
S	soprano
T	tenor
trb	trombone
vl	violin

Sources

B1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.18992
	<i>Category</i>	manuscript copy (principal source)
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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>
3	20	org	2nd ♭ in B1: A4–e"4
	29	vl 1	last ♯ in B1: g'16

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	32	trb 2	2nd ♫ in B1 : e'8.–e'16
6	9	vl 1,2	5th ♫ in B1 : a'8

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1 Kyrie

Allegro

I
Trombone

II

I
Violino

II

Soprano

Alto

Tenore

Basso

Organo e Bassi

f

f

f Tutti

f Tutti

f Tutti

f Tutti

f Tutti

tr

tr

f Tutti

Ky - ri - e e -

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

E - lei - son, e -

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

2 [6] 8 7 6 6 6 5

5

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

8 6 5 7 6 6 [7 6] 5 7 6 -

4 # 4 #

10

Piano introduction in G major, 4/4 time, measures 10-13. The right hand features a melodic line with a half note G, quarter notes A and B, and a half note C. The left hand provides a rhythmic accompaniment with eighth notes.

Piano accompaniment for the first vocal line, measures 10-13. The right hand continues the melodic line, while the left hand provides harmonic support with eighth notes.

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

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

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

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

Piano accompaniment for the second vocal line, measures 10-13. The right hand continues the melodic line, while the left hand provides harmonic support with eighth notes.

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

20

Two staves of piano accompaniment, both containing whole rests for the duration of the system.

Main melodic line consisting of two staves. The upper staff contains a sequence of notes with various accidentals (sharps, flats, naturals) and slurs. The lower staff contains a more rhythmic accompaniment with eighth and sixteenth notes.

Staff with a whole rest and the instruction "son." below it.

Staff with a whole rest and the instruction "son." below it.

Staff with a whole rest and the instruction "son." below it.

Staff with a whole rest and the instruction "son." below it.

Bass line for the second system, showing a sequence of notes with various accidentals (sharps, flats, naturals).

Solo
b6 6 6 b # # - 6 [b] 6 6 [b] [b]

23

The image shows a musical score for guitar, starting at measure 23. The score is divided into two main parts: a piano accompaniment and a guitar part. The piano accompaniment consists of a grand staff with two staves (treble and bass clefs). The guitar part consists of a single bass staff. The piano accompaniment features a melodic line in the treble clef and a bass line in the bass clef. The guitar part features a melodic line in the bass clef and a bass line with fret numbers. The fret numbers are: [6], 6, #, -, 6], #, 6/5, 6/5, 5, 4, 6/5. The score is written in a key signature of one flat (B-flat) and a 3/4 time signature.

26

Piano accompaniment for the first system, consisting of two staves with rests.

Piano accompaniment for the second system, showing two staves with musical notation. Dynamics include *p* and *f*. A trill (*tr*) is marked on the final note of the second measure.

Vocal line and piano accompaniment for the third system. The vocal line begins with a *p Solo* marking and the lyrics "Christe e - lei - son, e -". The piano accompaniment consists of two staves with rests.

Piano accompaniment for the fourth system, showing two staves with musical notation. Dynamics include *p* and *f*. Below the staves is a sequence of guitar chord diagrams: 5 - 3, b6 b, 6, b6 [b], 6 #, 6, [b] 6, [#], b, #, 6, [b], 5 - #, p, 6, 6, [6 #].

30

P Solo

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

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

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

34

Two staves of piano accompaniment, both containing rests for the first four measures.

Two staves of piano accompaniment. The first two measures contain rests. From the third measure, the right hand plays a melodic line with eighth notes and a trill, while the left hand plays a rhythmic accompaniment of eighth notes.

Vocal line in treble clef. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
 Lyrics: lei - son, e - lei - son, e - lei - son,

Vocal line in treble clef. The melody is: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
 Lyrics: lei - son, e - lei - son, e - lei - son, e - lei -

Two staves of piano accompaniment, both containing rests for the first four measures.

