

# Tůma. Complete works.

František Ignác Antonín

**Tůma**

**Miserere**

TumW D.2.23

Psalm

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

edited by Wolfgang Esser-Skala

*Full score*

**W** Esser  
**S**kala  
**E**dition



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Please report any errors or mistakes to [edition@esser-skala.at](mailto:edition@esser-skala.at).

 [edition-esser-skala/tuma-complete-works](https://github.com/edition-esser-skala/tuma-complete-works)  
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# Critical Report

## Abbreviations

A	alto
B	bass
b	basses
cnto	cornett
fag	bassoon
org	organ
S	soprano
T	tenor
trb	trombone
vl	violin
vla	viola

## Sources

<b>B1</b>	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.15701
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1743
	<i>RISM ID</i>	600138744
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://data.onb.ac.at/rec/AC14297595">https://data.onb.ac.at/rec/AC14297595</a>
	<i>Notes</i>	19 parts (S solo, A solo, T solo, B solo, S rip, A rip, T rip, B rip, cnto, fag, trb 1, trb 2, vl 1, vl 2, vla, vlc, vlne, org, maestro di cappella)

## Commentary

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

Asterisks denote the following emendations:

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<i>Bar</i>	<i>Staff</i>	<i>Description</i>
–	S	S solo is currently missing in <i>Tibi soli</i> and <i>Auditui</i> ; it will be added later.
108	vl 2	6th/7th ♯ in <b>B1</b> : e♭'8–d'8
183	vla	grace note added by editor
328	A rip	rhythm of 3rd ♯ in <b>B1</b> : 2×♯

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# D.2.23 Miserere

Adagio

Cornetto

I

Trombone

II

Fagotto

I

Violino

II

Viola

Soprano

Alto

Tenore

Basso

Organo  
e Bassi

*p* Solo | 6/5 | 6 | 6/5 | b | 4/2 | 4/6

6

*f*  
*f Tutti*  
*f Tutti*  
*f*

*f*  
*f*

*f Tutti*  
Mi - se - re - re, mi - se - re - re,

*f Tutti*  
Mi - se - re - re, mi - se - re - re,

*f Tutti*  
Mi - se - re - re, mi - se - re - re,

*f Tutti*  
Mi - se - re - re, mi - se - re - re,

*f Tutti*  
b6 b 5 6 6 (b)5 b

13

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

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

Vocal lines for the first system, measures 13-20. The lyrics are: mi - se - re - re me - i, De - us, se - cun - dum. The score includes a soprano line, an alto line, and a bass line.

Piano accompaniment for the second system, measures 13-20. This system includes a right-hand part with chords and a left-hand part with a bass line. Fingerings are indicated by numbers 1-5.

21

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

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

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

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

6 - ♯6 6 [-] 7 6 7 6 5 - ♯



30

Measures 30-35: Piano introduction. The score consists of four staves: two grand staves (treble and bass clef) and two bass staves (bass clef). The key signature is B-flat major (two flats). The time signature is 4/4. The music is mostly rests, with a few notes in the first measure of each staff.

Measures 36-41: Piano introduction. The score consists of three staves: two grand staves (treble and bass clef) and one bass staff (bass clef). The key signature is B-flat major. The time signature is 4/4. The music features a melodic line in the upper grand staff and a bass line in the lower grand staff, both starting with a piano (*p*) dynamic. The bass staff contains rests.

Measures 36-41: Vocal introduction. The score consists of four staves: three grand staves (treble clef) and one bass staff (bass clef). The key signature is B-flat major. The time signature is 4/4. The music is mostly rests, with the word "am." written below the first three grand staves.

Measures 36-41: Bass line. The score consists of one bass staff (bass clef). The key signature is B-flat major. The time signature is 4/4. The music starts with a piano (*p*) dynamic and includes the word "Solo". The notes are: B-flat (quarter), B-flat (quarter), B-flat (quarter), B-flat (quarter), B-flat (quarter), B-flat (quarter), B-flat (quarter), B-flat (quarter).

