

Tůma. Collected works.

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Tůma

Missa Sancti Stephani

TumW A.17

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
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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
	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 Trombone

I Violino

II Violino

Soprano

Alto

Tenore

Basso

Organo e Bassi

f

f

f Tutti

Ky - ri - e e -

f Tutti

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

f Tutti

E - lei - son, e -

f Tutti

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

f Tutti

2 [6] 8 7 6 6 6 5

10

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

lei - son, e lei son, Ky ri -

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

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

6 5 4 # 7 6 7 5 4 2 8 7 6 5 4 2 6

20

The musical score is divided into two main sections. The first section, starting at measure 20, is a piano introduction. It features a grand staff with two treble clefs and two bass clefs. The right-hand part (treble clef) contains a melodic line with various accidentals (sharps, flats, naturals) and a final sharp sign. The left-hand part (bass clef) contains a bass line with various accidentals and a final sharp sign. The second section, starting at measure 21, is a solo section. It features a grand staff with two treble clefs and two bass clefs. The right-hand part (treble clef) contains a melodic line with various accidentals and a final sharp sign. The left-hand part (bass clef) contains a bass line with various accidentals and a final sharp sign. The solo section is marked with the word "Solo" and a series of notes and accidentals.

son.

son.

son.

son.

Solo

$\flat 6$ $\overset{\cdot}{6}$ $\overset{\cdot}{6}$ $\flat$ $\sharp$ $\sharp$ $-$ 6 $[\flat]$ 6 $\overset{\cdot}{6}$ $[\flat]$ $[\sharp]$

23

The musical score consists of two systems. The first system (measures 23-25) includes a grand staff for piano and a single staff for violin. The piano part has a treble and bass clef. The violin part has a treble clef. The key signature is one flat (B-flat). The time signature is 4/4. The piano part features a complex melodic line in the right hand and a more rhythmic line in the left hand. The violin part has a single melodic line. The score is written in a standard musical notation style.

6 6 # - 6] # 6 5 6 5 5 4 6 5

26

Instrumental Setting (Violin I, Violin II, Viola, Cello/Double Bass)

Measures 1-4: Instrumental introduction. The Violin I part begins with a half note G4, followed by a half note F#4, and then a half note E4. The Violin II part begins with a half note G4, followed by a half note F#4, and then a half note E4. The Viola part begins with a half note G4, followed by a half note F#4, and then a half note E4. The Cello/Double Bass part begins with a half note G3, followed by a half note F#3, and then a half note E3.

Vocal Setting (Soprano, Alto, Tenor, Bass)

Measures 1-4: Vocal introduction. The Soprano part begins with a half note G4, followed by a half note F#4, and then a half note E4. The Alto part begins with a half note G4, followed by a half note F#4, and then a half note E4. The Tenor part begins with a half note G4, followed by a half note F#4, and then a half note E4. The Bass part begins with a half note G3, followed by a half note F#3, and then a half note E3.

Measures 5-8: Vocal entry. The Soprano part enters with the text "Christe eleison" in measure 5. The Alto part enters in measure 6. The Tenor part enters in measure 7. The Bass part enters in measure 8.

Measures 9-12: Continuation of the vocal entry. The Soprano part continues with "Christe eleison" in measure 9. The Alto part continues in measure 10. The Tenor part continues in measure 11. The Bass part continues in measure 12.

[illegible]

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

12

12

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

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

5 4 # 6 7 4 3 5 4 3 6 b7 b4 3 6 4 7 5 # f # 5 6 6 6 # 6 p 5' 6

38

Grand staff (Piano):

Measures 38-41: Rests.

Vocal 1 (Soprano):

Measures 38-41: Rests.

Vocal 2 (Alto):

Measures 38-41: Rests.

Vocal 3 (Tenor):

Measures 38-41: Rests.

Vocal 4 (Bass):

Measures 38-41: Rests.

Bass line:

Measures 38-41: $\#$ f $\bar{6}$ $\bar{6}$ $\bar{6}$ $\bar{5}$ $\#$ $\#$ $\bar{6}$ $\bar{6}$ $\bar{6}$ $\bar{6}$ $\#$

42

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

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

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

46

Piano Accompaniment:

- Measures 46-48: The right hand plays a series of eighth and sixteenth notes, often beamed together. The left hand plays a more active line with eighth and sixteenth notes, including some triplets.

Vocal Lines:

- Measures 46-48: The vocal lines are in two parts. The lyrics are: "son, e lei - - - - - lei - - - son, e lei - - - - -".

Figured Bass:

40 9 8 ♭6 5 9 [♭5] 8 - 6 5 ♯ ♭ ♭7 7 [♭5] 7 ♯

[illegible]

53

6
b5

3

6

b6

6

4/2

6

[b]

6

[b]

#

b7/5

#

57

f

f

f

f

f *Tutti*

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*

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

f

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

62

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

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

[illegible]

72

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

- - - son, e - lei - son.