Two staves of piano accompaniment, both containing rests for the first four measures.

Bass line in bass clef. The melody is: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter).
 Dynamics: *f* (forte) at measure 3, *p* (piano) at measure 4.

5 6 7 4 3 5 6 b7 b4 3 6 7 5 # 5 6 6 6 # 6 5 6

38

The musical score consists of several staves. At the top, there are two staves for the piano accompaniment, both of which are mostly empty with some rests. Below these are two staves for the vocal line. The first vocal staff contains the lyrics "e - lei - son, e - lei - son." and features a trill (tr) over the final note. The second vocal staff contains the lyrics "son, e - lei - son." and also features a trill (tr) over the final note. Below the vocal staves are two more empty staves, likely for a second voice part. At the bottom of the page is a single staff for the piano bass line, which contains a complex sequence of notes and rests. Below this staff is a line of figured bass notation: # f 6 6 6 # # 6 6 6 #.

42

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

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

p

[6 6 6 5] 6 6 6 # 6 # 6 6 [6 #] 6 # b 6

46

The musical score for page 46 consists of several staves. At the top, there are two grand staff systems (treble and bass clefs) for piano accompaniment, which are mostly empty. Below these are two systems of piano accompaniment in treble and bass clefs, starting with a piano (*p*) dynamic marking. The vocal line is written in a single treble clef staff, with lyrics: "son, e - lei - - - - - lei - - - - - son, e - lei - - - - -". Below the vocal line are two empty staves, one in treble clef and one in bass clef. At the bottom of the page, there is a bass clef staff containing a sequence of chords: 10/9, 8, b6/5, 9/[b5], 8/-, 6/5, 4, #, b, b7, 7, [b5], 7#.

49

son, Christe e - lei - - son.

son, Christe e - lei - - son.

♭ 6 ♭ # 5 ♭6 6 6 ♭ # 6 6 5 4 ♭

57

f

f

f

f Tutti *tr*

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

f Tutti

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

f Tutti

E - lei - son, e - lei -

f Tutti *tr*

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

f *tr*

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

62

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

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

72

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

- - - son, e - lei - son.

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

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

5 4 # b6 6 6 6 # [7] 5 6 5 - #

4 [5] b5

5 b

2 Gloria

Allegro moderato

1
trb

2

1
vl

2

S

A

T

B

org
b

f *Tutti* **p** **f**

Et in ter-ra pax, pax, pax ho-mi-nibus bo - nae vo-lun-ta - tis.

f *Tutti* **p** **f**

Et in ter-ra pax, pax, pax ho-mi-nibus bo - nae vo-lun-ta - tis.

f *Tutti* **p** **f**

Et in ter-ra pax, pax, pax ho-mi-nibus bo - nae vo-lun-ta - tis.

f *Tutti* **p** **f**

Et in ter-ra pax, pax, pax ho-mi-nibus bo - nae vo-lun-ta - tis.

f *Tutti* **p** **f**

[9 #] [8] # - - [6 6 #] [7 #] #

[7 5] [b5]

Solo

6

Piano accompaniment for the first system, measures 6-9. The right hand has rests in measures 6 and 7, followed by a quarter note G4 in measure 8 and a quarter note A4 in measure 9. The left hand has rests in measures 6 and 7, followed by a quarter note B3 in measure 8 and a quarter note C4 in measure 9.

Piano accompaniment for the second system, measures 10-13. The right hand has eighth notes G4-A4-B4 in measure 10, eighth notes C5-B4-A4 in measure 11, quarter notes G4-A4 in measure 12, and quarter notes G4-A4-B4 in measure 13. The left hand has eighth notes G3-A3-B3 in measure 10, eighth notes C4-B3-A3 in measure 11, quarter notes G3-A3 in measure 12, and quarter notes G3-A3-B3 in measure 13.

