

Tůma. Collected works.

František Ignác Antonín

Tůma

Missa Tibi soli

TumW A.25

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

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

Sources

B1	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	E 3/21
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
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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	42	tr 2	1st ♫ in B1: c'8–c'16–c'16–g8–g8
	48	org	2nd ♫ in B1: c2
	102	trb 1, A	6th ♫ in B1: c'8
	104	trb 2	last ♫ in B1: a8
	119	vl 2	5th ♫ in B1: a'8
	122	trb 1, A	2nd/3rd ♫ in B1: a'4
	127	S	6th ♫ in B1: a'8
	128	B	2nd ♫ in B1: e4
	133	tr 2	3rd ♫ in B1: c'4
	2	28	S
30		A	1st ♫ in B1: g'2
49		vl 2	rhythm of 2nd ♫ in B1: 2×♫
179		org	2nd ♫ in B1: c2
193		A	last ♫ in B1: e'8
197		trb 1, A	7th ♫ in B1: f#8
292		org	bar in B1: c2.
293		B	4th ♫ in B1: f4
317		timp	last ♫ in B1: c4
3		13	B
	22	S	1st ♫ in B1: b'4
	25	vl 2	last ♫ in B1: f'8
	51	B	1st ♫ in B1: f4.–d8
	70	S	1st ♫ in B1: d''4–c#''4
	120	tr 1	3rd ♫ missing in B1
	6	20	tr 2
47		trb 1, A	6th ♫ in B1: c'8
49		trb 2	last ♫ in B1: a8
64		vl 2	5th ♫ in B1: a'8
67		trb 1, A	2nd/3rd ♫ in B1: a'4
73		B	2nd ♫ in B1: e4
78		tr 2	3rd ♫ in B1: c'4

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Allegro
clno 1

5

Musical notation for the first system, featuring a piano part with a forte (*f*) dynamic and a melodic line.

Empty musical staff for the second system.

Musical notation for the second system, featuring a piano part and a melodic line.

son, e - lei - son.

- son, e - lei - son.

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

son, e - lei - son.

f Solo

9

f

f

f Solo

f Solo

[7] 6] 5 6 6

Detailed description: This musical score is for guitar and consists of several systems. The first system includes a grand staff with a treble clef and a bass clef. The treble staff contains a complex melodic line with many sixteenth notes and slurs. The bass staff contains a rhythmic accompaniment with chords and single notes, marked with a forte (*f*) dynamic. The second system features a grand staff where the treble staff has a solo section marked *f* Solo, consisting of a rapid sixteenth-note run. The bass staff continues the accompaniment, also marked *f* Solo. The third system consists of five empty staves (three treble clefs and two bass clefs). The fourth system is a single bass staff with a simple melodic line and chordal accompaniment, with fingerings [7], 6], 5, 6, and 6 indicated below the notes.

12

The musical score is organized into systems. The first system (measures 12-14) includes a grand staff with treble and bass clefs. The treble clef part has a melodic line with slurs and ties, and a bass clef part with a simple accompaniment. The second system (measures 15-17) continues the grand staff notation. The third system (measures 18-20) shows the grand staff with mostly rests. The fourth system (measures 21-23) features a bass line with fret numbers: 5#, 6, -, 5, 6, #, [6], 6, 5, #, [6].

15

tr

Tutti

f Tutti

Ky - ri-e e -

f Tutti

Ky - ri-e e -

f Tutti

Ky - ri-e e -

f Tutti

Ky - ri-e e -

6 6 6l 6 6 5 3 3 Tutti 5 3

18

p Solo

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

lei-son,

lei-son,

p Solo

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

p Solo 6 6

21

The first system consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves: the upper one with a treble clef and the lower one with a bass clef. All staves in this system contain only rests, indicating a silent section.

The second system consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves: the upper one with a treble clef and the lower one with a bass clef. All staves in this system contain only rests, indicating a silent section.

The third system features a vocal line with lyrics and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves: the upper one with a treble clef and the lower one with a bass clef. The lyrics are: "lei - - son, e - lei-son, e-lei - son, e - lei - - son, e -".

The fourth system consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves: the upper one with a treble clef and the lower one with a bass clef. All staves in this system contain only rests, indicating a silent section.

The fifth system consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves: the upper one with a treble clef and the lower one with a bass clef. All staves in this system contain only rests, indicating a silent section.

The sixth system features a vocal line with lyrics and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves: the upper one with a treble clef and the lower one with a bass clef. The lyrics are: "- son, e - lei - - son, e - lei - son, e - lei - son, e - lei - son,".

The seventh system consists of piano accompaniment on two staves: the upper one with a treble clef and the lower one with a bass clef. The lower staff contains figured bass notation: 6, 7, 6, 5/4, 3, 6/5, 5, 9, 8.

27

First system of musical notation, including a grand staff with treble and bass clefs and a separate bass line.