*p* Solo

$\begin{matrix} \flat 6 \\ \flat 5 \end{matrix}$

$\begin{matrix} 6 \\ \flat 5 \end{matrix}$

$\begin{matrix} \flat 4 \\ 2 \end{matrix}$

$\flat 6$

37

*f Tutti*

*p Solo* *f Tutti*

*f Tutti*

45

num tu - a - rum,

num tu - a - rum,

de - le in - i - qui -

num tu - a - rum,

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

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

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

53

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

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

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

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

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

61

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

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

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

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

Amplius · Andante

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

*p* Solo  
6 7 [b] ♯ 6 ♭6 6 7 6 ♯ 6 [6]  
*f*

72

*p* *f*

*p* *f* *p*

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

am - plus,

75

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

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

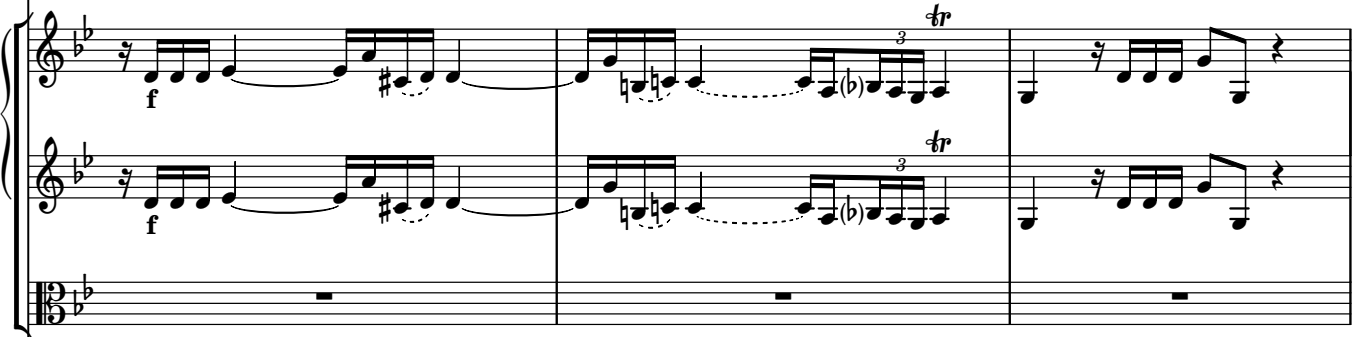
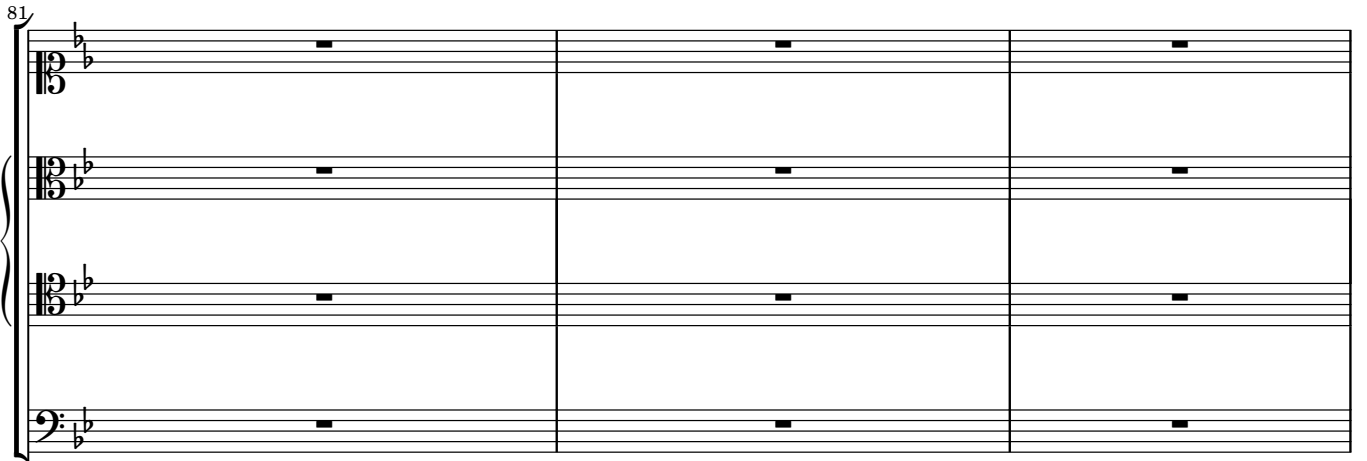