P Solo Lau-da - mus te, *f Tutti* bene-di - ci-mus te, ad - o - ra - - mus te, glo - ri - fi -

Vocal line for the first voice part, measures 10-13. It begins with a half note G4 in measure 10, followed by quarter notes A4-B4 in measure 11, quarter notes C5-B4 in measure 12, and quarter notes A4-G4 in measure 13.

P Solo Lau-da - mus te, *f Tutti* bene-di - ci-mus te, ad - o - ra - mus te,

Vocal line for the second voice part, measures 10-13. It begins with a half note G4 in measure 10, followed by quarter notes A4-B4 in measure 11, quarter notes C5-B4 in measure 12, and quarter notes A4-G4 in measure 13.

f Tutti Ad - o - ra - mus te,

Vocal line for the third voice part, measures 10-13. It has rests in measures 10 and 11, followed by quarter notes G4-A4 in measure 12 and quarter notes G4-A4 in measure 13.

f Tutti Ad - o - ra - mus te,

Vocal line for the fourth voice part, measures 10-13. It has rests in measures 10 and 11, followed by quarter notes G4-A4 in measure 12 and quarter notes G4-A4 in measure 13.

p [b5] # *f* b # *p* 6 6 # 5 [b] *f Tutti* b6 b7 6 7 6 #

Bass line with figured bass notation, measures 10-13. The notes are G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. The figured bass notation is: [b5] #, b #, 6, 6 #, 5 [b], b6, b7, 6, 7, 6, #.

10

Piano accompaniment for the first system, measures 10-13. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests.

Piano accompaniment for the second system, measures 14-17. The right hand continues the melodic line, and the left hand maintains the rhythmic accompaniment.

Vocal line for the first system, measures 10-13. The lyrics are: camus, glo - ri - fi - camus te.

Vocal line for the second system, measures 14-17. The lyrics are: glo - ri - fi - ca - mus te.

Vocal line for the third system, measures 18-21. The lyrics are: glo - ri - fi - camus te.

Vocal line for the fourth system, measures 22-25. The lyrics are: glo - ri - fi - camus te. *p* Solo Gratias a - gimus, a - gimus ti - bi pro - pter magnam glo -

Piano accompaniment for the fifth system, measures 22-25. The right hand features a melodic line with eighth notes, and the left hand provides a rhythmic accompaniment with eighth notes and rests. Dynamics include *p* Solo, *f*, and *p*.

b b # b b6 [6] b6 [6] f b b7 p [b] 6 5

14

p *f*

p Solo

Domine De - us, Rex coe - le - stis,

- - riam tu - am.

f *p* *f*

[4] 6] b b4 6 6 9 6 [b] b6 - b6 f b 6 b5

18

De-us Pa - ter o - mni - potens.

Do-mine Fi-li u - ni-ge-nite, Je-su,

22

p Solo
Do-mi-ne De - us, A - gnus

p Solo
Do-mi-ne De - us, A - gnus

Je - - - su Chri - ste.

5
6
4
2
5

b
f
b5

b
p
b5
6
#

28 *Larghetto*

f

f

f Tutti

tris. Qui tol - lis pec - ca - ta

f Tutti

tris. Qui tol - lis pec - ca - ta

f Tutti

Qui tol - lis pec - ca - ta

f Tutti

Qui tol - lis pec - ca - ta

f $\frac{4}{2}$ $\frac{6}{5}$ \flat \flat \sharp

f Tutti $\frac{6}{4}$ $\frac{7}{5}$ $\frac{6}{5}$ 4 3

34

mun - di: Mi - se - re - re no - bis.

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

mun - di: Mi - se - re - re no - bis.