Second system of musical notation, including a grand staff with treble and bass clefs.

f Tutti
- son, Ky-ri - e e - leison,

Third system of musical notation, including a single staff with lyrics.

f Tutti *p* Solo
Ky-ri - e e - leison, e - lei - - -

Fourth system of musical notation, including a single staff with lyrics and dynamic markings.

f Tutti *p* Solo
Ky-ri - e e - leison, e - lei - - son, e - lei - son, e - lei -

Fifth system of musical notation, including a single staff with lyrics and dynamic markings.

f Tutti
- e - leison, Ky-ri - e e - leison,

Sixth system of musical notation, including a single staff with lyrics.

f Tutti *p* Solo [6] [h] 2 6

Seventh system of musical notation, including a single staff with dynamic markings and performance instructions.

31

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

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

5 3 10 6 # # [#] 6 6 6 7 5 3 # *f* Tutti #

4 3 9

35

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

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

Solo Solo

p Solo *f* Tutti $\frac{5}{4}$ - $\frac{3}{4}$ Solo

38

The musical score for page 12, starting at measure 38, is presented in a grand staff format. The score is divided into two systems. The first system consists of a grand staff (treble and bass clefs) and a separate bass line. The grand staff contains a piano accompaniment with a complex, flowing melody in the right hand and a simpler bass line in the left hand. The second system consists of a grand staff with all staves empty, and a separate bass line with fingerings (5, 6, 6, 5, 6, 6, 5, 6, -, 5/6) and notes. The page number '12' is located at the top left, and the measure number '38' is at the top left of the first system.

45

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

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

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

7 6 5 6 7 6 5 6 7 $\frac{5}{4}$ 3 [4 3] 4 3

Christe eleison

49 **Andante**

1 *vl*

2

S

org
b

f Solo

5/4 # 6 6 6 6

52

p Solo

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

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

55

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

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

58

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

[5]# 6 5 6 6 6 6 6

61

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

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

64

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

5 # 6 # # 6 6 6 6 6

67

son, e - lei - son, e -

[6] 6 # $\frac{b5}{[6]}$ # $\frac{5}{4}$ # 6 6 6

70

lei - son, e - lei - son.

[6] 6 # *f* 6 6 $\frac{[7]}{4}$ 6 # [6] 6

73

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

Kyrie eleison

76 **Adagio** **Allegro**

clno 1, 2 *clno 1*

tr 1, 2

timp

1 *vl*

2 *vl*

S

A *trb 1*

T *trb 2*

B

org *b*

f *Tutti* *Solo*

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

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

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

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

f *Tutti* *Solo*

6 5 7 6 # 6 [6] 6

4 3

85

son, e - 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,

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

3 6 5 - 4 3 4 2 5 6 6 6 6 6 6 7 3 2 6 5 6

89

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

6 5 3 5 b 5 h6 5 3 6 5 3 5' h3

93

First system of musical notation, including vocal line and piano accompaniment.

Second system of musical notation, including vocal line and piano accompaniment.

Third system of musical notation, including vocal line and piano accompaniment.

Fourth system of musical notation, including vocal line and piano accompaniment.

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

Fifth system of musical notation, including vocal line and piano accompaniment.

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

Sixth system of musical notation, including vocal line and piano accompaniment.

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

Seventh system of musical notation, including vocal line and piano accompaniment.

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

Eighth system of musical notation, including vocal line and piano accompaniment.

3/5 4/6 3/5 10/9 8/6 7/6 8/7 6 10/9 8/6 45/6 5/4 3

97

- son, e - lei - - son, _____

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

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

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

7 6 7 6 7 5/4 - 5/4 - 3 6 7 [5] 3 5/4 - 3

101

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

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

5 - [6] 7 - 8 3 b4 6
 4 3 5 4 # 2

109 clno 2

son, e - lei - son,

son, e - lei - son,

son, e - lei - son,

e e - lei - son,

5 Solo 6 [6] 5 6 #

113

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

6 6 [6] 8 Tutti 6 6] 4/2 5 6 3 5/4 3 6 7 6 6

121

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

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

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

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

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

126

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

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

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

5/4 3 7 6 4/2 6 5 6 5/13 6/4

130

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

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

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

lei - son, e - lei - son.

tasto solo

5 6 5
3 4 - 3

2 Gloria

[Allegro]

clno
1, 2

tr
1, 2

timp

1
vl
2

S

A
trb 1

T
trb 2

B

org
b

f

f

f

f Tutti

Glo - ri-a, glo - ri-a, glo - ri-a, glo - ri-a

f Tutti

Glo - ri-a, glo - ri-a, glo - ri-a, glo - ri-a

f Tutti

Glo - ri-a, glo - ri-a, glo - ri-a, glo - ri-a

f Tutti

Glo - ri-a, glo - ri-a, glo - ri-a, glo - ri-a

f Tutti

Glo - ri-a, glo - ri-a, glo - ri-a, glo - ri-a

f Tutti

15

p Solo

cel - sis, in excel - sis De - o. Et in ter - ra pax ho - mi - ni - bus

p Solo

cel - sis, in excel - sis De - o. Et in ter - ra pax ho - mi - ni - bus

p Solo

cel - sis, in excel - sis De - o. Et in ter - ra pax ho - mi - ni - bus

p Solo

cel - sis, in excel - sis De - o. Et in ter - ra pax ho - mi - ni - bus

p Solo

[6 4 3] #

24

f Tutti

bo - nae, bo - nae, bo - nae vo - lun - ta - tis, bo - nae, bo - nae, bo - nae vo - lun - ta - tis,