78

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

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

81



84

The musical score consists of several systems. The first system shows a grand staff with piano accompaniment in the right hand and a single bass line. The second system continues the piano accompaniment with more detail in the right hand. The third system features a vocal line with lyrics and a bass line. The fourth system shows a grand staff with piano accompaniment. The fifth system continues the piano accompaniment. The sixth system features a vocal line with lyrics and a bass line. The seventh system shows a grand staff with piano accompaniment.

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

6 b 6  $\frac{b6}{5}$   $\left[ \frac{6}{b5} \right]$  6 b5  $\left[ \frac{b4}{3} \right]$  3

87

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

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

90

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

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

93

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

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

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

me est sem-per, sem - per.

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

*f*

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

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

96

The musical score is written for a grand staff (piano) and a bass staff. The grand staff consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The bass staff is at the bottom. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a piano introduction with a triplet and a trill in the right hand, and a bass line with chords and a triplet. Dynamics include piano (*p*) and forte (*f*).

Chord symbols for the bass staff:

$\flat 6$   $\flat 7$  6 - 7 6 -  $\flat 7$   $\flat 4$   $\flat$

Dynamic markings: *p*, *f*

Performance markings: *tr*, *3*

Tibi soli · Adagio

99

*f Tutti*  
Pec - ca - - - vi, et ma - lum, ma - lum co -

*f Tutti*  
Pec - ca - - - vi, et ma - lum co -

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

*f Tutti*  
Pec - ca - - - vi, et ma - lum co -

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



104

Andante

Piano accompaniment for the first system, measures 104-107. It 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 a minor key with a 4/2 time signature.

Piano accompaniment for the second system, measures 104-107. It consists of three staves: two for the right hand (treble and alto clefs) and one for the left hand (bass clef). The music continues from the first system.

Vocal and piano accompaniment for the third system, measures 104-107. It includes vocal lines and piano accompaniment. The lyrics are: ram te fe - ci, ut iu - sti - fi - ce - ris, co - ram te fe - ci, ut iu - sti - fi - ce - ris in ser - mo - ni - bus tu - is et vin - cas.

ram te fe - ci, ut iu - sti - fi - ce - ris,  
 ram te fe - ci, ut iu - sti - fi - ce - ris,  
 co - ram te fe - ci, ut iu - sti - fi - ce - ris in ser - mo - ni - bus tu - is  
 ram te fe - ci, ut iu - sti - fi - ce - ris in ser - mo - ni - bus tu - is et vin - cas,

6 7 6 6 6 5 4 - 4 6

108

First system of piano accompaniment, measures 108-110. 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 key signature is B-flat major. The music features a steady eighth-note accompaniment with some melodic lines in the upper staves.

Second system of piano accompaniment, measures 111-113. It consists of three staves: two for the right hand (treble and alto clefs) and one for the left hand (bass clef). The music continues with the eighth-note accompaniment and includes a melodic flourish in the right hand.

Third system of music, measures 114-116. It includes a vocal line and piano accompaniment. The vocal line consists of three staves (treble, alto, and bass clefs) with lyrics underneath. The piano accompaniment consists of two staves (bass and tenor clefs). The lyrics are: "et vin-cas, vin-cas, et vin - cas, et vin - cas, et et vin-cas, vin-cas, vin-cas, vin-cas, et vin - cas, et vin - cas, et et vin-cas, vin cas, et vin-cas, et vin-cas, et vin - cas, et vin - cas, et et vin-cas, et vin-cas, et vin - cas, et vin-cas, et vin - cas, et et".