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

p Solo
tasto solo

[] 47 # 6 5 4 3 5 4 6 5 4 #

43

Su - sci - pe. de - pre -

Su - sci - pe. de - pre -

Qui tol - lis pec - ca - ta, pec - ca - ta mun - di: Su - sci - pe de - pre -

Qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun - di: Su - sci - pe de - pre -

f Tutti [6/5] [b7/#] b 7 [b7] 6/2 6

51

p Solo *f* Tutti

ca - ti - o - nem no - stram. Qui se - des ad dex - teram

ca - ti - o - nem no - stram. Qui se - des ad dex - teram

ca - ti - o - nem no - stram. Qui se - des ad dex - teram

ca - ti - o - nem no - stram. Qui se - des ad dex - teram

p *tasto solo* *Solo* *f* *Tutti*

7 # 6 5 4 | 6 5

60

Pa - tris: Mi - se - re - re, mi - se - re - re, mi - se - re - re no -

Pa - tris: Mi - se - re - re, mi - se - re - re no -

Pa - tris: Mi - se - re - re, mi - se - re - re, mi - se - re - re no -

Pa - tris: Mi - se - re - re, mi - se - re - re, mi - se - re - re no -

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

Allegro

68

bis. *p Solo* Quo-ni - am tu solus, tu so - lus, so-lus

bis.

bis. *p Solo* Quo-ni - am tu so-lus, tu so-lus, so-lus sanctus, tu

bis.

p Solo [b6 6 b6 6 6 b5 6 b5]

74

Dominus, tu so - - lus al-tis - simus, Je - - su Chri-ste, Je - -

so - - lus al - tis - simus, Je - - su Chri - ste,

♯ [6] [6 6 / 5] ♭6 -

78

su, Je - su, Je - - - su Chri - ste.

Je - su, Je - su Chri - ste.

$\flat\frac{4}{2}$ = $\frac{5}{3}$ f $\flat 6$ - $\frac{\flat 4}{2}$ = $\frac{5}{3}$

82 **Moderato** **Vivace**

f

f

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

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

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

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

6 [b6] *Tutti* # 6 7 6 # # 6 5 6 # 9 6 # [46 5]

88

Pa - tris, a - men, in glo-ri-a De - i Pa - tris, a - men, a - - men.

a - men, in glo-ri-a De - i, in glo-ri-a De - i Pa - tris, a - men.

in glo-ri-a De - i Patris, in glo - ri-a De - i Patris, a - - men.

men, a - men, in glo - ri-a De - i Patris, a - men, a - - - - men.

[6] 6 # 6 6 - 4 [46 5] # tasto solo #

3 Credo

[Allegro]

1
trb
2

1
vl
2

f Tutti
S
Pa-trem om-ni-po-ten - tem, fa-cto-rem coe-li et ter - rae, vi-si-bi-li-um o - m-nium et in-vi-si-

f Tutti
A
Pa-trem om-ni-po-ten - tem, fa-cto-rem coe-li et ter - rae, vi-si-bi-li-um o - m-nium et in-vi-si-

f Tutti
T
Pa-trem om-ni-po-ten - tem, fa-cto-rem coe-li et ter - rae, vi-si-bi-li-um o - m-nium et in-vi-si-

f Tutti
B
Pa-trem om-ni-po-ten - tem, fa-cto-rem coe-li et ter - rae, vi-si-bi-li-um o - m-nium et in-vi-si-

f Tutti
org
b

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

5

bi - li-um. *p* Solo Et ex Pa-tre natum an-te o-mnia sae-cu-

bi - li-um. *p* Solo Et in u-num Do-minum Je-sum Christum, Fi - li-um, Fi - li-um

bi - li-um.

bi - li-um.

