

# Tůma. Collected works.

František Ignác Antonín

**Tůma**

**Missa patientiæ**

TumW A.24

Mass

*S, A, T, B (solo), S, A, T, B (coro),  
2 clno (C), 2 tr (C), 2 trb, timp (C–G), 2 vl, b, org*

edited by Wolfgang Esser-Skala

*Full score*



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# Critical Report

## Abbreviations

<b>A</b>	alto
<b>B</b>	bass
<b>b</b>	basses
<b>clno</b>	clarion
<b>org</b>	organ
<b>S</b>	soprano
<b>T</b>	tenor
<b>timp</b>	timpani
<b>tr</b>	trumpet
<b>trb</b>	trombone
<b>vl</b>	violin

## Sources

<b>B1</b>	<i>Library</i>	A-Ws
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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>
1	71–74	vl	grace notes added by editor
	106–125	vl	in <b>B1</b> indicated by “da capo”

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	148f	vl 2	2nd ♩ of bar 148 in <b>B1</b> : f'2; 1st ♩ of bar 149: g'2
2	308	vl 2	6th ♩ in <b>B1</b> : c'8
3	109	vl 2	2nd ♩ in <b>B1</b> : e'8–e'8
6	12	T	4th ♩ in <b>B1</b> : e'8–e'8
	14	B	1st ♩ in <b>B1</b> c#2

# Contents

<b>1</b>	<b>Kyrie</b>	<b>1</b>
	Christe eleison	8
	Kyrie eleison	13
<b>2</b>	<b>Gloria</b>	<b>23</b>
	Gratias agimus tibi	37
	Domine Deus	39
	Qui tollis	53
	Quoniam	57
	Cum Sancto Spiritu	63
<b>3</b>	<b>Credo</b>	<b>72</b>
	Et incarnatus est	80
	Et resurrexit	87
<b>4</b>	<b>Sanctus</b>	<b>104</b>
<b>5</b>	<b>Benedictus</b>	<b>108</b>
	Osanna	113
<b>6</b>	<b>Agnus</b>	<b>116</b>



## 1 Kyrie

Allegro

Clarino I, II  
in CTromba I, II  
in CTimpani  
in C-GI  
Violino

II

Soprano

Alto  
Trombone ITenore  
Trombone II

Basso

Organo  
e Bassi

The musical score is for the first Kyrie, marked Allegro. It features a variety of instruments and vocal soloists. The woodwinds (Clarino I, II in C) and brass (Tromba I, II in C) enter with a forte (f) dynamic. The timpani (in C-G) also enters with a forte (f) dynamic. The strings (Violino I, II) play a rhythmic pattern starting with a forte (f) dynamic. The vocal soloists (Soprano, Alto, Tenore, Basso) enter with a forte (f) dynamic and sing the lyrics: Ky - ri - e e - lei - son, e - lei - son, e - lei - son. The organ and basses (Organo e Bassi) play a figured bass line starting with a forte (f) dynamic and Tutti. The figured bass line includes the following figures: [6] 2 6 2 6 2 6 2 6 2 [6] 6/5. The score ends with a Solo marking.

**Lyrics:**  
Ky - ri - e e - lei - son, e - lei - son, e - lei - son,  
Ky - ri - e e - lei - son, e - lei - son, e - lei - son,  
Ky - ri - e e - lei - son, e - lei - son, e - lei - son,  
Ky - ri - e e - lei - son, e - lei - son, e - lei - son,

**Figured Bass:**  
[6] 2 6 2 6 2 6 2 6 2 [6] 6/5

4

Ky - ri - e e - leison, e - -

Ky - ri - e e - leison, e - lei -

Ky - ri - e e - leison, e - lei -

Ky - ri - e e - leison, e - lei -

6 6 6 6 6 6 Tutti 7 7

The musical score is written for a choir and piano. It begins with a 4-measure rest for the vocal parts. The piano accompaniment starts with a rhythmic pattern of eighth and sixteenth notes. The vocal parts enter with the text 'Kyrie eleison'. The score includes five systems of staves, with the vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The piano part features a prominent bass line with repeated notes and a melodic line in the right hand. The vocal parts have lyrics written below them. The score concludes with a 'Tutti' marking and a final cadence.



8

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 -

Solo Tutti

7 7 7 [7] # 6 2 6 2 6 7 7 7 #



16

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

- - - son, Ky - ri-e e - leison, Ky - ri-e e - leison, e -

- - - son, Ky - ri-e e - leison, Ky - ri-e e - leison, e -

- - - son, Ky - ri-e e - leison, Ky - ri-e e - leison, e -

2 6 [b]2 6 2 6  $\flat\frac{4}{2}$  6

20

The musical score is written for piano and voice. It begins with a piano introduction in the second system, featuring a treble staff with a melody and a bass staff with a rhythmic accompaniment. The voice enters in the third system with the lyrics "son, e - lei - son,". The piano accompaniment continues with a steady eighth-note pattern. The score concludes with a solo section for the piano, indicated by the "Solo" marking and figured bass notation.

son, e - lei - son,

lei - son, e - lei - son,

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

lei - son, e - lei - son,

7 7 7 7 7 [7] # 4 # Solo  $\frac{6}{5}$   $\frac{6}{5}$   $\frac{6}{5}$

24

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

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

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

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

Tutti

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

## Christe eleison

Andante

29

1 *f*

2 *f*

A

org  
b *f* Solo # 6 6 6] 6 6 2 6 2 6 5 #

=

35

45 6 [b]7 5 [b] 6 [b] 6 [b]5

=

42

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

49

*p* Solo

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

*p* # 6 6 [6] [b] 6 6 6 5 #

55

Christe e - lei - son, Chri - ste e - lei - son, e - lei - son,

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

61

*f*

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

6 6 # 6 b6 *p*

67

*p* *f*

son, e lei son,

[5<sup>#</sup>] 6 [6] [5<sup>#</sup>] 5<sup>#</sup>/<sub>4</sub> # *f* 5<sup>#</sup> 6 6 6<sup>#</sup>/<sub>4</sub> 2.