et vin-cas, vin-cas, et vin - cas, et vin - cas, et  
 et vin-cas, vin-cas, vin-cas, vin-cas, et vin - cas, et vin - cas, et  
 et vin-cas, vin cas, et vin-cas, et vin-cas, et vin - cas, et vin - cas, et  
 vincas, et vin-cas, vin - cas, et vin-cas, vin-cas, et vin - cas, et vin - cas, et

6 6 6 [5 b6] 6 6 6 6 b 6 b5 = b6 5 =

111

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

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

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

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

b5 6 5 - # 7 5 4 5 Solo 6 7 # 6

115

Musical score for guitar, measures 115-118. The score is in B-flat major and 3/4 time. It features a guitar part with a melodic line and a bass line with fingerings. The upper staves are mostly empty, with some notes in the second system.

Measure 115: Treble clef, B-flat major key signature. Notes: G4 (quarter), A4 (quarter), Bb4 (quarter). Bass clef: G2 (quarter), Bb2 (quarter), D3 (quarter).

Measure 116: Treble clef, B-flat major key signature. Notes: C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). Bass clef: E2 (quarter), G2 (quarter), Bb2 (quarter).

Measure 117: Treble clef, B-flat major key signature. Notes: F5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter). Bass clef: C3 (quarter), E2 (quarter), G2 (quarter).

Measure 118: Treble clef, B-flat major key signature. Notes: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Bass clef: F2 (quarter), A2 (quarter), C3 (quarter).

Fingerings for the bass line in measure 118: 7 6 # 7 9 8 9 8 6 5 6 9 8 6 5 6 5.

119

The musical score consists of several systems. The first system shows a grand staff with five staves, all of which are empty. The second system features a grand staff with five staves; the top two staves contain a piano accompaniment with various ornaments and a trill, while the bottom three staves are empty. The third system consists of five empty staves. The fourth system contains two vocal lines and one empty bass line. The first vocal line is marked *p Solo* and has the lyrics "Ec-ce e - nim ve - ri - ta - tem di - le -". The second vocal line is also marked *p Solo* and has the lyrics "Ec-ce e - nim ve - ri - ta - tem di - le - xi - sti, in -". The fifth system shows a single bass line with a sequence of chords and notes, with figured bass notation below it:  $\frac{6}{5} \#$  [6] 9 8 [6] [b]9 8 [6]  $\frac{6}{5} \#$  b 7 9 8 [6]  $\frac{7}{5}$ .

123

*f Tutti*  
A -

xi - sti, in - cer - ta et oc - cul - ta sa - pi - en - ti - ae tu - ae ma - ni - fe - sta - sti mi - hi. A -

cer - ta et oc - cul - ta sa - pi - en - ti - ae tu - ae ma - ni - fe - sta - sti mi - hi. A -

*f Tutti*  
A -

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

127

sper - ges, a-sper - ges me hys - so-po, et mun-da-bor,

sper - ges, a-sper - ges me hys - so-po, et mun-da-bor, la - va - - bis, la - va - bis, la -

sper - ges, a-sper - ges me hys - so-po, et mun-da-bor, la - va - - bis, la -

sper - ges, a-sper - ges me hys - so-po, et mun-da-bor, la -

131

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

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

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

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

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



Auditui · Andante

135

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

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

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

- al - ba - - - bor.

*f* Solo

4/2 6 5/4 3 6

140

Measures 140-145: Piano introduction. The score consists of six staves. The top two staves are grand staff (treble and bass clefs). The middle two staves are grand staff (treble and bass clefs). The bottom two staves are grand staff (treble and bass clefs). All staves contain whole rests.

Measures 140-145: Musical notation. The score consists of six staves. The top two staves are grand staff (treble and bass clefs). The middle two staves are grand staff (treble and bass clefs). The bottom two staves are grand staff (treble and bass clefs). The notation includes notes, rests, and dynamic markings. A *p* marking is present in the first measure of the top staff, and another *p* marking is present in the last measure of the bottom staff.

Measures 140-145: Empty musical staves. The score consists of six staves, all of which are empty.