Solo *p*

b # [6/5] 6 # 2 6 b6 6 7 6 # # b 6

13

p Solo
 Ge - ni - tum non factum, consubstanti - a - lem Pa - tri, per quem o - mni - a fa - cta, fa - cta

p Solo
 Ge - ni - tum non factum, consubstanti - a - lem Pa - tri, per quem o - mni - a fa - cta

p [b6 6 6] [b6 6] 6 5 6 [b] [b6 5 6] [b] 5 6 [b] 5 6 #

17

f

f

f Tutti
 Qui pro-pter nos ho-mines et pro-pter nostram sa-lu-tem de - scen - dit

f Tutti
 Qui pro-pter nos ho-mines et pro-pter nostram sa-lu-tem de - scen -

f Tutti
 sunt. Qui pro-pter nos ho-mines et pro-pter nostram sa-lu-tem de -

f Tutti
 sunt. Qui pro-pter nos ho-mines et pro-pter nostram sa-lu-tem

f Tutti
 9 8 [2] 7 6 #

5 3

22

Larghetto

Piano accompaniment for the first system, measures 22-27. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment.

Piano accompaniment for the second system, measures 28-33. The right hand continues with melodic and harmonic development, and the left hand maintains the accompaniment.

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

dit de coe - lis, de coe - lis. Et in-car-na-tus est de Spi-ri-tu

scen - dit de coe - lis, de coe - lis. Et in-car-na-tus est de Spi-ri-tu

de - scen - dit de coe - lis. Et in-car-na-tus est de Spi-ri-tu

Piano accompaniment for the third system, measures 34-39. The right hand continues with melodic and harmonic development, and the left hand maintains the accompaniment.

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

28

Sancto ex Ma-ri - a Vir - gine, et ho-mo factus est. Pas-sus et se - pul - tus

Sancto, et homo, ho-mo factus est. Cru-ci-fi-xus e - tiam pro no - bis, et sepul-tus

Sancto ex Ma-ri - a Vir - gine, et ho-mo factus est. Cru-ci-fi-xus e - tiam pro no-bis, pas - sus et sepul-tus

Sancto, et homo, ho-mo factus est. Cru-ci-fi-xus e - ti-am pro no - bis, pas - sus et sepul-tus

Sancto, et homo, ho-mo factus est. Cru-ci-fi-xus e - ti-am pro no - bis, pas - sus et sepul-tus

Sancto, et homo, ho-mo factus est. Cru-ci-fi-xus e - ti-am pro no - bis, pas - sus et sepul-tus

8 10 10 10 | 10 6 # | 6 8 6 5 6 | 5 6 | 5 6 | 7 5 6 | 7 5 4 #

33 *Allegro*

est. Et re-sur-re-xit ter-ti-a di-e, et a-scen-dit in coelum, se-det ad dex-te-ram

est. Et re-sur-re-xit ter-ti-a di-e se-cun-dum Scriptu-ras, et i-terum ven-tu-rus est cum

est. Et re-sur-re-xit ter-ti-a di-e se-cun-dum Scriptu-ras, et i-terum ven-tu-rus est cum

est. Et re-sur-re-xit ter-ti-a di-e se-cun-dum Scriptu-ras, et i-terum ven-tu-rus est cum

♭ 6 6 6 ♭ 4 ♭6 9 [♭5] ♭6 - ♭

37

p *f*

p *f*

p *f*

p *f*

f *Tutti*

Pa - tris. Cu - ius

p *Solo* *f* *Tutti*

glo - ri - a iu - - di - ca - - re vi - vos et mor - tu - os, cu - ius

p *Solo* *f* *Tutti*

glo - ri - a iu - - di - ca - - re vi - vos et mor - tu - os, cu - ius

p *Solo* *f* *Tutti*

glo - ri - a iu - - di - ca - - re vi - vos et mor - tu - os, cu - ius

f

41

Piano accompaniment for the first system, measures 41-44. The left hand plays a steady eighth-note accompaniment, while the right hand has a melodic line with some rests.

