

Tůma. Complete works.

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Tůma

Dixit Dominus

TumW D.2.9

Psalm

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

edited by Wolfgang Esser-Skala

Full score

W Esser
Skala
Edition



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Please report any errors or mistakes to 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
clno	clarion
cnto	cornett
fag	bassoon
org	organ
S	soprano
T	tenor
trb	trombone
vl	violin
vlne	violone

Sources

B1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.15679
	<i>Category</i>	manuscript copy (principal source)
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	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14297573
	<i>Notes</i>	21 parts (S solo, A solo, T solo, B solo, S rip, A rip, T rip, B rip (2 ×), vl 1, vl 2, clno 1, clno 2, trb 1, trb 2, cnto, fag, vlc, vlne, org, maestro di cappella)

Commentary

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

Asterisks denote the following emendations:

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
84	trb 1	last ♪ in B1: c#8
153	vlne	4th ♪ in B1: b8
170	trb 2, T	4th ♪ in B1: a8
177–240	org	small notes have been added by the editor
265	org	last ♪ in B1: 7

Lyrics

Dixit Dominus Domino meo:

Sede a dextris meis, donec ponam inimicos tuos,
scabellum pedum tuorum.

Virgam virtutis tuae emittet Dominus ex Sion:

Dominare in medio inimicorum tuorum.

Tecum principium in die virtutis tuae in splendoribus sanctorum,
ex utero ante luciferum genui te.

Iuravit Dominus et non poenitebit eum:

Tu es sacerdos in aeternum secundum ordinem Melchisedech.

Dominus a dextris tuis, confregit in die irae suae reges.

Iudicabit in nationibus, implebit ruinas,
conquassabit capita in terra multorum.

De torrente in via bibet, propterea exaltabit caput.

Gloria Patri et Filio et Spiritui Sancto,
sicut erat in principio et nunc et semper
et in saecula saeculorum, amen.

(Psalms 110(109))

D.2.9 Dixit Dominus

Allegro

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

- Cornetto**: Treble clef, 3/4 time signature, rests.
- Trombone I & II**: Bass clef, 3/4 time signature, rests.
- Fagotto**: Bass clef, 3/4 time signature, rests.
- Clarino I, II in C**: Treble clef, 3/4 time signature, starts with a forte (*f*) chordal figure.
- Violino I & II**: Treble clef, 3/4 time signature, rests until the second measure, then play a forte (*f*) melodic line.
- Soprano**: Treble clef, 3/4 time signature, rests.
- Alto**: Treble clef, 3/4 time signature, starts with a piano (*p*) solo. Lyrics: "Di - xit Do - minus Do-mino me - o,"
- Tenore**: Treble clef, 3/4 time signature, rests.
- Basso**: Bass clef, 3/4 time signature, rests.
- Organo e Bassi**: Bass clef, 3/4 time signature, starts with a forte (*f*) solo, then piano (*p*) and returns to forte (*f*). Includes figured bass notation: 7, 6, [6], 7, 7, 6, [4 3], 6.

The image shows a musical score for a piece, likely a vocal and piano work. It consists of several staves. At the top, there are three systems of staves, each with a treble clef and a key signature of one flat (B-flat). The first system has three staves, the second has two, and the third has one. These staves are mostly empty, with some rests. Below these are three systems of staves with a treble clef. The first system has two staves with musical notation, including eighth and sixteenth notes. The second system has two staves with musical notation, including eighth and sixteenth notes. The third system has two staves with musical notation, including eighth and sixteenth notes. Below these are three systems of staves with a treble clef. The first system has two staves with musical notation, including eighth and sixteenth notes. The second system has two staves with musical notation, including eighth and sixteenth notes. The third system has two staves with musical notation, including eighth and sixteenth notes. Below these are three systems of staves with a bass clef. The first system has two staves with musical notation, including eighth and sixteenth notes. The second system has two staves with musical notation, including eighth and sixteenth notes. The third system has two staves with musical notation, including eighth and sixteenth notes. At the bottom, there is a single staff with a bass clef and musical notation, including eighth and sixteenth notes. The word "di - xit" is written below the second system of staves with a treble clef. The word "p" is written below the third system of staves with a bass clef. The score includes various musical notations such as clefs, key signatures, and dynamic markings.