f Tutti

bo - nae, bo - nae vo - lun - ta - tis, bo - nae, bo - nae vo - lun - ta - tis,

f Tutti

bo - nae, bo - nae, bo nae vo - lun - ta - tis, bo - nae, bo - nae, bo - nae vo - lun - ta - tis,

f Tutti

bo - nae, bo - nae vo - lun - ta - tis, bo - nae, bo - nae vo - lun - ta - tis,

f Tutti

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

Andante

35

bo - nae vo - lun - ta - tis. _____

bo - nae vo - lun - ta - tis. _____

bo - nae vo - lun - ta - tis. _____

bo - nae vo - lun - ta - tis. _____

f Solo [6 5 -] [5 4 3] [6] 7 6 7 6 7 6 7 b6

41

f

[45] # 6 # 7 6 # b 6 7 6 b 7 6 7 6 7 b6

44

The musical score for page 38, starting at measure 44, is presented in six systems. The first two systems consist of two empty staves each. The third system features a piano accompaniment with a treble staff and a bass staff. The treble staff contains a melodic line with slurs and accents, including a half-note chord marked with a circled 'h'. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes. The fourth and fifth systems consist of two empty staves each. The sixth system contains a bass line with the following fingering and articulation markings: [5]#, 6, 6, [5]#, 5, [5]#, #, [4]6, #, [4]6.

47

The musical score consists of several staves. The top two staves are a grand staff (treble and bass clefs) with piano accompaniment, showing rests in all measures. The middle two staves are a grand staff with piano accompaniment, featuring a complex melodic line with trills and a red asterisk marking a specific note. The bottom two staves are a grand staff with piano accompaniment, showing rests in all measures. The bottom-most staff is a bass line with guitar chord diagrams: #, 6, 10/9 8, #, 6, 6, #, 6, 6, 6, 6, 6, #.

50

The musical score consists of several staves. At the top, there are two empty staves (treble and bass clef). Below them is a grand staff with two treble clefs and one bass clef. The first system shows a piano introduction with a treble clef staff containing a melodic line and a bass clef staff with accompaniment. The second system features a vocal solo in the treble clef staff, with the lyrics "Lau-da - - mus, lau - da - - -". The piano accompaniment continues in the grand staff. The third system shows another vocal solo in the treble clef staff with the lyrics "Lau - da - - mus, lau - da - - -". The piano accompaniment continues. The fourth system shows the bass clef staff with figured bass notation: 6 6 #, p #, #, [6] 7 6, 7 6.

Lau-da - - mus, lau - da - - -

Lau - da - - mus, lau - da - - -

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

57

- mus, lau - da - mus te, lau-da - mus te, be -

lau - da - mus, lau - da - mus, lau-da - mus te, be -

6 10 9 8 6 10 9 8 6 10 9 8 6 7 5 4 3

61

ne - di - cimus te,

- ne - di - cimus te,

f

f

7 [5] # [4] 5' 4 #

6 7 # 6 4 7 6 7 6 46 5 [5] # 6 6

64

lau - da - - mus, lau - da - - -

lau - da - - -

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

67

mus te, be-ne-di-ci-mus te,

mus te, be-ne-di-ci-mus te,

9 [5] 9 # [5] 9 6 # f

Adagio

70

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

Tutti

6 # #7/5 7 [6]4/2 6 4/4 6 4 b5/3 6 5 9 8 7 6

76 Allegro

f

f

f

glo - ri - fi - camus, glo - ri - fi - ca - mus,

glo - ri - fi - camus, glo - ri - fi - ca - mus, glo - ri - fi - ca - - -

glo - ri - fi - camus, glo - ri - fi - ca - mus, glo - ri - fi - ca - - -

glo - ri - fi - camus, glo - ri - fi - ca - mus, glo - ri - fi -

80

glo-ri-fi-ca - - - mus te, glo-ri-fi-ca - mus te.
 - - mus, glo - ri - fi - ca - mus te, glo-ri-fi-ca - mus te.
 - - mus, glo - ri - fi - ca - - mus te, glo-ri-fi-ca - mus te.
 ca - - - - - mus te, glo-ri-fi-ca - mus te.

[6] 6 5/4 3

Gratias agimus tibi

85 *Andante*

f Solo

a-trb

A

org
b

f Solo

6 6 6 7 6 5 6 6_{b5}

91

P Solo

Gra - ti - as a - gi - mus, a - gi - mus,

p

5 6 [b] 6 *p* 6 6

97

p

a - gi - mus ti - bi propter ma - - gnam, pro - pter ma - - gnam, pro - pter

7 6 5 4 6 6_{b5} 6 6₅ [b]

103

ma - - gnam glo - -

6 6_{b5} 9 8 9 8 [9 8] 6 6

109

f

tr
ri-am tu - am.

f [b] 6 6 b6 5 6 7 6

115

tr
3 *p*

Gra - ti - as a - gimus, a - gi - mus ti - bi propter ma -

p 7 b [6] 6 6 5 6 b6 [6/b5]

121

b .