Measures 140-145: Bass line. The score consists of one staff in bass clef. The notation includes notes, rests, and dynamic markings. A *p* marking is present in the second measure. Below the staff, the following chord symbols are written: 6, 6, [6], 7 6, 6 b5, 5 b6, [6].

146

Piano accompaniment for measures 146-150. The score consists of four staves: two grand staves (treble and bass clef) and two single staves (treble and bass clef). All staves are empty, indicating a rest for the piano accompaniment in these measures.

Musical notation for measures 146-150. The score consists of three staves: a grand staff (treble and bass clef) and a single bass staff. The grand staff has rests in measures 146-148. In measure 149, the treble staff has a melodic line with eighth notes and a trill. The bass staff has a melodic line with eighth notes and a trill. Measure 150 continues the melodic lines with eighth notes and a trill.

Five empty musical staves for measures 146-150, consisting of two grand staves and three single staves.

Bass line with guitar chords for measures 146-150. The bass staff contains a melodic line with eighth notes and rests. Below the staff are guitar chord diagrams: 6|, 7 46, 6 5, 5, 46, and  $\frac{b4}{2}$ . The final measure also includes a 2 below the staff.

151

156

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

*p*  
6                    b6                    6                    6                    6                    [6]

163

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

9 8 9 8 9 8 6

168

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

9 8 9 8 b5 4 | 7 5 4 4

175

Five empty musical staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The staves are arranged in a grand staff format with a brace on the left side.

Musical notation for measures 175-179. The first system consists of three staves: a treble staff, a middle treble staff, and a bass staff. The key signature is two flats. Measure 175 starts with a fermata. Measures 176-178 contain rhythmic patterns with dynamic markings *f* and *p*. Measure 179 features a fermata. The second system consists of three empty staves.

Five empty musical staves, each with a treble clef and a key signature of two flats. The staves are arranged in a grand staff format with a brace on the left side.

Musical notation for measures 180-184. The first system consists of three staves: a treble staff, a middle treble staff, and a bass staff. The key signature is two flats. Measure 180 starts with a fermata and a dynamic marking *f*. Measures 181-184 contain rhythmic patterns with dynamic markings *f*, *p*, and fingerings 6, 5, 2, 2.



180

185

Piano accompaniment for measures 185-189, consisting of five staves (treble and bass clefs) with rests.

Piano accompaniment for measures 190-194. Measures 190 and 191 feature arpeggiated chords in the right and left hands, marked with a piano (*p*) dynamic. Measures 192 and 193 contain rests.

Empty treble clef staff.

Vocal line with lyrics: tu - am a pec - ca - tis me - is, et o - mnes in - i - qui - ta - tes, et

Empty treble clef staff.

Empty bass clef staff.

Basso continuo line with figured bass notation: 6, b6, 6, 6, |, b6, 6

190

o - mnes in - i - qui - ta - tes me - as de - le.

*p* Solo  
Cor mun-dum cre - a in me, De - us, et spi - ri-tum rectum

196

Piano accompaniment for measures 196-200. The score consists of five staves, all of which contain rests, indicating that the piano is silent during these measures.

Piano accompaniment for measures 201-205. The score consists of five staves. Measures 201-203 contain rests. From measure 204, the piano part begins with a forte (*f*) dynamic. The notation includes eighth and sixteenth notes in the right hand and eighth notes in the left hand.

Vocal line and piano accompaniment for measures 206-210. The vocal line is on a single staff with lyrics: "in - no - va in vi - sce - ri - bus \_\_\_\_\_ me - is." A trill (*tr*) is marked above the final note of the vocal line. The piano accompaniment consists of five staves, with rests in the upper four staves and a bass line in the bottom staff.

Bass line for measures 206-210. The notation includes chord symbols:  $\frac{4}{2}$ , 6, 6,  $\flat 6$ , 6, 4,  $\flat$ , *f*, 6,  $\flat$ .