7

f

f Tutti

f Tutti

f

f

f

f Tutti

Se-de, se - - - - - de a

f Tutti

Do - minus Do-mino me - o: A dextris, a dextris, a dextris me -

f Tutti

Se-de, se-de a dextris, a dextris me-is, se-de,

f Tutti

Se - de,

f

Tutti

[6] 7 7 *f* 7

6 5 [6] 6 5 6

6 5 6| 5 4 3

11

dextris, a dextris me - is, se - - de a dextris me - is.

is, se - - de a dextris me - is.

se - de a dextris me - is, a dextris, a dextris, a dextris me - is.

se - - de, se - de a dextris, a dextris, a dextris me - is.

Solo 4 # 6 -

6 5 6 5 6 6 [6 6] 6 5 - 6 -

4 3 4 3 6 6 6 5 4 # 6 -

15

Do - nec

Do - nec

Do - nec

Do - nec po - - - nam, do - nec

4 3 46 - 4 31 5 6 7 # 6 4 5 - #

tasto solo

Tutti
6

18

a 2

po - - nam in - i - mi-cos tu - os, sca-bellum pe - dum tu - o - rum.

po - nam in - i - mi-cos tu - os, sca-bellum pe-dum tu - o - rum.

po - - nam in - i - mi-cos tu - os, sca-bellum pe-dum tu - o - rum.

ponam in - i - mi-cos tu - os, sca-bellum pe-dum tu - o - rum.

7 6 # [6] 7 5 - #

Solo
6

22

Four staves of piano accompaniment, all containing rests.

Vocal line consisting of a single staff with a rest.

Two staves of piano accompaniment with musical notation. The right hand features a melodic line with a fermata and a trill, while the left hand provides a rhythmic accompaniment.

Vocal line consisting of a single staff with a rest.

Vocal line with lyrics: *p* Solo
Vir - gam vir - tu - tis tu - ae

Two staves of piano accompaniment, both containing rests.

Two staves of piano accompaniment, both containing rests.

Single staff of piano accompaniment with musical notation and figured bass: [4] # 7 # 6 5 # *p* 6 6 6 *f* [4] 3

25

e - mit - tet Do - minus, Do - minus ex Si - on:

f Tutti
Do - mi -

p 4 7 6 6 8 6 7 5 *f* 6 [4] #

28

Grand piano accompaniment for the first system. The right hand (treble clef) features a melodic line with a forte (*f*) dynamic. The left hand (bass clef) provides a rhythmic accompaniment, also marked *f*.

Soprano vocal line. The melody is marked *f* and includes the lyrics: Do - mi - na - - - re in me - di - o

Continuation of the piano accompaniment for the second system, maintaining the forte (*f*) dynamic.

Alto vocal line. The melody is marked *f Tutti* and includes the lyrics: Do - mi - na - - - re in me - di - o

Tenor vocal line. The melody is marked *f Tutti* and includes the lyrics: Do - mi - na - - - re in me - di - o, in me - di - o

Bass vocal line. The melody is marked *f Tutti* and includes the lyrics: Do - mi - na - - - re in me - di - o

Continuation of the piano accompaniment for the third system, marked *f*.

Continuation of the piano accompaniment for the fourth system, marked *f*. The bass clef staff includes the instruction *Tutti* and the number 6.

Tutti

6

6

b5

5

6

[4]

31

in - i - mi - co-rum tu-o - rum, do - mi - na - re, do - mi-na - re, do - mi-

in - i - mi - co-rum tu-o - rum, do - mi - na - re, do - mi-na - re, do - mi-

in - i - mi - co-rum tu-o - rum, do - mi - na - re

in - i - mi - co-rum tu-o - rum, do - mi - na - re in me - di -

6 6 5 3
5 4 3

7 7

3 3

4 3

34

na - re in me - di - o in - i - mi - co - rum tu - o - rum, in - i - mi - corum tu - o - rum.

na - re in me - di - o in - i - mi - co - rum tu - o - rum, in - i - mi - corum tu - o - rum.

in me - di - o in - i - mi - co - rum tu - o - rum, in - i - mi - corum tu - o - rum.

o in - i - mi - co - rum tu - o - rum, in - i - mi - corum tu - o - rum.

4 3

4) #

6 4 [6]

[6 5 4 3]

Tecum principium

38 **Andante**

1 *f* Solo *tr.*

trb *f* Solo *tr.*

2 *f* Solo *tr.*

T

B

org
b *f* Solo 6 7 7 6 7 # 6 6 b5

46 *p* Solo

Te - cum prin-ci - pi - um

p Solo

Te - cum

b7 [8] # 7 6 [6] # *p* 7 7

53

in di - e vir - tu - tis tu - ae in splen - do - ri - bus san - cto - rum, splen -

prin - ci - pi - um in di - e vir - tu - tis tu - ae in splen - do - ri - bus san -

7 # [4] # 6 4 b

60

do - ri - bus san - cto - rum, san - cto - - - rum, in splen -

cto - rum, splen - do - ri - bus san - cto - - - rum,

4 3 4 3 6 5 6 9 8 f 6 b5 p [6]

67

do - - - - -

in splen - do - - - - -

6 # 6 [6] 6

73

- - ri - bus san - cto - - - - rum.