Piano accompaniment for the second system, measures 41-44. The right hand has a melodic line with a 'p' dynamic marking. The left hand continues with a steady accompaniment.

re - gni non e - rit fi - nis. *p* Solo
Simul ad - o -

Vocal line for the first system, measures 41-44. The lyrics are 're - gni non e - rit fi - nis. Simul ad - o -'. The music is in a soprano or alto register.

re - gni non e - rit fi - nis. Et in Spi-ritum Sanctum, Do-minum et vi - vi - fi - can - tem,

Vocal line for the second system, measures 41-44. The lyrics are 're - gni non e - rit fi - nis. Et in Spi-ritum Sanctum, Do-minum et vi - vi - fi - can - tem,'. The music continues with a melodic line.

re - gni non e - rit fi - nis. *p* Solo
Qui cum Pa-tre et Fi - li-o

Vocal line for the third system, measures 41-44. The lyrics are 're - gni non e - rit fi - nis. Qui cum Pa-tre et Fi - li-o'. The music continues with a melodic line.

re - gni non e - rit fi - nis. *p* Solo
Qui ex Pa - tre Fi - li - o - que pro - ce - dit,

Vocal line for the fourth system, measures 41-44. The lyrics are 're - gni non e - rit fi - nis. Qui ex Pa - tre Fi - li - o - que pro - ce - dit,'. The music continues with a melodic line.

p Solo

Piano accompaniment for the fifth system, measures 41-44. The left hand has a melodic line with a 'p' dynamic marking. The right hand has a steady accompaniment.

b 6 6 4 # [b6 6 6 6] 7 6 6 [b6 - 6 [b]

45

ra - tur et con-glo-ri - fi - ca - tur, et ex - pe - cto
 et u - nam san - ctam ca - tho - licam et a - po - sto - li - cam Ec - cle - siam,
 qui lo - cu - tus est per Pro - phe - tas,
 con - fi - te - or u - num ba - ptis ma in re - mis - si - o - nem pec - ca - to - rum,

[8 6] [7 5] [4 3] 46 [4 3] 4 [4 3] 6] 6

4 Sanctus

Larghetto

The score is for the piece "4 Sanctus" in 3/4 time, marked "Larghetto". It features a trumpet (trb) and violin (vl) section, vocal soloists (Soprano, Alto, Tenor), and organ (org b). The music is in a key with one sharp (F#) and a 3/4 time signature. The organ part includes figured bass notation: [6 4 3], [6 4 5 #], [6 4 5], [6 4 3], [6 5], and 6.

trb
1
2

vl
1
2

S
Sanctus, san - ctus, sanctus, san -

A
San - ctus, sanctus, sanctus,

T
San - ctus, sanctus, san - ctus, sanctus,

B
Sanctus, sanctus,

org b
p Solo [6 4 3] [6 4 5 #] *f* Tutti *p* Solo [6 4 5] [6 5] *f* Tutti *p* Solo 6

Allegro

8

f

f

f *Tutti*

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

san-ctus Do-minus De - us Sa - ba - oth. Ple - ni sunt coe-li et

p *Solo* *f* *Tutti*

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

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

f *Tutti*

♭ [b6 5] [b] 6 7 6 - [4] # [4] 2

15

Ple-ni sunt coe - li et ter-ra, et ter - ra glo - ri - a tu - a. O - sanna in ex - cel - sis.

ter-ra, sunt coe - - - li et ter-ra glo-ri-a tu - a. O - sanna in ex - cel - sis.

Ple-ni sunt coe - li et ter-ra glo-ri-a tu - a. O - sanna in ex - cel - sis.

- - - - - ra glo-ri-a tu - a. O - sanna in ex - cel - sis.

6 #6 b [b9 8] # [6] b [6] # b #

5 Benedictus

Andante

1
trb

2

1
vl

2

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

P Tutti

S
Be - ne - di - ctus, be - ne - di - ctus,

A

T

B

org
b

f Solo *p* *f* *p*

[6] 5 ♯6 7 [7] ♯ [6] 5 ♯6 5 6

qui ve - nit in no - mi ne Do - mi - ni, be - ne - di - ctus, qui -

9 [5] 9 [6] [5] 9 [7] [6] [5] [9] 6] 6 5 # [4] 6] 9 8 [b5] 4 [4] 6] 5]