201

Ne pro - i - ci - as me a fa - ci - e tu - a, et spi - ri - tum sanctum

6 | 6 | 6 | 5 | *p* | 6 | - | 6 | 6 |

206

The musical score for page 206 consists of several systems. The first system shows a grand staff with five staves, all of which are empty, indicating a rest for the piano accompaniment. The second system features a grand staff with five staves. The top staff (treble clef) contains a vocal line with notes and rests, including slurs and accents. The middle three staves (treble clef) are empty. The bottom staff (bass clef) contains a piano accompaniment line with notes and rests, including slurs and accents. The third system consists of five empty staves. The fourth system consists of five empty staves. The fifth system features a grand staff with five staves. The top staff (treble clef) is empty. The middle three staves (treble clef) are empty. The bottom staff (bass clef) contains a vocal line with notes and rests, including slurs and accents. Below the vocal line, the lyrics "tu - um ne au - - - - -" are written. The sixth system features a grand staff with five staves. The top staff (treble clef) is empty. The middle three staves (treble clef) are empty. The bottom staff (bass clef) contains a piano accompaniment line with notes and rests, including slurs and accents. Below the piano accompaniment line, the numbers "[b5] # 6 7 #6 7 6 7 6" are written.

211

Musical score for page 211, featuring piano accompaniment and vocal lines. The score is in B-flat major (two flats) and 3/4 time. The piano part consists of four staves: two grand staves (treble and bass clef) and two additional staves. The vocal line is in the first staff of the second system, with lyrics: - fe - ras a me. The bass line is in the first staff of the third system, with figured bass notation: #, 6, b6, 6, 6, #, 6, 6, b6, 6, b6.

The piano accompaniment includes several trills (tr) and slurs. The vocal line features a melodic line with a trill on the first note and a slur over the final notes. The bass line includes a trill on the first note and a slur over the final notes.

The figured bass notation for the bass line is: #, 6, b6, 6, 6, #, 6, 6, b6, 6, b6.

217

The musical score for page 44, starting at measure 217, is presented in a multi-staff format. The top section consists of a grand staff with a piano (p) and bass (b) clef, containing four staves that are currently empty. Below this is a vocal line with a bass clef, featuring a melodic line with various rhythmic values and dynamics such as *f* and *p*. The bottom section includes a bass line with a bass clef, showing a sequence of notes and chords, with dynamics like *f* and chord symbols such as [7] and #5. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.



221

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

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

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

*p*  
[45] [45] [45] [45] 4 4 4

227

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

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

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

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

6 5 6 5 3 6

233

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

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

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

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

6 6 5 - 4 3 f 6

240

A system of six staves, all containing whole rests, indicating a silent piano introduction.

A system of two staves. The upper staff is in treble clef and contains a melodic line starting with a piano (*p*) dynamic. The lower staff is in bass clef and contains a supporting bass line. The system concludes with a piano (*p*) dynamic marking.

A system of six empty staves, likely reserved for a vocal line or other instruments.

A single bass staff containing a melodic line with figured bass notation below it. The figures are: 6, p 6, [6], 7 6, 6 b5, 5 b6.

246

Musical score for page 246, measures 246-250. The score is in B-flat major (two flats) and 3/4 time. It features a grand staff with piano and celeste parts, and a bass line with figured bass notation.

The piano part (measures 246-250) consists of five staves. The first two staves are grand staff notation (treble and bass clefs). The third staff is a single treble clef staff. The fourth and fifth staves are single bass clef staves. The celeste part (measures 246-250) consists of three staves: two treble clef staves and one bass clef staff. The bass line (measures 246-250) is a single bass clef staff with figured bass notation.

The figured bass notation for the bass line is: 7 46, 6 5, 5 46, and  $\frac{b4}{2}$ .

251

Measures 251-255: Piano introduction. The score consists of five staves (treble and bass clefs). All staves contain whole rests, indicating a silent piano introduction.

Measures 251-255: Piano main melody. The score consists of five staves. The top two staves (treble clef) contain the main melody with trills (tr) and a forte (f) dynamic marking. The bottom three staves (bass clef) contain a rhythmic accompaniment with trills (tr) and a forte (f) dynamic marking.