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

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

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

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 5] #

Solo

6

p Solo *f* Tutti

Lau-da - mus te, bene-di - ci-mus te, ad - o - ra - mus te, glo - ri - fi -

p Solo *f* Tutti

Lau-da - mus te, bene-di - ci-mus te, ad - o - ra - mus te,

f Tutti

Ad - o - ra - mus te,

f Tutti

Ad - o - ra - mus te,

p *f* *p* *f* Tutti

[b5] # b # 6 6 # 5 [b] b6 b7 6 7 6 #

10

camus, glo - ri - fi - camus te.

glo - ri - fi - ca - mus te.

glo - ri - fi - camus te.

glo - ri - fi - camus te. *p* Solo

glo - ri - fi - camus te. Gratias a - gimus, a - gimus ti - bi *f* pro-pter magnam glo - *p*

p Solo

f

p

♭ ♮ ♭ # ♭ ♭6 [6] ♭6 [6] ♭ ♭7 [♭] 6 5

14

p *f* *p* *f*

p *Solo*

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

- riam tu - am.

f *p* *f*

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

18

p *f* *p* *p*

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

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

p *f* *p*

$\flat 6$ $\flat 5$ $\flat 6$ $\flat 5$ $\flat 6$ $\flat 6$ $\sharp 6$ $\flat$ 6

22

f

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

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

Je - su Chri - ste.

5
[b]

6
-]

4
2

[6]

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.

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

p Solo
tasto solo

43

f

f

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] [7/4] [b7] [4/2] 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 # 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 -

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 [♭]

68. **Allegro**

p

p

p

p

p

p *Solo*

bis. Quo-ni - am tu solus, tu so - lus, so-lus

bis.

p *Solo*

bis. Quo-ni - am tu so-lus, tu so-lus, so-lus sanctus, tu

bis.

p *Solo*

p *Solo* $\flat 6$ 6 $\flat 6$ 6 6 $\flat 5$ 6 $\flat 5$

74

Dominus, tu so - - lus al-tis - simus, Je - - su Christe, Je -

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

so - - - -

♭ [6] | 6 6 5, ♭6 -

78

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

Je - su, Je - su Chri - ste.

$\flat 4$ 2 - 5 3 f $\flat 6$ - $\flat 4$ 2 - 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 #6 - 9 6 # [b6 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] $\frac{6}{5}$ # 6 6 - $\frac{4}{\#}$ [46 5] # *tasto solo* #

3 Credo

[Allegro]

1 *trb* *f*

2 *f*

1 *vl* *f*

2 *f*

S *f Tutti*
Pa-trem o-mni-po-ten - tem, fa-cto-rem coe-li et ter - rae, vi-si-bi-li-um o - mnium et in-vi-si-

A *f Tutti*
Pa-trem o-mni-po-ten - tem, fa-cto-rem coe-li et ter - rae, vi-si-bi-li-um o - mnium et in-vi-si-

T *f Tutti*
Pa-trem o-mni-po-ten - tem, fa-cto-rem coe-li et ter - rae, vi-si-bi-li-um o - mnium et in-vi-si-

B *f Tutti*
Pa-trem o-mni-po-ten - tem, fa-cto-rem coe-li et ter - rae, vi-si-bi-li-um o - mnium et in-vi-si-

org *b* *f Tutti*
[6_b 6] 5₄ - # [6 2] 6 [6₅ 5₄ -] 7_# b

5

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

bi - li-um. Et in u-num Do-minum Jesum Christum, Fi - li-um, Fi - li-um

bi - li-um.

bi - li-um.

Solo *p* *Solo*

Solo *p* # [6/5] 6 # 2 6 b6 6 7 6 # # b 6

$$\begin{array}{ccccccccc} [6 & 6 & 7 & 6 & 5 & & 6 & & 6 & & 6 & & b] & 6 & b6 & & 6 \\ & & \downarrow & 3 & - & & & & & & b5 & &] & b5 & 5 & & 5 \end{array}$$

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-mnia fa - cta

p [b6 6 6] b6 6 6 5 6 b b6 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*

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

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

[illegible]

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

Figured Bass: $\flat$ 6 6 6 $\flat$ 4 $\flat$ 6 $\flat$ 9 $\flat$ 6 - $\flat$

37

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

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

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

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

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

p Solo

♭ 6 6 4 # [♭6] 6 6 6] 7 6 6 ♯ 6 - 6 [♭]

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-ptisma in re-mis-si - o-nem pec-ca - to-rum,