- gnam, propter ma - - gnam, propter ma - - gnam glo - ri - am

6 [6/5] b 6 [6] 9 8

127

.

tu - am, pro - - pter ma - -

6 6 9 8 [6] 9 8 [6] 9 8 [6]

133

- gnam glo - ri-am tu - am.

f

9 8 [4 3] 6 5 4 # *f* 6 6 6 6 7 6 5

140

Gra - ti-as a - gi - mus ti - bi propter ma - - - -

p

p 6 9 8 [6]

146

- gnam glo - ri-am tu - am.

f

[6] 6 4 3] *f* 6 6 7 6 5

152

f

6 [b5] 5 b] 6 6

Domine Deus

158 [Allegro]

clno
1, 2
f

tr
1, 2
f

timp
f

1
vl
2
f

f Tutti
S
Do - mi - ne De - us, Do - mi - ne De - us, Rex coe - le - stis, De - us Pa - -

f Tutti
A
trb 1
Do - mi - ne De - us, Do - mi - ne De - us, Rex coe - le - stis, De - us Pa - - ter,

f Tutti
T
trb 2
Do - mi - ne De - us, Do - mi - ne De - us, Rex coe - le - stis, De - us Pa - -

f Tutti
B
Do - mi - ne De - us, Do - mi - ne De - us, Rex coe - le - stis, De - us Pa - -

org
b
f Tutti

4 3 5 6
4 3

161

Musical score for page 53, starting at measure 161. The score includes a piano introduction and four vocal parts. The lyrics are:

- - - - - ter o - mni - potens.
 Pa - - - - - ter o - mni - potens.
 - - - - - ter o - mni - potens.
 - - - - - ter o - mni - potens.

The piano introduction consists of two systems of staves. The first system has three staves (treble, bass, and another treble). The second system has two staves (treble and bass). The piano part features intricate rhythmic patterns, including sixteenth and thirty-second notes, and rests.

The vocal parts are arranged in four staves. The first vocal part (Soprano) has lyrics: "ter o - mni - potens." The second vocal part (Alto) has lyrics: "Pa - ter o - mni - potens." The third vocal part (Tenor) has lyrics: "ter o - mni - potens." The fourth vocal part (Bass) has lyrics: "ter o - mni - potens."

The piano accompaniment includes figured bass notation: [6], #, #, Solo, 9, [8], 9, [8].

164

p Solo

Do - mine, Do - mi - ne Fi - li, Fi - li u - ni - ge - ni - te, Je -

9 [8] 9 [8] 5 $\frac{5}{4}$ # *p* 6 2 6 [6]

167

The musical score consists of several staves. At the top, there are three empty staves (treble, alto, and bass clefs). Below these are two systems of piano accompaniment. The first system includes a grand staff (treble and bass clefs) with a vocal line in the treble clef. The piano accompaniment in the first system has a complex rhythmic pattern in the right hand and a bass line. The second system continues the piano accompaniment and includes the vocal line with the lyrics "su Chri -". The piano accompaniment in the second system features a complex rhythmic pattern in the right hand and a bass line with figured bass notation. The figured bass notation includes the following figures: 6, 6, 6# 5, [6] 7# 5 4#.

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

su Chri -

170

f Tutti

f Tutti

f Tutti

f Tutti

f Tutti

173

p Solo

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

p Solo

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

A - gnus De - i,

A - gnus De - i,

[4 3] *p* Solo 6 6

176

First system of musical notation, including vocal staves and piano accompaniment.

Second system of musical notation, including vocal staves and piano accompaniment.

Third system of musical notation, including piano accompaniment.

f Tutti

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

Fourth system of musical notation, including vocal staves and piano accompaniment.

f Tutti

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

Fifth system of musical notation, including vocal staves and piano accompaniment.

f Tutti

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

Sixth system of musical notation, including vocal staves and piano accompaniment.

f Tutti

Fi - li-us Pa - - - tris.

Seventh system of musical notation, including vocal staves and piano accompaniment.

f Tutti

6 7 6 7 6 7 6 [4 3]

Eighth system of musical notation, including piano accompaniment.