73

*p* *f*

e lei

6 [6] 4<sup>#</sup>/<sub>2</sub> [b]6 4<sup>#</sup>/<sub>2</sub> [b]6 b6 5 [5<sup>#</sup>] 2 b7 [b]5 6

80

*p* *f*

e lei

b7 [b]5 [5<sup>#</sup>] 7 b5 [b] 5<sup>#</sup>/<sub>4</sub> # *p*



87

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

2 6 5 6 6 # b7 [b]5

94

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

b7 [b]5 [6] # [6] 6 6

101

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

p 6 7 # 5 4 # 6 6 4 5 # 6 6 4 5 # 6 [b] f #



## Kyrie eleison

126 **Adagio** **Allegro**

*clno*  
1, 2

*tr*  
1, 2

*timp*

1  
*vl*

2

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

*A*  
*trb* 1  
**f** **Tutti**  
Ky - ri - e e - lei - son, e - lei - son, e - lei - son,

*T*  
*trb* 2  
**f** **Tutti**  
Ky - ri - e e - lei - son, e - lei - son, e - lei - son,

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

*org*  
*b*  
**f** **Tutti**  
6 6 7 6

13

This musical score is for a piece titled "Kyrie eleison". It is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The score is in 4/4 time and consists of 13 measures. The vocal parts enter in measure 10 with the lyrics "Kyrie eleison". The piano accompaniment provides a harmonic and rhythmic foundation, with the right hand playing a melody and the left hand providing a bass line. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

Kyrie eleison

Kyrie eleison

son, eleison, eleison, eleison

2 3 4 5 6 6 3 2 3 2 3 6 5 6 5 4 3 6 5 4 3

135

Ky - ri - e e - lei - - - son, e - lei - - son, e - lei -  
 son, e - lei - - - son, e - lei - - son, e - lei - son,  
 son, e - lei - son, e - lei - son, e - lei - son, e - lei -  
 son, Ky - ri - e e - lei - - -  
 8 40 5 6 5 4 3 6 5 5 4 3 6 [6] 5 4 3 6 6 7 6  
 9



143/

[illegible]

147

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

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

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

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

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



152

son, e - lei - son, e - lei - son, e - lei - son, e - lei -  
 e 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 -  
 5' 6 6 # 7 6 5 - 6 6 5 6

157

The musical score for measures 157-161 consists of the following parts:

- Piano Introduction:** Measures 157-161. The right hand features a melodic line with a half note, a quarter note, and a half note, followed by a series of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes.
- Vocal Parts:**
  - Soprano:** Measures 157-161. The lyrics are "son, e - lei - son, Ky - ri-".
  - Alto:** Measures 157-161. The lyrics are "son, e - lei - son, Ky - ri-".
  - Tenor:** Measures 157-161. The lyrics are "son, e - lei - son, Ky - ri-".
  - Bass:** Measures 157-161. The lyrics are "son, e - lei - son, Ky - ri-".
- Basso Continuo:** Measures 157-161. The figured bass notation is: 5 6 [9] 5] Solo 5 6 [6] 5 6. The measure 161 ends with a "Tutti" marking.

[illegible]

166

e - lei - son, e - lei - son, e - lei - son.  
 - son, e - lei - son, e - lei - son.  
 son, e - lei - son, e - lei - son.  
 son, e - lei - son.  
 Solo  
 Tutti  
 4 3 4 3 6 9 8 4 3

## 2 Gloria

**Allegro**

*clno* 1, 2 *f*

*tr* 1, 2 *f*

*timp* *f*

1 *f*

2 *f*

*S* *p* Solo *f* Tutti  
Glo - - - - - ria, glo-ri-a in ex - cel - sis, in ex-cel-sis

*A trb 1* *f* Tutti  
Glo-ri-a in ex - cel - sis, in ex-cel-sis

*T trb 2* *f* Tutti  
Glo-ri-a in ex - cel - sis, in ex-cel-sis

*B* *f* Tutti  
Glo-ri-a in ex - cel - sis, in ex-cel-sis

*org b* *p* Solo *f* Tutti [6]

4

*p* Solo *f* Tutti

De - o, glo - ri - a, glo - ri - a in ex - cel - sis,

De - o, glo - ri - a in ex - cel - sis,

De - o, glo - ri - a in ex - cel - sis,

De - o, glo - ri - a in ex - cel - sis,

# Solo # Tutti

7 Andante

glo-ri-a in ex-cel - sis, in ex-cel-sis De - o. Et in

glo-ri-a in ex-cel - sis, in ex-cel-sis De - o.

glo-ri-a in ex-cel - sis, in ex-cel-sis De - o.

glo-ri-a in ex-cel - sis, in ex-cel-sis De - o.

6 6 5 2 6 [4 3]

11

ter - ra pax, pax, pax ho-mi - nibus bo-nae volun-ta - - -

Et in ter-ra pax, pax, pax ho-mi - nibus bo-nae volun - ta - - tis,

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

Et in ter-ra pax, pax, pax ho-mi - nibus bo-nae volun-

senza org col'org 6 5 4 6 5 5 9 6 6



16

tis, bo - nae vo - lun - ta - tis. Lau - *p* Solo

bo - nae vo - lun - ta - tis.

bo-nae vo-lun-ta - - - - - tis. Lau - *p* Solo

ta - - - - - tis.

5 4 6 9 6 5 4 3 2 6 5 4 3 [4 3] *p* Solo

20

da - - - mus,

- da - - mus te,

*f*

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

24

The musical score for page 29, measures 24 through 27, is presented below. The score is written for a vocal ensemble and piano accompaniment.

Measures 24 and 25 consist of rests for all parts.

In measure 26, the vocal parts enter with the lyrics "lau - da - - - mus, lau -". The piano accompaniment features a rhythmic pattern of eighth notes, marked *p* (piano) in the right hand and *f* (forte) in the left hand.

In measure 27, the vocal parts continue the phrase "lau - da - - - mus, lau -". The piano accompaniment continues with the same rhythmic pattern, marked *p* in the right hand and *f* in the left hand.