- - ri - bus san - cto - - - - rum.

6 # 6 # f 7 7 # 7 #

80

Ex u - te-ro

Ex u - te-ro an - te_ lu - ci-ferum

6 [7] # 6 [6] # p [6]

88

an - te_ lu - ci-ferum ge - - - - - nu-i

ge - - - - - nu-i

6 45 5 6 4/2 6 4/2 [4]

95

te, ex u - te-ro

te,

f [6] 45 [6] 4 [47] 5 [7] [7] p

103

an - te lu - ci - ferum ge - nu - i te, ge -

ex u - te - ro an - te lu - ci - ferum ge -

[6] 6 5 6 $\frac{4}{2}$ 6

110

- nu - i, ge - nu - i te.

- nu - i te.

[4] 2 6 f 6 7 7 6 [7] #

119

6 $b5$ $b7$ 7 [6] 6

Iuravit Dominus

126 Adagio

canto

f

f

1

f Tutti

trb

2

f Tutti

f

fag

f

f

clno

1, 2

1

2

vl

f

p

f

f

p

f

f Tutti

S

Iu - ra - vit Do - mi - nus, iu - ra - vit Do - mi - nus

f Tutti

f

A

Iu - ra - vit Do - mi - nus, iu - ra - vit Do - mi - nus

f Tutti

f

T

Iu - ra - vit Do - mi - nus, iu - ra - vit Do - mi - nus

f Tutti

f

B

Iu - ra - vit Do - mi - nus, iu - ra - vit Do - mi - nus

org

b

f Tutti

p senza org

f col'org

$\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ [5']

132

Allegro

f

f

f

f

p

p

f

f

f

f

et non poe - ni - te-bit, non poe - ni - te-bit e - um,

et non poe - ni - te-bit, non poe - ni - te-bit e - um,

et non poe - ni - te-bit, non poe - ni - te-bit e - um,

et non poe - ni - te-bit e - um,

p senza org

f col'org # # [6] 7 6 [#] #

136

et non poe-ni - te-bit, non poe-ni - te-bit, et non poe-ni - te - bit e-um: Tu es sa-cer - dos,

et non poe-ni - te-bit, non poe-ni - te-bit, et non poe-ni - te - bit e-um: Tu es sa -

et non poe-ni - te-bit, et non poe-ni - te - bit e-um: Tu es sa -

et non poe-ni - te-bit, et non poe-ni - te - bit e-um: Tu es sa-er - dos,

Solo Tutti

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

140

tu es sa-cer - dos in ae-ter - num se - cundum or - dinem, se - cundum

er - dos, tu es sa - cer-dos in ae-ter - num se-cundum or - dinem, se - cundum or - dinem,

er - dos, tu es sa - cer-dos in ae-ter - num se-cundum or - dinem, se - cundum or - dinem,

tu es sa-cer - dos in ae-ter - num se - cundum or - dinem, se - cundum

6 9 8 3 3 3 3

Andante

144

p Solo
 or - dinem Melchi - se - dech. Do - mi-nus a dex-tris tu - is,

or - dinem Melchi - se-dech.

or - dinem Melchi - se-dech.

or - dinem Melchi - se-dech.

[6] 4 3 *Solo* *p* 6 6 [6 6 7] *f* #

148

151

Measures 151-153: Piano introduction consisting of five staves (treble and bass clefs) with rests.

Measure 151: Vocal line consisting of one staff with a rest.

Measures 152-153: Piano accompaniment consisting of two staves. Measure 152 features a forte (*f*) dynamic. Measure 153 features a piano (*p*) dynamic.

Measures 152-153: Vocal line with lyrics: "git in di - e, in di - e, in di - e__ i - rae su - ae, i - rae su - ae__ re -".

Measures 152-153: Bass line consisting of one staff with notes and guitar chord symbols: #, [6], [6], 6, 6, 4, 6, [5]#, 6, 6, #5.

154

f 6 # 6 5 6 5 [5] # 7 6 5 4 - # *p* 6 6 b5

157

The musical score for page 24, starting at measure 157, is presented in a multi-staff format. It includes a grand staff with four staves, a vocal line with lyrics, and a bass line with figured bass notation.