180

Adagio

f Tutti
 Qui tol - lis pec - ca - ta mun - di: Mi-se - re - re no -

f Tutti
 Qui tol - lis pec - ca - ta mun - di: Mi-se - re - re

f Tutti
 Qui tol - lis pec - ca - ta mun - di: Mi - se - re - re

f Tutti
 Qui tol - lis pec - ca - ta mun - di: Mi-se - re - re

f Tutti
 6 4 2 6 5 6 7 6 # 6 6 7 [4]6 [5] 4 #

185

- bis. Qui tol - lis pec - ca - ta mun - di: Su - sci - pe de - pre - ca - ti -

no - bis. Qui tol - lis pec - ca - ta mun - di: Su - sci - pe

no - bis. Qui tol - lis pec - ca - ta mun - di: Su - sci - pe

no - bis. Qui tol - lis pec - ca - ta mun - di: Su - sci - pe

Allegro

191

o - nem no - stram, de-pre - ca - ti - o-nem no - stram. Qui se - des ad dex - te -

de - pre-ca - ti - o-nem no - stram. Qui se - des ad dex - te -

de - pre-ca - ti - o - nem, de - pre-ca - ti - o-nem no - stram. Qui se - des ad dex - te -

de - pre-ca - ti - o - nem no - stram. Qui se - des ad dex - te -

8 5 6 7 6 7 6 ♭ ♮ 6 6 5 3 4 ♭ 5 4

197

First system of musical notation, starting at measure 197. It includes a vocal line and piano accompaniment.

Second system of musical notation, including a vocal line and piano accompaniment.

Third system of musical notation, including a vocal line and piano accompaniment.

ram, ad dex - te - ram Pa - tris: Mi - se - re - re, mi - se - re - re no - bis.

Fourth system of musical notation, including a vocal line and piano accompaniment.

ram. ad dex - te - ram Pa - tris: Mi - se - re - re, mi - se - re - re no - bis.

Fifth system of musical notation, including a vocal line and piano accompaniment. A red asterisk is placed above the first measure of the vocal line.

ram, ad dex - te - ram Pa - tris: Mi - se - re - re, mi - se - re - re no - bis.

Sixth system of musical notation, including a vocal line and piano accompaniment.

ram, ad dex - te - ram Pa - tris: Mi - se - re - re, mi - se - re - re no - bis.

Seventh system of musical notation, including a vocal line and piano accompaniment.

Eighth system of musical notation, including piano accompaniment.

6 6 4/2 6 b5 9 8 5/4 - 5/4 3

215

6 5 4 6 6

219

tr

p Solo

Quo - ni - am tu so - lus,

6 6 6

223

p

quo - ni - am tu so - lus, tu so - lus san-ctus, tu so - lus Do - minus,

p 6 6 6 6

229

tu so - lus al - tis - simus, Je - - - - -

234

su Chri - ste, Je - - - - -

238

su Chri -

242

f

f

f

f

ste.

6

6



246

p

p

Quo - ni - am tu so - lus, tu so - lus san - ctus, tu so - lus

6 6| b6 5 5 [b]6 5



251

p

Do - minus, Je - - - - -

6 [b]6 6 #6

255

su Chri - ste.

9 8 7 (#) # 6 (#) 6 [4]5

260

6 5 6 5

264

Quo - ni - am tu so - lus,

6 #p [6]

268

tu so - lus san - ctus, tu so - lus al - tis - simus, al -

6| 9 8 9 8

≡

272

tis - simus, Je -

6| 9 8 9 8

≡

276

su Chri - ste.

6| 16 6|

280

280

f

6 6 6

284

284

tr

[6] b5 5 6

288

288

tr

[b] 6 6 *

Cum Sancto Spiritu

293 [Adagio] [Allegro]

clno 1, 2

tr 1, 2

timp

1
2

f

f

f Tutti

S
Cum Sancto Spi - ri - tu

f Tutti

A
trb 1
Cum Sancto Spi - ri - tu in glo - ri - a De - i Pa - tris, a - men, a - - -

f Tutti

T
trb 2
Cum Sancto Spi - ri - tu in glo - ri - a De - i

f Tutti *

B
Cum Sancto Spi - ri - tu

org
b

f Tutti

6 7 6 # 3 3 6 5 4 6

299

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

8 6 [-] 8 7 46 7 6 5 6 5 6 6 7 6 [/ 6] 6 5 6 4 6

305 *f*

f

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

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

⁸men, a - men, in glo - ri - a De - i Pa - tris,

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

$\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{5}{4}$ - 9 [7] $\frac{5}{2}$ 6 5 6 $\frac{5}{4}$ - #

311

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

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

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

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

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

317

in glori-a De - i

in glori-a De - i Pa - tris, a - men,

in glori-a Dei— Pa - tris, a - men, a - men, a -

in glo-ri-a De - i

324

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

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

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

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

6) *tasto solo*

3 Credo

[Allegro]

clno
1, 2

tr
1, 2

timp

1
vl
2

f

f **Tutti**

S
Fa - cto - rem coe - li et ter-rae, coe - li et

f **Tutti**

trb 1
Pa - trem o - mni - po-ten-tem, fa-cto - rem coe - li et ter - rae, fa - cto - rem coe - li et

f **Tutti**

trb 2
Pa - trem o - mni - po-ten-tem, fa-cto - rem coe - li, fa - cto - rem coe - li et

f **Tutti**

B
Pa - trem o - mni - po-ten-tem, fa-cto - rem coe - li et

org
b

f **Tutti** 6 6 6 [6]