The bottom staff of the score includes a series of fingering numbers and accidentals for the left hand:

5 # 2 # 5 # [6] 6 # 6 [6] 6 5 6 6 [6] 6

28

da - mus te, be-ne - di - ci-mus te, be-ne - di - ci-mus te, ad - o - ra -

da - mus te, be-ne - di - ci-mus, be-ne - di-cimus, ad - o - ra -

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

32

mus, ad-o-ramus te, glo-ri-fi-camus, glo-ri-fi-ca

mus, ad-o-ramus te, glo-ri-fi-camus, glo-ri-fi-

6 5 6 5 6 5 6 5 5 6 6 6

36

mus te,

ca - mus te,

*f*

5 6 5 #10 9 [8] 6 5 [5] # 6 5 # 6 5

39

lau - da -

lau - da -

6 5 6 5 [5#] -] 4 2. - f 5 4 # 6 5 p 6 5

[illegible]



46

te, ad - o - ra - - - mus, ad - o - ra - - -

te, ad - o - ra - - - mus, ad - o - ra - - -

# 6 5 6 5 6 5 6 5 # 4 2 -

50

**Piano Part:**

- Right Hand:** Starts with a rest, then plays a series of eighth and sixteenth notes, including a triplet. Dynamics include *f* (forte).
- Left Hand:** Starts with a rest, then plays a series of eighth and sixteenth notes, including a triplet. Dynamics include *f* (forte).

**Voice Part:**

- First Voice (Soprano):** Sings "mus te." on a note, followed by a rest.
- Second Voice (Alto):** Sings "mus te." on a note, followed by a rest.

**Chord Symbols:**

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



67

gra - ti - as a - gi - mus ti - bi pro - pter

6 # 6 6 5 # 2 6 [6] 6 [b]5

*p*

70

mag - nam, pro - pter ma - gnam, pro - pter ma - gnam glo - -

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

73

ri - am tu - am.

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

*f*

76

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

## Domine Deus

80 **Andante**

*clno* 1, 2 *clno* 1

*f* *f*

*tr* 1, 2 *f*

*timp* *f*

1 *f* **Tutti**

*vl* 2 *f*

*S* *f* **Tutti**  
Do - mine, Do - mi - ne De-us, Rex,

*A* *f* **Tutti**  
Do - mine, Do - mine De-us, Rex,

*trb* 1

*T* *f* **Tutti**  
Do - mine, Do - mine De-us, Rex,

*trb* 2

*B* *f* **Tutti**  
Do - mine, Do - mine De-us, Rex,

*org* *b* *f* **Tutti**  
5 4 3

89

Rex, Rex, Rex coe - le-stis, De-us Pa - - - - - ter,

Rex, Rex, Rex coe - le-stis, De - - - us Pa - ter, De-us

Rex, Rex, Rex coe - le-stis,

Rex, Rex, Rex coe - le-stis,

[6] 6/5

98

The musical score for measures 98-105 is as follows:

- Measure 98:** Soprano and Alto parts have whole rests. Tenor and Bass parts have whole rests. The piano accompaniment consists of a single eighth note G4 in the right hand and a single eighth note G3 in the left hand.
- Measure 99:** Soprano and Alto parts have whole rests. Tenor and Bass parts have whole rests. The piano accompaniment consists of a single eighth note A4 in the right hand and a single eighth note A3 in the left hand.
- Measure 100:** Soprano and Alto parts have whole rests. Tenor and Bass parts have whole rests. The piano accompaniment consists of a single eighth note B4 in the right hand and a single eighth note B3 in the left hand.
- Measure 101:** Soprano and Alto parts have whole rests. Tenor and Bass parts have whole rests. The piano accompaniment consists of a single eighth note C5 in the right hand and a single eighth note C4 in the left hand.
- Measure 102:** Soprano and Alto parts have whole rests. Tenor and Bass parts have whole rests. The piano accompaniment consists of a single eighth note D5 in the right hand and a single eighth note D4 in the left hand.
- Measure 103:** Soprano and Alto parts have whole rests. Tenor and Bass parts have whole rests. The piano accompaniment consists of a single eighth note E5 in the right hand and a single eighth note E4 in the left hand.
- Measure 104:** Soprano and Alto parts have whole rests. Tenor and Bass parts have whole rests. The piano accompaniment consists of a single eighth note F5 in the right hand and a single eighth note F4 in the left hand.
- Measure 105:** Soprano and Alto parts have whole rests. Tenor and Bass parts have whole rests. The piano accompaniment consists of a single eighth note G5 in the right hand and a single eighth note G4 in the left hand.

De - us Pa - ter, De-us Pa - ter, Pa - ter  
Pa - ter, De - us Pa - ter, Pa - ter  
De - us Pa - ter  
De-us Pa - ter

6 6 [6]

106

Solo

o-mni - potens.

o-mni-po - tens.

o-mni - potens.

o-mni - potens.

Solo

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



115

This musical score page contains measures 115 through 121. It features a piano accompaniment and a vocal line. The piano part consists of three systems of staves. The first system has a grand staff (treble and bass clef) and a single bass staff. The second system has a grand staff. The third system has a grand staff. The vocal line is a single staff with a bass clef. The key signature has one sharp (F#). The time signature is 4/4. The piano accompaniment is mostly rests, with some melodic lines in the first system. The vocal line has a melodic line with some grace notes and a bass line with some grace notes. The measures are numbered 115 through 121 at the bottom of the page.

Measures 115-121:

Measure 115: Treble clef, F#4, G#4, A5, G#4, F#4, E5, D5. Bass clef, F#2, G#2, A3, G#2, F#2, E3, D3. Bass clef, F#2, G#2, A3, G#2, F#2, E3, D3.

Measure 116: Treble clef, F#4, G#4, A5, G#4, F#4, E5, D5. Bass clef, F#2, G#2, A3, G#2, F#2, E3, D3. Bass clef, F#2, G#2, A3, G#2, F#2, E3, D3.