45 46 47 48

49

re-sur-re-cti-o-nem mor-tu-o-rum,

a-men, a-

et vi-tam ven-tu-ri sae-cu-li, a-men,

a-

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

[illegible]

57

f

f

f

p **f**

men, a - men, a - men.

p **f**

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

p **f**

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

p **f**

men, a - men, a - men.

tasto solo

f

4 Sanctus

Larghetto

1
trb

2

1
vl

2

S

A

T

B

org
b

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

Sanctus, san - - ctus, sanctus, san -

p Solo **f** Tutti

San - - ctus, sanctus, sanctus,

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

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

f Tutti

Sanctus, sanctus,

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

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

Allegro

System 1 (Piano): Treble and Bass staves. Dynamics: *f*. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

System 2 (Piano): Treble and Bass staves. Dynamics: *f*. The piano part continues with a similar melodic and harmonic structure.

System 3 (Vocal): Treble staff. Dynamics: *f* **Tutti**. Lyrics: - ctus, san-ctus Do-minus De - us Sa - ba - oth.

System 4 (Vocal): Treble staff. Dynamics: *f* **Tutti**. Lyrics: san-ctus Do-minus De - us Sa - ba - oth. Ple - ni sunt coe-li et

System 5 (Vocal): Treble staff. Dynamics: *p* **Solo** *f* **Tutti**. Lyrics: san - ctus, san-ctus Do-minus De - us Sa - ba - oth.

System 6 (Vocal): Bass staff. Dynamics: *f* **Tutti**. Lyrics: san-ctus Do-minus De - us Sa - ba - oth. Ple - ni sunt coe-li et terra, et ter -

System 7 (Piano): Bass staff. Dynamics: *f* **Tutti**. The piano part concludes with a final chord.

Figured Bass: A series of figured bass symbols are provided at the bottom of the page, corresponding to the piano accompaniment. The figures are: ♭, [♭6 4 5 #], [♭], 6 5, 6 7 6 [4 3], [♯], #, [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*

S

P Tutti

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

Musical score for a vocal piece, likely a Mass setting, in B-flat major (two flats) and 4/4 time. The score is arranged for a vocal line and piano accompaniment. The piano part features a complex, rhythmic accompaniment in the right hand, while the left hand provides a steady bass line. The vocal line enters in the second measure with the lyrics "qui venit in nomine Domini, benedictus, qui". The score is divided into three measures, each containing a system of staves. The first system includes a grand staff (piano) and a vocal staff. The second system includes a grand staff (piano) and a vocal staff. The third system includes a grand staff (piano) and a vocal staff. The piano part features a complex, rhythmic accompaniment in the right hand, while the left hand provides a steady bass line. The vocal line enters in the second measure with the lyrics "qui venit in nomine Domini, benedictus, qui".

7

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

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

10

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

4/2 6 4/3 [6]

Allegro

14

f

p

f

f Tutti

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

f Tutti

O - san -

f Tutti

O - san - na, o - sanna in ex-celsis, o - san - na, o -

p

f Tutti

1 8 7 6 6 [b] 6 - [6 4] 2

19

f

f

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 5 # [6] 7 6 8 6 5 # 6 5

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

29

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.

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.

[6] 6 - [6 5 6] $\flat$ 4 2 6 2 $\flat$ 6 [6] 6 4 4 6 6 $\flat$ 7 # [6] 5 - #

6 Agnus Dei

[Andante]

1 2 trb

1 2 vl

S

A

T

B

org
b

p

p

p Solo

p Solo

Agnus De-i, qui

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

p Solo

16 6] [6] 6 [b] 6 5 3 6 b5 b4 3 6 [b] 4 b] [6 6]

5

f

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

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

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

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

[6 6] 6 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]

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

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

do - na no - bis pa - cem.

p Solo

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

p Solo

pa - cem, pa - cem, pa -

p Solo

pa - cem, pa - cem, pa -

p Solo

pa - cem, pa - cem, pa -

p Solo

pa - cem, pa - cem, pa -

27

cem, pa - cem.

do - na no - bis pa - cem.

cem.

f

6
b5

[6]

3

6

6

6

6

6

6

31

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

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

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

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

7 6 # 8 Tutti 6 6 # 6 6 [6] 6 6 [6] 6 6

36

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

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

pa - - - cem, pa - - -

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

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

40

The musical score is written for a choir and piano. It begins at measure 40. The piano accompaniment is in the right hand of the first system and continues in the bottom system. The choir part consists of four systems of vocal staves. The lyrics are in Latin and are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

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 #

44

na no - bis pa - cem, _____ pa - - - - - cem, pa - cem.

pa - - - - - cem, _____ pa - - - - - cem, pa - - - - - cem.

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

- - - - - cem, pa - - - - - _____ pa - - - - - cem.

4 5 # b #