6

f

f

f

ter - rae, vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um,

ter - rae, vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um, et in unum Dominum Je - sum Chri -

ter - rae, vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um, Fi - li - um De - i u - ni -

ter - rae, vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um,

5 4 # [6] 5 4 #

11

an - te om-nia sae-cu - la, De-um de De - o, lu-men de lumine, De-um

stum, Fi - li-um De-i, Fi - li-um u - ni - ge - ni-tum, De-um de De - o, lu-men de lumine, De-um

ge - nitum, et ex Pa - tre, ex Pa-tre na - tum, De-um de De - o, lu-men de lu - mine, De-um

et ex Pa-tre natum, et ex Pa-tre na - tum, De-um de De - o, lu-men de lu - mine, De-um

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

15

ve - rum de De-o ve - ro, consub-stan-ti - a-lem Pa -

ve - rum, ge - ni-tum non factum, con-sub - stan - ti - a-lem, con - sub - stan-ti - a-lem Pa -

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

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

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

19

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line starts with a rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a bass line with a quarter note G2, a quarter note A2, and a quarter note B2, and a treble line with a quarter note G4, a quarter note A4, and a quarter note B4.

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues with a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment continues with a quarter note G2, a quarter note A2, and a quarter note B2.

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a quarter note G2, a quarter note A2, and a quarter note B2.

Musical notation for the fourth system, including vocal line and piano accompaniment. The vocal line continues with a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment continues with a quarter note G2, a quarter note A2, and a quarter note B2.

tri, per quem o - mni - a, per quem o - mni - a, o-mnia fa - cta sunt.

Musical notation for the fifth system, including vocal line and piano accompaniment. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a quarter note G2, a quarter note A2, and a quarter note B2.

tri, per quem o - mni - a, per quem o - mni - a, o-mnia fa - cta sunt.

Musical notation for the sixth system, including vocal line and piano accompaniment. The vocal line continues with a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a quarter note G2, a quarter note A2, and a quarter note B2.

tri, per quem o - mni - a, per quem o - mni - a, o-mnia fa - cta sunt.

Musical notation for the seventh system, including vocal line and piano accompaniment. The vocal line continues with a quarter note C5, a quarter note B4, and a quarter note A4. The piano accompaniment continues with a quarter note G2, a quarter note A2, and a quarter note B2.

tri, per quem o - mni - a, per quem o - mni - a o-mnia fa - cta sunt.

Musical notation for the eighth system, including piano accompaniment. The piano accompaniment continues with a quarter note G2, a quarter note A2, and a quarter note B2.

23

Qui pro - pter nos ho - mi - nes et pro - pter no -

Qui pro - pter nos ho - mi -

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

27

Et pro - pter no - stram sa - lu - tem descendit, de -
 - stram sa - lu - tem, sa - lu - tem descendit, descendit,
 nes et pro - pter no - stram sa - lu - tem descendit, de -
 Et pro - pter no - stram sa - lu - tem descendit, descendit,

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

31

Piano accompaniment for the first system, measures 31-34. The right hand plays chords and moving lines, while the left hand provides a steady bass line.

Bass line for the first system, measures 31-34. It features a simple, rhythmic accompaniment.

Piano accompaniment for the second system, measures 35-38. The right hand continues with chords and melodic fragments, and the left hand maintains the bass line.

Vocal line 1 with lyrics for the second system, measures 35-38. The lyrics are: "scendit, de-scen dit de coe - lis, de - scendit, de-scendit de coe - lis."

Vocal line 2 with lyrics for the second system, measures 35-38. The lyrics are: "de-scendit, de-scen-dit de coe - lis, de - scendit, de-scen - dit de coe - lis."

Vocal line 3 with lyrics for the second system, measures 35-38. The lyrics are: "scendit, de-scen dit de coe - lis, de-scendit, de-scendit, de-scen-dit de coe - lis."

Vocal line 4 with lyrics for the second system, measures 35-38. The lyrics are: "de-scendit, de-scen-dit de coe - lis, de-scendit, de-scendit, de-scen-dit de coe - lis."

Piano accompaniment for the third system, measures 39-42. The right hand plays chords and moving lines, while the left hand provides a steady bass line.

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

Et incarnatus est

35 Andante

1
trb

2

1
vl

2

S

A

T

B

org
b

p Solo

Et in - car - na - tus est, et in - car - na - tus est de Spi - ri - tu San - cto, de Spi - ri - tu San -

p Solo

Et in - car - na - tus est de Spi - ri - tu San - cto, San -

p Solo

6 # [45] 6 6/5 [5#] [6] 4] 6

44

f Solo

ho - mo fa - ctus est.

- mo, ho - mo fa - ctus est.

#10 9 6 [5] # 6 6 5 [5] # 6 6 5 [4] # 6 6

49

Tutti

f

f Tutti

Cru - ci - fi - xus

f Tutti

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

f Tutti

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

f Tutti *

Cru - ci - fi - xus e - ti - am pro nobis, e - ti - am pro no - bis sub Pon - ti -

f Tutti

6 7 5 4 3 5 # 5 6 8 3 2 6 6 6 #

55

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

[6] 2 6 5 6 7 6 6 [5][4]5 ♭ 4/4 [3] 6 [45] ♭5 7 6

Adagio

60

First system of piano accompaniment, measures 60-65. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes.