Measure 117: Treble clef, F#4, G#4, A5, G#4, F#4, E5, D5. Bass clef, F#2, G#2, A3, G#2, F#2, E3, D3. Bass clef, F#2, G#2, A3, G#2, F#2, E3, D3.

Measure 118: Treble clef, F#4, G#4, A5, G#4, F#4, E5, D5. Bass clef, F#2, G#2, A3, G#2, F#2, E3, D3. Bass clef, F#2, G#2, A3, G#2, F#2, E3, D3.

Measure 119: Treble clef, F#4, G#4, A5, G#4, F#4, E5, D5. Bass clef, F#2, G#2, A3, G#2, F#2, E3, D3. Bass clef, F#2, G#2, A3, G#2, F#2, E3, D3.

Measure 120: Treble clef, F#4, G#4, A5, G#4, F#4, E5, D5. Bass clef, F#2, G#2, A3, G#2, F#2, E3, D3. Bass clef, F#2, G#2, A3, G#2, F#2, E3, D3.

Measure 121: Treble clef, F#4, G#4, A5, G#4, F#4, E5, D5. Bass clef, F#2, G#2, A3, G#2, F#2, E3, D3. Bass clef, F#2, G#2, A3, G#2, F#2, E3, D3.

122

*p* Solo  
Do-mi - ne, Do - mi - ne Fi - li, Do-mi - ne, Do - mi - ne Fi - li u - ni - ge - ni-te, Je-

*p* 2 6 *f* 7 6 6 [4 3 *p* 6 6] 7 6 5 #

131

131

*f* Tutti

*f*

*f* Tutti *p* Solo

- - - - - su Christe, Do - mine, Do - mine Fi-li, Fi - li

*f* Tutti

Do - mine, Do - mine Fi-li,

*f* Tutti

Do - mine, Do - mine Fi-li,

*f* Tutti

Do - mine, Do - mine Fi-li,

*f* Tutti

Do - mine, Do - mine Fi-li,

*f* Tutti *p* Solo

[9 8 9# 8 5' 9 8| 6 6# # # # # #]

139

**Piano Introduction:** Measure 139 features a piano introduction with a forte (*f*) chord in the right hand and a whole note in the left hand.

**Vocal Entries:**

- Soprano:** Enters in measure 140 with a solo (*Solo*) and joins the tutti (*Tutti*) in measure 141. A piano solo (*p Solo*) begins in measure 143.
- Alto:** Enters in measure 140 with a solo (*Solo*) and joins the tutti (*Tutti*) in measure 141. A piano solo (*p Solo*) begins in measure 143.
- Tenor:** Enters in measure 140 with a solo (*Solo*) and joins the tutti (*Tutti*) in measure 141. A piano solo (*p Solo*) begins in measure 143.
- Bass:** Enters in measure 140 with a solo (*Solo*) and joins the tutti (*Tutti*) in measure 141. A piano solo (*p Solo*) begins in measure 143.

**Lyrics:**

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

**Figured Bass:**

- [b]6 [6] *f* 7 6 *Tutti* 4 3 #] *p* Solo 9 8 6 5 # 9 8

148

Musical score for voice and piano, measures 148-156. The score is written for voice and piano. The piano part consists of two staves (treble and bass clef). The voice part is written on a single staff. The key signature is one sharp (F#). The time signature is 4/4. The score includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "su Chri - ste." The piano part features a complex rhythmic pattern in the right hand, including sixteenth and thirty-second notes, and a bass line with sustained notes and rests. The score includes a forte (*f*) dynamic marking.

su Chri - ste.

*f*

9 8 9 8 6 6 6 5 7 6 5 4 3

157

9 8 [6 5] # [6] 6 # # 6 5 6 5

165

165

*f* Tutti

Do - mine, Do - mine De - us,

*f* Tutti

Do - mine, Do - mine De - us,

*f* Tutti

Do - mine, Do - mine De - us,

*f* Tutti

Do - mine, Do - mine De - us,

[#] 6 # [6] 6 5 # Tutti 6 [#]

172

*f*

*f*

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

A - gnus De - i,

A - gnus De - i, Fi - li - us

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

46 10 6 5 10 6 6 8 6



180

180

Fi - li-us Pa - tris, Fi - li-us

Fi - li-us Pa - tris,

Pa - tris, Fi - li-us Pa -

Fi - li-us Pa - tris, Fi - li-us, Pa -

8 3 4 6 4 6 5 5 6 6 5 7 6 5 6

2 2 [4] 5 6

188

Pa - tris, Fi - li - us Pa - tris.

Fi - li - us Pa - tris.

tris, Pa - tris, Fi - li - us, Fi - li - us Pa - tris.

- tris, Pa - tris.

6 6 5 7 # b7 6 5 6 5 4 3 4 5 4 3 2 3

197 *Adagio*

*f*

*f*

*f* *Tutti*

Qui tol - lis pec - ca - ta mun -

*f* *Tutti*

$\frac{5}{4}$   $\frac{3}{3}$  6  $\flat$  6  $\frac{6}{5}$

202

*f* *Tutti*

Qui tol - lis pec - ca - ta

*f* *Tutti*

Qui tol - lis pec - ca - ta mun - di, mun - di, pec - ca -

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

$\frac{5}{4}$   $\frac{3}{3}$  6  $\natural$  6  $\flat$   $\frac{4}{2}$  6  $\flat$   $\frac{4}{2}$  5  $\flat$   $\flat$   $\natural$   $\flat$

207

*f* Tutti

Qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di: Mise-re -

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

- ta, pec - ca - ta mun - di, qui tol - lis pec - ca - ta, pec - ca - ta mun - di: Mise-

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

$\frac{10}{9}$  8 5  $\frac{4}{2}$  6 6  $\frac{10}{9}$  8  $\frac{6}{5}$   $\frac{5}{4}$  #

213

- - re, mi-se-re - re, mi-se-re - re no - bis. Qui

Mi-se-re - re, mi-se-re - re, mi-se-re - re no - bis.