Measures 251-255: Piano accompaniment. The score consists of five staves. The top three staves (treble clef) contain a sustained accompaniment with trills (tr). The bottom two staves (bass clef) contain a sustained accompaniment with trills (tr).

Measures 251-255: Piano bass line. The score consists of one staff (bass clef). The bass line features a sequence of notes: a whole note, a quarter note, a quarter note, a quarter note, and a quarter note. The final two notes are marked with a forte (f) dynamic and a 6/5 interval.

256

Docebo · [Tempo deest]

*f* Tutti  
Do - ce - bo in - iquos vi - as tu - as, vi - as tu - as. Li - be - ra me de sangui - ni - bus,

*f* Tutti  
Do - ce - bo in - iquos vi - as tu - as, vi - as tu - as. Li - be - ra me de san -

*f* Tutti  
Et im - pi - i ad te con - ver - tentur, conver - ten - tur.

*f* Tutti  
Et im - pi - i ad te con - ver - ten - tur.

261

De - us sa - lu - tis, sa - lu - tis me - ae, sa - lu - tis me - ae, et ex - ul -

gui - nibus, De - us sa - lu - tis me - ae, sa - lu - tis me - ae, et ex - ul - ta - bit, ex - ul -

Et ex - ul - ta - bit, ex - ul - ta - bit, ex - ul -

Et ex - ul - ta - bit, ex - ul - ta - bit, ex - ul - ta - bit lin - gua

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



266

Piano accompaniment for the first system, measures 1-5. The music is in a minor key and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Piano accompaniment for the second system, measures 6-10. The right hand continues with eighth-note patterns, while the left hand provides harmonic support with chords and moving lines.

Vocal and piano accompaniment for the third system, measures 11-15. The vocal line is in a soprano or alto register, with lyrics in Latin. The piano accompaniment continues with the same rhythmic patterns.

ta - bit lingua me - a iu - sti - ti - am tu - am. Do - mine, la - bi - a me - a a - pe - ri - es,  
 ta - bit lingua me - a iu - sti - ti - am tu - am. Do - mine, la - bi - a me - a a - pe - ri - es, et os  
 ta - bit lingua me - a iu - sti - ti - am tu - am. Do - mine, la - bi - a me - a a - pe - ri - es,  
 me - a, lingua me - a iu - sti - ti - am tu - am. Do - mine, la - bi - a me - a a - pe - ri - es,

2 6 4 3 6 6 7 6 [a] 1 1

271

et os me - um an - nun-ci - a-bit laudem tu - am. Quo - ni am si vo-lu-

me - um, et os me - um annun-ci - a-bit laudem tu - am. Quo-ni - am si vo-lu - isses sa-cri-fi - ci-um de-

et os me - um an - nun-ci-a-bit laudem tu - am. Quo-ni - am si vo-lu - is-ses sa-cri - fi - ci - um,

et os me - um annun-ci - a-bit laudem tu - am.

4 b b5 b6 6 4 4 3 [b]3 8 3 5 6

276

is-ses sa-cri - fi - ci - um, si vo-lu - is-ses de - disse m u - ti-que, ho-lo - cau - stis, ho-lo - cau - stis non de-le-

dis - sem u - ti-que, de - dis - sem, de - disse m u - ti-que, ho-lo - cau - stis, ho-lo - cau - stis non

quo - niam si vo - lu - is-ses sa-cri - fi - ci - um de - disse m u - ti-que, ho-lo - cau - stis, ho-lo - cau - stis non

Quo - ni - am si vo - lu - is-ses sa-cri - fi - ci - um de - disse m u - ti-que, ho-lo - cau - stis, ho-lo - cau - stis non

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

Sacrificum · Adagio

281

*p* Solo

*p*

cta - - - - beris.

de-le - cta - beris, non de-le - cta - be - ris.

de-le - cta - - - - be - ris. *p* Solo Sacri-fi - cium, sa-cri-fi - ci-um De - o spi - ri-

de-le - cta - - - - be - ris. *p* Solo Sacri - cium, sa-cri-fi - ci-um De - o

6  $\flat$  6 5  $\flat$  4 6 4 4 *p* Solo  $\flat$  6  $\frac{4}{2}$  5 9 8

286

The musical score consists of several systems. The first system shows a grand staff with piano accompaniment. The second system continues the piano accompaniment. The third system shows two vocal staves with lyrics. The fourth system shows two empty vocal staves. The fifth system shows two vocal staves with lyrics. The sixth system shows a bass line with figured bass notation.