7

ve - nit in no - mi - ne, in no - mi - ne

9 8 [7 7] [5] 6 5 6 5 6

Detailed description: This page of a musical score contains measures 7, 8, and 9. At the top left, a bracketed number '7' indicates the start of the first system. The first system consists of two grand staff staves (treble and bass clefs) with a key signature of two flats (B-flat and E-flat) and a common time signature. These staves are currently empty. The second system contains the piano accompaniment for measures 7-9. It features a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. The third system is a vocal line in a single treble clef staff, with the lyrics 've - nit in no - mi - ne, in no - mi - ne' written below the notes. The fourth system consists of three empty staves (treble, middle, and bass clefs). The fifth system is a bass line in a single bass clef staff, with the following fingering numbers written below the notes: 9, 8, [7 7], [5], 6, 5, 6, 5, 6.

10

Do - mini, in no - mi-ne Do - mi-ni.

4/2 6 4/3 [6]

Allegro

Measures 14-16 of the piano introduction. The score shows the grand staff with treble and bass clefs. Measure 14 has a whole rest in both staves. Measure 15 has a whole note chord in both staves. Measure 16 has a whole note chord in the bass staff and a whole note chord in the treble staff, marked with a forte *f* dynamic.

Measures 17-19 of the piano accompaniment. Measures 17 and 18 feature a piano *p* dynamic with a rhythmic pattern of eighth notes in both hands. Measure 19 features a forte *f* dynamic with a more complex rhythmic pattern.

Soprano vocal line. Measures 17-19 are whole rests. Measure 20 begins with a forte *f* *Tutti* dynamic and the lyrics "O - san - na, o - sanna in ex-cel - sis, in ex-cel -".

Alto vocal line. Measures 17-19 are whole rests. Measure 20 is a whole rest.

Tenor vocal line. Measures 17-19 are whole rests. Measure 20 begins with a forte *f* *Tutti* dynamic and the lyrics "O - san -".

Bass vocal line. Measures 17-19 are whole rests. Measure 20 begins with a forte *f* *Tutti* dynamic and the lyrics "O - san - na, o - sanna in ex-celsis, o - san - na, o -".

Measures 20-22 of the piano accompaniment. Measure 20 has a piano *p* dynamic. Measure 21 has a forte *f* *Tutti* dynamic. Measure 22 has a forte *f* *Tutti* dynamic. Below the staff, the following fingering sequence is provided: 1 8 7 6 6 [b] 6 - [6 4] 2.

19

sis, in ex-cel - sis, o - san - na, o-sanna in ex-

f Tutti
O - san - a, o-sanna in ex-celsis, o - san - na, o - sanna in ex-cel -

na, o-sanna in ex-celsis, o - san - na, o - sanna in ex-cel - sis, in ex-cel - sis, o - san -

sanna in ex-cel - sis, in ex-cel - sis, o - san - na,

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

24

celsis, in ex-cel - sis, in ex-cel - sis, o - san - na, o - sanna in ex-celsis, in ex - sis, o - san - na, o - san - na, o-sanna in ex - cel - sis, in ex - na, o - san - na, o-san-na, o - san - na in ex - cel - sis, in ex - o - san - na, o - san - na, o - sanna, o - san - na, o -

5/4 - 3 7 6 [6 b5] 4/2 6 [6 6] 5/4 - # 7 6 6

29

Piano accompaniment for the first system, measures 29-32. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Piano accompaniment for the second system, measures 29-32. The right hand continues the melodic line, and the left hand maintains the harmonic accompaniment.

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

Vocal line for the first system, measures 29-32. The melody is in a soprano range, with lyrics: cel - sis, o - san - - - - na in ex - cel - - - - sis.

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

Vocal line for the second system, measures 29-32. The melody continues with lyrics: cel - sis, o - san-na in ex-cel-sis, o - san-na in ex-cel-sis, in ex - cel - - - - sis.