The grand staff consists of four staves, each with a treble clef and a key signature of one sharp (F#). The first three staves are mostly empty, with some notes in the final measure. The fourth staff contains a melodic line with a forte (*f*) dynamic marking and a trill (*tr*) ornament.

The vocal line features the lyrics: "di - e i - rae su - ae, i - rae su - ae_ re - ges." The melody is written in a treble clef with a key signature of one sharp. It includes a trill (*tr*) ornament over the final note of the phrase.

The bass line is written in a bass clef with a key signature of one sharp. It includes figured bass notation: 6 5 [4 4 6 5], 6 5 # *f*, [#], and 6 5 #.

161

Adagio

f Tutti Iu - di - ca - bit, iu - di -

f Tutti Iu - di - ca - bit, iu - di -

f Tutti Iu - di - ca - bit, iu - di -

f Tutti Iu - di - ca - bit, iu - di -

f Tutti *p* senza org *f* col'org

[5] 3 6 4 5 3 # 6 5

165

Allegro

f

p

f

f

ca - bit in na - ti - o - nibus, im - ple - bit ru - i - nas, im -

f

ca - bit in na - ti - o - nibus, im - ple - bit ru - i - nas, im -

f

ca - bit in na - ti - o - nibus, im - ple - bit ru - i - nas, im -

f

ca - bit in na - ti - o - nibus, im - ple - bit ru - i - nas, im -

p senza org

f col'org

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

169

ple - bit ru - i - nas, con - quas-sa-bit, con - quas-sa-bit, con - quas-sa-bit ca-pi-ta in ter -

ple - bit ru - i - nas, con - quas-sa-bit, con - quas-sa-bit, con - quas-sa-bit ca-pi-ta in

ple - bit ru - i - nas, con - quas-sa-bit, con - quas-sa-bit, con - quas-sa-bit ca-pi-ta in

ple - bit ru - i - nas, con - quas-sa-bit, con - quas-sa-bit, con - quas-sa-bit ca-pi-ta in

6 5 6 6 6 6 6 6 5 4 6 6

173

- ra mul - to - rum, in ter - ra mul - to - - - rum.
 ter - ra mul - to - rum, in ter - ra mul - to - - - rum.
 ter - ra mul - to - rum, in ter - ra mul - to - - - rum.
 ter - ra mul - to - rum, in ter - ra mul - to - - - rum.

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

De torrente

Allegretto

177 *p* Solo *tr*

A De tor - ren - - - - te in vi - a bi -

org solo *p*

b *p* Solo

6 5 [6] 6] 7 [7]

182 bet,

f *tr* *tr* *tr*

f

185 de tor -

tr *tr* *p* *p*

189 ren - - - - te in vi - a bi -

6 5 [6] 6] 7 [7]

193

bet, pro - pter - e - a ex - al - ta - bit, pro - pter - e - a ex - al -

197

ta - bit, ex - al - ta -

4 # 6 # [6] 6

201

bit ca - put.

6 6 [6] 6/5 # f

205

De tor -

209

ren - - - - - te in vi - a, in vi - a bi -

p

6 # 6 6 6 6 6 6 #

214

bet, pro - pter - e - a ex - al - ta - bit, pro - pter - e - a ex - al -

p

6 # 6 6 6 6 6 6 #

218

ta - - - - -

p

6 # 6 6 6 6 6 6 #

221

p

6 # 6 6 6 6 6 6 #

224

- bit ca - put, ex - al - ta

6 6 6/5 6/5



228

- bit ca - put.

6/5 6/5 7 6 6 6 *f*



233



237

Gloria Patri

241 **Andante**

cnto
f

1
f Tutti

trb
2
f Tutti

fag
f

clno
1, 2
f

1
f

2
f

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

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

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

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

org
b
f Tutti
 6 6 9 8

245

Allegro

The musical score is divided into two systems. The first system consists of a grand staff (treble and bass clefs) and a vocal line. The piano accompaniment in the grand staff is mostly rests. The vocal line has a rest followed by a short melodic phrase starting with a forte (*f*) dynamic. The second system also features a grand staff and a vocal line. The piano accompaniment in the grand staff is mostly rests. The vocal line begins with a piano (*p*) solo and includes the lyrics: "si - cut e - rat in prin - ci - pi - o et nunc et sem -". The piano part in the second system has a more active bass line with fingerings (5 6, 7, 7, 16 6, 6, 6) and dynamics (*p*, *f*, *p*).