Lyrics for the vocal parts:

tus contribu - la - - - - - tus, cor con-  
 spi - ri-tus contribu - la - - - - - tus, cor con-

Figured bass notation:

$\flat 10$  -  $\flat 9$  8  $\flat 7$  6 5  $\flat 10$  6 5  $\flat 7$   $\flat 6$  5  $\flat$   $\flat 7$  6 5 -  $\flat 6$   $\flat 7$  6 5 - 3  $\flat 4$  3  $\flat 6$   $\flat$

292

tri-tum, cor con-tri-tum et humi-li-a - - tum, Deus, De - us, Deus, non de-spi - ci-

tri-tum, cor con-tri-tum et humi-li - a - tum, Deus, De - us, Deus, non de-spi - ci-

$\flat 4$   $\flat 2$  7  $\flat 4$  9 8 5 6 7 6  $\flat 4$  2 6  $\flat 7$   $\flat 5$   $\flat$  7 5  $\flat 4$  8 |

Andante

299

First system of piano accompaniment, measures 1-5. The music is in B-flat major (two flats) and 3/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass line with quarter notes.

Second system of piano accompaniment, measures 6-10. The melodic line continues with eighth notes and quarter notes, and the bass line remains consistent with quarter notes.

Third system of music, measures 11-15. It features a vocal line starting with a *p* Solo marking. The lyrics are: "Be - ni - gne fac, Do - mine, in bo - na volun - ta - te tu - a Sy - on,". The piano accompaniment continues with quarter notes in the bass and rests in the treble.

Fingerings for the piano accompaniment in the third system, measures 11-15. The notation includes numbers 1-5 and brackets indicating specific fingerings for the left hand.

304

ut ae-di - ficentur, ut ae-di-fi-centur mu - ri Ie-ru - salem.

*P* Solo  
Tunc ac-cep - tabis sa-cri - fi - cium iusti - ti-ae, tunc im-po -

ob - la-ti - ones et holo-cau-sta,

ob - la-ti - ones et holo-cau-sta,

6 [b5] 5 4 5 4 6 6 5 4 6 4 3 4 5 6



Gloria · [Tempo deest]

309

*f*  
*f Tutti*  
*f Tutti*  
*f*

*f*  
*f*

*f Tutti*

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

*f Tutti*

nent super al - ta - re tu - um vi - tu - los. Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto,

*f Tutti*

super al - ta - re tu - um vi - tu - los. Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto,

*f Tutti*

super al - ta - re tu - um vi - tu - los. Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto,

*f Tutti*

Et in saecula · [Allegro]

317

si-cut e-rat in prin-ci-pi-o et nunc et sem-per et in sae-cu-la sae-cu-

si-cut e-rat in prin-ci-pi-o et nunc et sem-per et in sae-cu-la sae-cu-

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

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

6 5 b 4 7 6 4

*f* Tutti

325

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

lorum, a - men, a - men, a - - - \*

et in

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

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

330

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

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

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

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

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

335

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

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

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

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

340

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

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

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

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

4 6 6 6 - 6 - 6 - 6 [-] 6 6 5 5 6 8 5 6 8 5 6 4 6 4 6 4 6 4 6 4

346

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

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

lo - rum, a - - men, et in

et in sae - cu-

6 7 b6 7 4 7 6 5 - 5 6

351

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

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

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

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

8 5 6 8 5 6 6 7 b6 7 [b] 7 6 b4 6 7 6 4 6 - 5 - [3] b6 5 3  
6 4 6 b4 4 b - 2 4 - 4



357

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

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

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

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

tasto solo  
[4]

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