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

Mi-se-re - re, mi-se-re - re, mi-se-re - re no - bis.

$\frac{7}{5}$  6  $\frac{4}{2}$  6 6  $\frac{6}{4}$   $\frac{5}{4}$  #  $\frac{5}{4}$  3

219

tol - lis pec-ca - ta mun - di, pec-ca - - -

Qui tol - lis pec - ca - ta mun -

6 6 6 5 5 4 3 6 b 6 5

224

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

di, qui tol - lis, qui tol - lis pec - ca - ta mun - di: Su - scipe

Qui tol - lis pecca - ta mun - di, pec - ca - ta mun - di: Su - scipe

Pec-ca - - - ta, pec - ca - ta mun - di: Su - scipe

5 4 b3 6 4 6 4 2. 5 # 6 5 6 7 6 4 5 6 4 2

230

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

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

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

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

7 6 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1

235

Mi-se - re - re, mi-se - re - re, mi-se - re - re no - bis.

Mi-se - re - re, mi-se - re - re, mi-se - re - re no - bis.

Mi-se - re - re, mi-se - re - re, mi-se - re - re no - bis.

Mi-se - re - re, mi-se - re - re, mi-se - re - re no - bis.

6 7 6 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1

241 Allegro

*clno solo*

*f*

1

*vl*

2

*f*

*A*

*org b*

*f* Solo 6 6 6 6 6 [6] 7

244

247

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

251

*p* Solo  
Quo-ni - am tu so-lus, tu so-lus, tu so-lus san - ctus,

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

255

*p*  
tu so-lus Do -

6 6 6] *p* 6 6

258

*p*  
minus, Je -

6 6 4/2 6 6 [5] 6 6 *p*



261

su Chri -

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

264

ste,

f 6 6 [6] 6 [6] 6 [6]

267

tu so - lus Do - - mi - nus, so - lus al -

6 6 [6] 6 6 7] p

270

tis - si - mus, al -

[5]

273

tis - simus, Je -

[4]6 6/5 5 6 6 5 # 5 b6 6 6 6 b6 6 [6]

tr

276

- su Chri - ste, quo - ni - am tu so - lus, tu

f p

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

279

so - lus Do - mi - nus, Je - - - - -

6] # 6

282

- - - - - su, Je -

# 6 f 5 6 5 6 6 p

285

- - - - - su Chri - ste.

[6] 6 5 f 6

288

291

294

## Cum Sancto Spiritu

297 **Adagio** **Allegro**

*clno*  
1, 2

*tr*  
1, 2

*timp*

1  
*vl*

2

*S*  
**f Tutti**  
Cum San - cto Spi - ri - tu

*A*  
*trb* 1  
**f Tutti**  
Cum San - cto Spi - ri - tu

*T*  
*trb* 2  
**f Tutti**  
Cum San - cto Spi - ri - tu

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

*org*  
*b*  
**f Tutti**  
5 4 - 7 6 #



307

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

Pa - tris, a - - men, a - men, a - men, a - men,

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

- men, a - men, in glo - ri -

[5<sup>b</sup> 6] 6<sup>b</sup> # 5 6 6 6 6 [6] 6<sup>b</sup> 5

311

men, a - men, a - men, a - men, in glo -

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

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

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

6 [6] 2 6 6 5 [3] 2 6 8 5 6 # [6] 8 5 6 5 - # 6



316

316

The image shows a page from a musical score, specifically page 316. It features a four-part vocal setting (Soprano, Alto, Tenor, Bass) and a keyboard part. The music is in G major and 4/4 time. The lyrics are "Amen, amen, amen, amen". The score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and includes a keyboard part. The music is in G major and 4/4 time. The lyrics are "Amen, amen, amen, amen".

320

The musical score is divided into two systems. The first system contains the piano introduction and the first vocal entry. The piano part consists of a right-hand melody with eighth and sixteenth notes and a left-hand accompaniment of chords and single notes. The vocal part enters in the second measure with a half note 'A' followed by a half rest. The second system contains the vocal solo and the vocal entry. The vocal solo is a melodic line with lyrics 'men, a - -'. The vocal entry is a half note 'A' followed by a half rest. The piano part continues with a similar accompaniment. The score concludes with a final piano flourish in the right hand and a final chord in the left hand.

men, a - -

a - - -

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

men, a - men,

a - men, a - men,

7 6 5 6 5 6

325

musical score for voice and piano, measures 325-330. The score is written for voice (soprano and bass) and piano (right and left hands). The key signature is one flat (B-flat major or D minor). The time signature is 4/4.

The piano part features a complex, flowing melody in the right hand, often using sixteenth and thirty-second notes, while the left hand provides a steady harmonic accompaniment with eighth and quarter notes.

The vocal parts enter in measure 325. The soprano part has the lyrics: "men, in glo - ri -". The bass part has the lyrics: "men, in".

In measure 326, the soprano continues with "in glo - ri - a De - i Pa - tris, in" and the bass with "in glo - ri - a De - i Pa -".

The score concludes with a final measure (330) featuring a grand staff with a key signature change to two flats (B-flat major or D minor) and a time signature change to 4/2. The piano part has a final chord, and the vocal parts have a final note.

5 4 3 6 3 6 8 4 2 6

330

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

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

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

tris, a - men, a -

[6] 6 5

tasto solo

335

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

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

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

- men, a-men, a - men.