Second system of piano accompaniment, measures 60-65. The right hand continues the melodic line, and the left hand maintains the harmonic accompaniment.

First vocal line with lyrics: - - sus, pas - sus, pas - - - sus et se - pul - tus est.

Second vocal line with lyrics: pas - - sus, pas - sus, pas - sus et se - pul - tus est.

Third vocal line with lyrics: sus, pas - sus, pas - sus, pas - sus et se - pul - tus est.

Fourth vocal line with lyrics: sus, pas - sus, pas - - - sus et se - pul - tus est.

Third system of piano accompaniment, measures 60-65. The right hand continues the melodic line, and the left hand maintains the harmonic accompaniment.

5 4 # 9 8 4 b7 9 8 6 [9 8] 4 2 5 4 #

Et resurrexit

66 **Allegro**

clno 1, 2 *f*

tr 1, 2 *f*

timp *f*

1 *f*

2 *f*

S *f* **Tutti**
Et re-sur-re - xit, et re-sur -

A *f* **Tutti**
Et re-sur-re - xit, et re-sur -

trb 1

T *f* **Tutti**
Et re-sur-re - xit, et re-sur -

trb 2

B *f* **Tutti**
Et re-sur-re - xit, et re-sur -

org *b* *f* **Tutti** Solo **Tutti**
6 6

Detailed description: This page of a musical score is for the section 'Et resurrexit'. It begins at measure 66 with an 'Allegro' tempo. The score is arranged for a full orchestra and voices. The piano part (clno 1, 2) and trumpet part (tr 1, 2) play a rhythmic pattern of eighth notes, marked with a forte (f) dynamic. The timpani (timp) plays a simple rhythmic accompaniment, also marked f. The piano (1 and 2) plays a complex, flowing eighth-note accompaniment, marked f. The vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) enter with the lyrics 'Et re-sur-re - xit, et re-sur -' in a strong, tutti dynamic. The organ (org b) plays a melodic line, starting with a forte tutti dynamic, then moving to a solo section, and finally returning to a tutti dynamic. The organ part includes measure numbers 6 and 6.

69

re - xit ter - ti - a di - - e se - cun - dum Scri - ptu - -

re - xit ter - ti - a di - - e se - cun - dum Scri - ptu - -

re - xit ter - ti - a di - - e se - cun - dum Scri - ptu - -

re - xit ter - ti - a di - - e se - cun - dum Scri - ptu - -

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

72

ras, et a-scen-dit in coe - lum,

ras, se - -

ras, se - -

ras, se - -

Solo 6 Tutti

75

se - det ad dex - te - ram Pa - tris, et i - terum ven - tu - rus est cum glo - ri - a

det ad dex - te - ram Pa - tris, et i - terum ven - tu - rus est cum glo - ri - a

det ad dex - te - ram Pa - tris, et i - terum ven - tu - rus est cum glo - ri - a

det ad dex - te - ram Pa - tris, et i - terum ven - tu - rus est cum glo - ri - a

78

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

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

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

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

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

81

re - gni non e - rit, non e - rit, non e - rit fi - nis.

re - gni non e - rit, non e - rit, non e - rit fi - nis.

re - gni non e - rit, non e - rit fi - nis.

re - gni non e - rit, non e - rit, non e - rit fi - nis.

6 6 [6] 5/4 3 Solo 6

84

p

p

p Solo

Et in Spi - ri - tum San - ctum, Do - minum

p Solo

Et in Spi - ri - tum San - ctum, Do - minum

p 5 9 6 16 51
4 3 4 #

87

et vi - vi - fi - can - tem, qui ex Pa - tre Fi - li -
et vi - vi - fi - can - tem, qui ex Pa - tre Fi - li -

6 6

90

Musical notation for the first system, including vocal staves and piano accompaniment.

Musical notation for the second system, including vocal staves and piano accompaniment.

Musical notation for the piano accompaniment, featuring a forte (*f*) dynamic marking.

f Tutti

Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur et

Musical notation for the first vocal line with lyrics.

f Tutti

Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur et

Musical notation for the second vocal line with lyrics.

f Tutti

o - que pro - ce - dit. Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur et

Musical notation for the third vocal line with lyrics.

f Tutti

o - que pro - ce - dit. Qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - tur et

Musical notation for the fourth vocal line with lyrics.

f Tutti

Musical notation for the piano accompaniment at the bottom of the page.

93

con-glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro-phe - tas.

con-glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro-phe - tas.

con-glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro-phe - tas.

con-glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro-phe - tas.