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

Vocal line for the third system, measures 29-32. The melody continues with lyrics: cel - sis, o - san - na, o - san - na in ex - cel - - - - sis.

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

Vocal line for the fourth system, measures 29-32. The melody continues with lyrics: san-na in ex-cel-sis, o - san - na, o - san - na in ex - cel - sis.

Piano accompaniment for the fifth system, measures 29-32. The right hand continues the melodic line, and the left hand maintains the harmonic accompaniment.

[6/5] 6 - [6 5 6] 1/2 6 2 b6 [b6/4] 6 4 4 6 6 b 7 # [b6/4] 5 4 #

6 Agnus Dei

[Andante]

1
trb

1
vl

2

S

A

P Solo
Agnus De-i, qui

T

P Solo
Agnus De-i, qui tol-lis pec-ca-ta mundi: Mi-se - re-re, mi-se-re-re no - bis.

B

org
b

P Solo
16 6] 6] 6] 6] 6 5 6 b5 b4 3 6 [4 4 4] 16 6]

5

f

f

f

f *Tutti*
A-gnus De-i, qui tol-lis, qui

tol-lis pecca - ta mundi: Mi-se - re-re, mi-se-re-re, mi - se-re - re no - bis. **f** *Tutti*
A-gnus De-i, qui tol-lis

f *Tutti*
A-gnus De-i, qui tol-lis pec-

f *Tutti*
A-gnus De-i, qui tol-lis pec-

[6] 7 6 b5 b4 3 [6 5] 4 4 6 b5 6 5 **f** *Tutti* [6]

Allegro

9

tol-lis pec-ca-ta mundi, pec - ca - ta mun - di: Do - na, do - na no - bis

pec - ca-ta mundi, pec - ca - ta mun - di:

ca-ta, pec-ca-ta mundi, pec - ca - ta mun - di:

ca-ta, pec-ca-ta mundi, pec - ca - ta mun - di:

16 6| 6 5 6 7 6 [8] # 6 45 b

14

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

Do - na, do - na

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

7 7 7 7 7 # 6 [45]

Detailed description: The page contains musical notation for measures 14 through 17. At the top, there are two grand staves for piano accompaniment, both of which are empty. Below these are three vocal staves. The first vocal staff begins with the lyrics 'pa - cem, pa - - - - - cem,'. The second vocal staff begins with 'Do - na, do - na'. The third vocal staff begins with 'Do - na no - bis pa - - - - - cem, pa cem,'. At the bottom of the page is a bass line with figured bass notation: '# 7 7 7 7 7 # 6 [45]'. The key signature is one sharp (F#).

18

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

no - bis pa - cem, do - na,

do - na,

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

22

p Solo

p Solo

p Solo

p Solo

27

cem, pa - cem.

do - na no - bis pa - cem.

cem.

6
b5

[6] [4 3 6 6

6 b 6 6

31

Piano accompaniment for measures 31-35, left hand. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Piano accompaniment for measures 31-35, right hand. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

f Tutti
Do - - na no - - bis pa - -

Vocal line for Soprano, measures 31-35. The lyrics are "Do - - na no - - bis pa - -".

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

Vocal line for Alto, measures 31-35. The lyrics are "Do - - na no - bis pa - - - - - cem,".

f Tutti
Do - na no - bis pa - cem, do - na no - bis pa - cem,

Vocal line for Tenor, measures 31-35. The lyrics are "Do - na no - bis pa - cem, do - na no - bis pa - cem,".

f Tutti
Pa - - - cem, pa - - - cem, pa - -

Vocal line for Bass, measures 31-35. The lyrics are "Pa - - - cem, pa - - - cem, pa - -".

7 6 # | *Tutti* 6 6 # 6 6 [6] 6 6 [6] 6 6

Basso continuo line, measures 31-35. The line includes figured bass notation: 7 6 # | *Tutti* 6 6 # 6 6 [6] 6 6 [6] 6 6.

40

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

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

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

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

♭ 6 5 7 ♯