5 4 3

## 3 Credo

**Allegro**

*clno*  
1, 2

*tr*  
1, 2

*timp*

*1*  
*vl*  
*2*

*f*

*S*

*A*  
*trb 1*

*f* Tutti

Pa - trem o - mni - po - ten - tem, o - mni - po - ten -

*T*  
*trb 2*

*f* Tutti

Et in u - num, in u - num Do - mi -

*B*

*org*  
*b*

*f* Tutti

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

5

*f*

*f*

*f*

*f* Tutti

De - - um de De - o, lumen de lumine, Deum

tem, fa - cto - rem coe - li et ter - rae, fa - cto - rem coe - li et terrae, vi - si - bi - lium o - mnium

num Je - sum, Je - sum Chri - stum, Je - sum Chri - stum, Fi - li - um De - i u - ni -

*f* Tutti

Et ex - - Pa - tre na - tum, ex Pa - tre na - - tum an - te o - mni - a

6 6 6 6 6

5 5 5 5 5

10

ve - rum de De-o ve - ro, con - substan-ti - a - lem Pa -

et in - vi - si - bi - li - um, ge - ni - tum non fa - ctum, consub-stan-ti - a-lem Pa -

ge - nitum, ge - ni - tum non factum, con - sub - stan - ti - a - lem Pa - tri, consub-stan-ti - a-lem Pa -

sae - cu - la, ge - ni - tum non factum, con-sub-stan - ti - a - lem Pa -

# [7] 5 6 6 [b]6 6 [6] 6 9 6 [6] 6 [6]



14

tri, per quem o - mni - a, per quem o - mni - a, o - mnia fa - cta sunt, qui pro - pter nos

tri, per quem o - mni - a, per quem o - mni - a, o - mnia fa - cta sunt, qui pro - pter nos

tri, per quem o - mni - a, per quem o - mni - a fa - cta sunt, qui pro - pter nos

tri, per quem o - mni - a, per quem o - mni - a, o - mni - a fa - cta sunt, qui pro - pter nos

6 5      7 5 (#)      # 6      5 4      - #      6 6

18

ho - mi - nes et propter no - stram, propter no - stram sa - lu - tem de -

ho - mi - nes et propter no - stram, propter no - stram sa - lu - tem

ho - mi - nes et propter no - stram, propter no - stram sa - lu - tem

ho - mi - nes et propter no - stram, propter no - stram sa - lu - tem

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

22

scendit, de - scen - - dit de coe - - - - lis, de coe -

de - - scendit, de - scen - - dit de

# 6

Detailed description: This is a musical score for page 77, starting at measure 22. It features a voice part and piano accompaniment. The piano part consists of a grand staff (treble and bass clefs) and a separate bass line. The voice part has two staves. The lyrics are in French. The score includes various musical notations such as rests, eighth notes, sixteenth notes, and slurs. There are two sharp signs (#) and a '6' at the bottom of the page.

25

The musical score consists of two systems. The first system contains measures 25 and 26, which are empty staves for the voice and piano. The second system contains measures 27 and 28. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and eighth-note patterns in the left hand. The vocal line enters in measure 27 with the lyrics 'lis, de coe - - - - -'. The lyrics continue through measure 28: 'coe - - - lis, de - - - scen - - - dit de coe - - - de - - - scendit, de - - - scen - - - dit de coe - - - lis, de - - - de - - - scendit, de - - - scen - - -'. The piano part includes a '6' marking in measure 28, indicating a sixth interval.

lis, de coe - - - - -

coe - - - lis, de - - - scen - - - dit de coe - - -

de - - - scendit, de - - - scen - - - dit de coe - - - lis, de - - -

de - - - scendit, de - - - scen - - -

6

28

lis, de coe - - lis, de coe - - lis, de - scen - dit de coe - lis.

lis, de coe - lis, de coe - lis, de coe - lis.

scen - dit de coe - - lis, de - scen - dit de coe - lis.

- dit de coe - - lis, de coe - - lis, de - scen - dit de coe - lis.

9 6 5 4 3

## Et incarnatus est

33 Adagio

1 trb 2

1 vl 2

S

A *p* Solo  
Et in - car-na - tus est, et in-car-na - tus est de Spi-ri-tu Sancto, de Spi-ri-tu San -

T *p* Solo  
Et in - car-na - tus est de Spi-ri-tu Sancto, de Spi-ri-tu San -

B

org  
b *p* Solo  
6 5 # [45] 6 6 5 # 6 [4] 6 6

Detailed description: This musical score page is for the 'Et incarnatus est' section of a Mass. It features a full orchestral and vocal ensemble. The brass section (trumpets and trombones) and woodwinds (flutes and violas) are currently silent, indicated by whole rests. The vocal soloists (Soprano, Alto, Tenor) and the organ are performing. The Soprano and Alto parts have lyrics in Latin. The organ part is a solo in the left hand, featuring a sequence of chords and intervals: 6/5, 5#, [45], 6, 6, 5#, 6, [4], 6, 6. The tempo is marked 'Adagio' and the time signature is common time (C). The page number 80 is in the top left, and the title 'Et incarnatus est' is centered at the top.

37

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

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

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

42

*p* Solo

*p* Solo

est.

est.

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



46

*f* *Tutti*  
Cru - ci - fi - xus e - ti - am pro

*f* *Tutti*  
6 6 5 9 8 9 8 9 8 6 # 6 #  $\flat 2$   $\flat$   $\sharp$  4 6  $\sharp$  4 6 2 -

51

*f* Tutti

*f* Tutti

*f*

no - bis sub Pon-ti - o Pi-la - - - to, cru-ci - fi - xus e - ti-am pro

*f* Tutti

Cru - ci - fi - xus e - ti - am, e - ti - a pro no - bis sub Pon - ti - o Pi-la -

*f* Tutti

Cru - ci - fi - xus e - ti - am pro

6 6

5 4 3 6 5 6 5 6 5 7 6

56

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

- to, sub Pon - ti - o Pi - la - to pas - sus, pas -

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

*f* Tutti  
Cru - ci - fi - xus e - ti - am pro no - bis, pas - sus, pas -

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

62

**p**

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

**p**

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

**p**

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

**p**

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

6

## Et resurrexit

**Allegro**  
*f*

68

*clno*  
1, 2

*tr*  
1, 2

*timp*

1  
*vl*

2

*S*

*A*  
*trb 1*

*T*  
*trb 2*

*B*

*org*  
*b*

*f* *Tutti*

Et re-sur-re-xit ter-ti-a

*f* *Tutti*

Et re-sur-re-xit ter-ti-a

*f* *Tutti*

Et re-sur-re-xit ter-ti-a

*f* *Tutti*

Et re-sur-re-xit ter-ti-a

*f* *Tutti*

Et re-sur-re-xit ter-ti-a

6

71

di - e se - cun - dum Scrip - tu - ras, et a - scen - dit,

di - e se - cun - dum Scri - ptu - ras,

di - e se - cun - dum Scrip - tu - ras, et a -

di - e se - cun - dum Scrip - tu - ras,

6 [6] 5 - #

74

clno 1

et a - scen-dit in coe - lum, se-det, se - det ad dex - te-ram Pa - tris.

in coe - lum, se-det, se - det ad dex - te-ram Pa - tris.

scen - dit in coe-lum, coe - lum, se-det, se - det ad dex - te-ram Pa - tris.

in coe - lum, se-det, se - det ad dex - te-ram Pa - tris.