249

Musical score for page 249, featuring piano accompaniment and vocal lines. The score is in 3/4 time and includes the following elements:

- Piano Accompaniment (Top System):** Four staves (two grand staves and two bass staves). The first grand staff (treble and bass clefs) contains the main piano accompaniment. The second grand staff (two bass clefs) contains additional accompaniment. Dynamics include *f* (forte).
- Vocal Lines (Middle System):** Three staves. The top staff is the vocal line with lyrics: "et in sae - cu - la sae - cu - lo - rum, a -". The middle staff contains the lyrics "per" and "et in". The bottom staff is a bass line for the vocal part.
- Chorus/Instrumental Line (Bottom System):** A single bass staff with lyrics "Tutti" and a dynamic marking *f*. It includes figured bass notation: 7 # 6 6 [6] [7].
- Performance Markings:** *f* (forte) and *f* *Tutti* are used throughout the score.

253

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

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

f Tutti

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

6 5 6 7 6 7 3 4
4 3

257

f

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

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

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

f Tutti

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

5 3 [6 5] 6 5 6 7 6 7 8 ♭7 7 6 6 6 6 [6]

261

Piano accompaniment for measures 261-264. The score is written for a grand staff with treble and bass clefs. The music consists of flowing sixteenth-note patterns in the bass clef and more rhythmic accompaniment in the treble clef.

An empty musical staff, likely a placeholder for a vocal line or another instrument.

Piano accompaniment for measures 261-264, continuing from the first system. It features a grand staff with treble and bass clefs, with intricate sixteenth-note passages in the bass and sustained chords in the treble.

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

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

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

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

Piano accompaniment for measures 261-264, continuing from the previous systems. It features a grand staff with treble and bass clefs, with complex sixteenth-note figures in the bass and rhythmic accompaniment in the treble.

4/2 6 4/2 7 4 #

265

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

* 5 # 6 5 # 4 #

269

Piano accompaniment for the first system, measures 269-272. It consists of four staves: two for the right hand and two for the left hand. The music features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand.

Piano accompaniment for the second system, measures 273-276. It consists of a single staff with a treble clef, showing a melodic line with some rests.

Piano accompaniment for the third system, measures 277-280. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with similar rhythmic patterns.

Vocal line 1 with lyrics: - men, a - men, a - men, a - men, - - men,

Vocal line 2 with lyrics: - men, a - men, a - men, a - men, - - men,

Vocal line 3 with lyrics: men, a - men, a - men, a - men, a - men, a - men, a - - men,

Vocal line 4 with lyrics: men, a - - men, a - - men, a - - men,

Piano accompaniment for the fourth system, measures 281-284. It consists of a single staff with a bass clef. Below the staff are figured bass notations: 6 4 #, 5 #, [4 #], 6 4 #, 6 4 3, 9, 8, 4, 3.

273

Musical score for page 41, starting at measure 273. The score is written for piano and voice.

The piano accompaniment consists of two staves (treble and bass clefs). The right hand features a melodic line with eighth and sixteenth notes, including a trill (tr) in the final measure. The left hand provides harmonic support with chords and moving lines.

The vocal line is written in a single staff (treble clef). It includes the lyrics "et in" at the end of the phrase.

Two "Solo" markings are present: one in the piano right hand at the beginning of the first system, and another in the piano left hand at the beginning of the final system.

277

Tutti

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

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

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

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

4 3 6 [- 5] 6 5 6 6 6 6 6

281

First system of piano accompaniment, measures 281-284. 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 features a steady eighth-note accompaniment in the right hand and a more active eighth-note line in the left hand.

First system of guitar accompaniment, measures 281-284. It is a single staff in treble clef, showing a sparse accompaniment with some chords and rests.

Second system of piano accompaniment, measures 285-288. 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 musical texture continues with eighth-note accompaniment.

Second system of vocal line, measures 285-288. The lyrics are: "a - men, a - men, a - men." The notes are placed on a single line with a treble clef.

Third system of vocal line, measures 289-292. The lyrics are: "men, a - men, a - men." The notes are placed on a single line with a treble clef.

Fourth system of vocal line, measures 293-296. The lyrics are: "a - men, a - men." The notes are placed on a single line with a treble clef.

Fifth system of vocal line, measures 297-300. The lyrics are: "a - men, a - men." The notes are placed on a single line with a treble clef.

Fifth system of piano accompaniment, measures 297-300. 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 concludes with sustained notes.

tasto solo

5/4

3

8

b7

6/4

5/4

3

2

3