7 # 6 4 [5] [h]5

78

Et i - terum ven-tu-rus est cum glo - ri-a iu - di-ca - re,

Et i - terum ven-tu-rus est cum glo - ri-a iu - di-ca - re,

Et i - terum ven-tu-rus est cum glo - ri-a iu - di-ca - re,

Et i - terum ven-tu-rus est cum glo - ri-a iu - di-ca - re,

6



82

iu - di - ca - re vi - vos et mor - tu - os, cu - ius re - gni non e - rit, non

iu - di - ca - re vi - vos et mor - tu - os, cu - ius re - gni non e - rit, non

iu - di - ca - re vi - vos et mor - tu - os, cu - ius re - gni non e - rit, non

iu - di - ca - re vi - vos et mor - tu - os, cu - ius re - gni non e - rit, non

# 4/2 6 7 6 # # 6 6

86

e - rit fi - nis.

*p* Solo  
 e - rit fi - nis. Et in Spi-ritum Sanctum, Dominum et vi - vi - fi - can - tem, qui cum Pa - tre et Fi-li-o si-mul

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

e - rit fi - nis.

*p* Solo  
 [4 3] 6 6 6 # 6 5 [6 5]

90

*p* Solo

Con - fi - te-or u-num ba -

ad - o - ra - tur et con-glo - ri - fi - ca - tur.

cu - tus, lo - cu - tus est per Pro-phe - tas.

*p* Solo

Et u - nam san - ctam ca - tho - licam et

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

94

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

Et ex - pe - cto re-sur-re-cti - o - nem mor-tu -

Et ex - pe - cto re-sur-re-cti - o - nem mor-tu -

a - po - sto - li - cam Ec-cle - si - am.

9 8 6 # 6 b 6 # 6 6 6 5 6

Detailed description: This is a musical score for page 94. It features five staves. The first two staves are for a vocal part, with the first staff containing lyrics. The next two staves are for a piano accompaniment, with the second staff containing lyrics. The bottom staff is a bass line with figured bass notation. The music is in a key with one sharp (F#) and a common time signature. The lyrics are in Latin, discussing the resurrection and the church.

98

o - rum. Et vi - - tam ven-tu - ri sae - cu-

o - rum. Et vi - tam ven-tu - ri sae - cu - li, a - - men, a - -

*f* *Tutti*

*f* *Tutti*

5 4 3 7 10 4 6



107

The musical score is for page 107. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The time signature is 4/4. The lyrics are in Latin and are written below the vocal staff. The score includes a red asterisk (\*) under a note in the piano part. The bottom of the page contains a series of numbers and symbols: ♭7 6 5 [b]5 4 # 6 2 6 2 5 3 6 [5].

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

♭7 6 5 [b]5 4 # 6 2 6 2 5 3 6 [5]

111

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

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

tu - ri sae - cu-li, a - - men, a - -

- - men, et vi - -

$\frac{4}{2}$  6  $\frac{4}{2}$  6 8 6  $\frac{5}{4}$  [h]3 6



115

This musical score is for a piece titled 'Amen, amen'. It is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The score is in 4/4 time and consists of 11 measures. The vocal parts enter in the second measure with the lyrics 'men, a - - - men, a - - - men, a - - -'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands. The piece concludes with a final chord in the eleventh measure.

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

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

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

[illegible]

123

clno 1

*f*

*f*

a - - men,

- - men,

- - men,

- - men,

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

128

*f*

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

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

et vi - tam ven - tu - ri

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

7 45 5 3  
4

6

133

*Amen*

Soprano:  
- men, a - - - men, a - men, a-men, a - men, a-men.

Alto:  
a - men, a - men, a - men, a - men, a-men.

Tenore:  
sae-cu-li, a - men, a - - - men, a - - - - - men, a-men.

Basso Continuo:  
a - men, \_\_\_\_\_ a - men, a - - - - - men, a-men.

tasto solo [4 3]

## 4 Sanctus

**Adagio**

*clno*  
1, 2

*tr*  
1, 2

*timp*

*1*  
*vl*

*2*

*S*  
*f* **Tutti**  
San - ctus, san - ctus, san - ctus

*A*  
*trb 1*  
*f* **Tutti**  
San - ctus, san - ctus, san - ctus

*T*  
*trb 2*  
*f* **Tutti**  
San - ctus, san - ctus, san - ctus

*B*  
*f* **Tutti**  
San - ctus, san - ctus, san - ctus

*org*  
*b*  
*f* **Tutti**  
4<sub>2</sub> 7<sub>5</sub><sub>#</sub> [6]<sub>4</sub><sub>2</sub> 6 7 6 7<sub>#</sub> 6 5<sub>-</sub> -<sub>#</sub>

## Allegro

7

*f*

*f*

*f*

Do-minus, *Do-minus* De-us Sa-ba - oth. Ple - ni sunt coe - li, ple - ni sunt coe - li

Do-minus, Do-minus De-us Sa-ba - oth. Ple - ni sunt coe - li, ple - ni sunt coe - li

Do-minus, Do-minus De-us Sa - ba - oth. Ple - ni sunt coe - li, ple - ni sunt coe - li

Do-minus, Do-minus De-us Sa - ba - oth. Ple - ni sunt coe - li, ple - ni sunt coe - li

[b]5 # 6 9 8 7 6 #

12

et ter - ra glo - ri - a tu - a, glo - ri - a tu - a,

et ter - ra glo - ri - a tu - a, glo - ri - a tu - a,

et ter - ra glo - ri - a tu - a, glo - ri - a tu - a,

et ter - ra glo - ri - a tu - a, glo - ri - a tu - a,

6 7 6



16

The musical score for page 107, measures 16-20, is presented below. It features a piano accompaniment and four vocal parts (Soprano, Alto, Tenor, and Bass). The lyrics are "glo - ri - a, glo - ri - a tu - a. O - san - na, o - san-na in ex-cel - sis." The piano part consists of a right hand with chords and a left hand with a bass line. The vocal parts are arranged in four staves, each with its own lyrics.

**Piano Accompaniment:**

- Right Hand:** Measures 16-17 have whole rests. Measure 18 has a descending eighth-note scale (G4, F4, E4, D4, C4). Measure 19 has a whole rest. Measure 20 has a half note G4.
- Left Hand:** Measures 16-17 have whole rests. Measure 18 has a half note G2. Measure 19 has a whole rest. Measure 20 has a half note G2.

**Vocal Parts:**

- Soprano:** Measures 16-17: whole notes G4, A4. Measure 18: half note G4. Measure 19: whole note G4. Measure 20: half note G4.
- Alto:** Measures 16-17: whole notes G4, A4. Measure 18: half note G4. Measure 19: whole note G4. Measure 20: half note G4.
- Tenor:** Measures 16-17: whole notes G4, A4. Measure 18: half note G4. Measure 19: whole note G4. Measure 20: half note G4.
- Bass:** Measures 16-17: whole notes G4, A4. Measure 18: half note G4. Measure 19: whole note G4. Measure 20: half note G4.

**Lyrics:**

glo - ri - a, glo - ri - a tu - a. O - san - na, o - san-na in ex-cel - sis.

glo - ri - a, glo - ri - a tu - a. O - san - na, o - san-na in ex-cel - sis.

glo - ri - a, glo - ri - a tu - a. O - san - na, o - san-na in ex-cel - sis.

glo - ri - a, glo - ri - a tu - a. O - san - na, o - san-na in ex-cel - sis.

5 3 6

## 5 Benedictus

[illegible]

11

no-mine, in no-mi-ne Do-mi-ni, qui ve-

*p* Solo  
Be-ne-di-ctus, qui ve-nit, qui ve-nit in

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

14

- nit, qui ve-nit in no-mine Do-mi-

no-mine, in no-mine Do-mi-ni, in no-mine Do-mi-ni,

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

17

ni, in no-mine Do-mi-ni, be-ne-

in no-mine Do-mi-ni, be-ne-di-ctus, be-

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

20

di-ctus, be - ne - di-ctus, qui ve - nit, qui ve - nit in no-mine, in

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

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

23

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

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

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

26

Be-ne-di - ctus, qui ve - nit, qui ve - nit, qui

Qui ve -

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

29

ve - nit in nomine Do-mi - ni, qui ve - - nit,  
- - nit, qui ve - nit, qui ve - -

32

qui ve - - nit, be - - ne - di-ctus, be -  
nit, qui ve - - nit, be - - ne -

35

- - ne - di-ctus, be - ne - di-ctus, qui ve - - nit, qui ve - nit, qui  
di-ctus, be - - ne - di-ctus, qui ve - nit, qui ve - nit, qui ve - -

38

ve - nit in nomine, in no - mine Do - mini.

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

41

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

## Osanna

44 Allegro

*clno*  
1, 2

*tr*  
1, 2

*timp*

1  
*vl*

2

*f*

*f* Tutti

*S*

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

*f* Tutti

*A*  
*trb 1*

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

*T*  
*trb 2*

*B*

*f* Tutti

O - san -

*org*  
*b*

*f* Tutti

7 6 8

50

na, o - san - na in excel - sis, o - san - na, o - san -

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

*f* Tutti  
O - san - na in excel - sis, o - san -

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

7 6 8 7 6 6 4 2 2 2 6 6 5 4 3 9 8 9 8



56

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

cel sis, o san na in ex cel sis.

na in ex cel sis, in ex cel sis.

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

6 9 8

tasto solo

5 4 3

5 4 3

## 6 Agnus

**Adagio**

*clno*  
1, 2

*tr*  
1, 2

1  
*trb*  
2

*p* Solo

*p* Solo

*timp*

1  
*vl*  
2

S

A

T

*p* Solo

B

*org*  
b

*p* Solo

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

Agnus De - i, qui tol - lis pecca - ta mun-di: Mi-se - re - re, mi-se - re - re, mi-se - re - re no -

Agnus

7

*f* Tutti

*f* Tutti

*p*

*f*

*f* Tutti

De-i, qui tollis pec - ca - ta mundi: Mise-re-re, mi-se-re-re, mise-re-re\_\_\_ no-bis. Agnus De-i, qui tol-lis pec-

*f* Tutti

Agnus De-i, qui tol-lis pec-

*f* Tutti

8 bis.

Agnus De-i, qui tol-lis pec-

*f* Tutti

Agnus De-i, qui tol-lis pec-

*f* Tutti

5 6 5 - 6 # 5 6 7 6 [4]6 7 6 b6 7 5 - # 6 9 8

14 **Allegro**

*f*

*p* Solo

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

*p* Solo

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

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

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

*p* Solo

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

25

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

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

*p* Solo  
pa - - - - - cem, pa - cem,

# 4 6 6 6 6 # 6 6 6 6 6 6 6 6 6 6

37

nobis pa - cem, pa - cem,

pa - - - cem, pa - cem, pa - cem, no - bis\_\_ pa -

8 pa - - - - - cem, pa -

*P* Solo pa - - - - - cem, pa -

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

48

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

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

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

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

6 # 6 # 6 [b] 6 f Tutti

60

**f** **p**

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

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

**f** Tutti **p**

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

**f** Tutti **p**

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

8 [4] 6 5 4 6 5 6 5 6 5 **f**



[illegible]