4 6 6 4 3 *Solo*

96

p Solo
Et u-nam san - ctam ca - tho - li - cam et a - po - sto - licam Ec - cle - si - am.

p Solo
Con - fi - te - or u -

6 *p* 6 6 7 6 5#

Largo

100

num ba-ptis - ma in re-mis-si - o-nem pec-ca - to - rum. mor-

p Solo
in re-mis-si - o - nem pec - ca - to - rum. mor-

p Solo
Et ex-pe-cto re-sur-re - cti - o - nem mor-

6 6 5 4

Allegro

105

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

$\frac{7}{5}$ - $\frac{6}{4}$ - $\frac{5}{-}$ $\frac{3}{-}$ *f Tutti* $\frac{5}{4}$ $\frac{3}{-}$ 5 6 $\frac{5}{4}$ $\frac{3}{-}$ 8

111

a - men, a - men, amen, a - men, et vi - tam ven-tu - ri

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

- ven-tu-ri sae-cu-li, amen, ven - tu-ri sae-cu-li, amen, a - men, a - men, a-men, et

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

7 b6 [b]7 6 [b4] 2 6 7 2 6 7 5 - 7 6

116

f *f* * *f*

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

6 5 6 9 8 7 4 6 6 7 6 6 7 6 9 8
 4 # 2 [b] 5

121

126

men, a - men, a - men.

sae - cu - li, amen, a - men, a - men, a - men.

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

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

4 3] 10 - 9 6 7 6 9 8 5 - 4 3

4 Sanctus

Largo

clno
1, 2

tr
1, 2

timp

1
vl

2

f Tutti
S
San - ctus, san - ctus, san - ctus Do - minus De - us,

f Tutti
A
trb 1
San - ctus, san - ctus, san - ctus Do - minus

f Tutti
T
trb 2
San - ctus, san - ctus, san - ctus Do - minus De - us,

f Tutti
B
San - ctus, san - ctus, san - ctus Do - mi -

org
b

f Tutti

7 # 6 45 6 5 6 45 6 5 [6] [-] 4 2 6 [4]

[Allegro]

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

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

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

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

15

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

coe - li et ter - ra glo - ri - a, glo - ri - a, glo - ri - a

coe - li et ter - ra glo - ri - a, glo - ri - a, glo - ri - a, glo - ri - a

coe - li et ter - ra glo - ri - a, glo - ri - a, glo - ri - a

p Solo *f* Tutti

p Solo *f* Tutti

p Solo *f* Tutti

p Solo *f* Tutti

p Solo *f* Tutti

7 6 #

26 *Osanna · [Allegro]*

glo - - - ri-a, glo-ri - a tu - a.

glo - - - ri-a, glo - ri - a tu - a.

tu - a, glo - ri - a tu - a, glo - ri - a tu - a. O - sanna in excelsis, o -

a, glo - ri - a, glo - ri - a tu - a. O-sanna in ex-celsis, in ex -

6 [4 3] *f Tutti* [6] 6 5 2 6

34

f Tutti

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

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

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

cel - sis, in ex - cel - sis, o - sanna in excelsis, o - sanna in excel-sis,

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

40

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

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

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

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

Figured bass notation: 6 6 6 5 6 6 5 3 6 4 5 3

5 Benedictus

Andante

f

f Solo

6 # 4 6 [6] 5 6

4

[4]5 6 5 6 6 6 6

7

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

10

p

p Solo

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

5 4 # *p* # 6 [6]

13

nit in no-mi-ne Do - - - mini, qui ve-nit in no - -

7 6 6 6 # 6 [6/5]

16

- mi-ne Do - mini, qui ve-nit in no - - - mi-ne Do - mini, in no -

4 # 6 [5]

19

- - - - - mine Do - mini.

7 [5] # 7 6 6 [5] # 6 5/4 # f

22

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

6 p [5] # 6 [6]

25

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

6 [b]6 6 6

28

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

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

31

- nit in no - mi - ne Do - mi, in no -

6 #] 6 [6] 6

34

- mine Do - mi.

p # f 6 # 6 6

37

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



41

Osanna da capo

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

6 Agnus Dei

Largo

clno
1, 2

tr
1, 2

1
trb
2

timp

1
vl
2

S

A

T

B

org
b

p Solo

A - gnus De - i, qui tol - lis pec - ca - ta mun - di: Mi - se - re - re,

p Solo

$\flat 7$

$\flat 9$

8

5

mi - se - re - re no - bis.

$\flat 6$ $\sharp 7$ 5 - 7 6 - \sharp \flat - 7 6 5 - \sharp
 $[b]$ $[a]$ $\frac{5}{4}$ - $\frac{7}{6}$ - $\frac{\sharp}{4}$ - $\frac{\flat}{4}$ - $\frac{7}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ - \sharp

14

f Tutti

f Tutti

f

f Tutti

A - gnus De - i, qui tol - lis pec -

f Tutti

A - gnus De - i, qui tol - lis pec -

f Tutti

re - re, mi - se - re - re no - bis. A - gnus De - i, qui tol - lis pec -

f Tutti

A - gnus De - i, qui tol - lis pec -

f Tutti

5 7 6 4/2 6

19

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

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

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

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

6 5 3 6 6 4 3

Allegro

clno 1

24

f *fp*

Pa -

Do - na no-bis pa -

Solo 6 $\begin{matrix} 6 \\ 5 \end{matrix}$ 6 *Tutti* 3 6

28

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

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

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

7 6 6 3 b3 b6 3 7 7 [b]6 3 6 5 4 3 4/2 5 6

32

cem, pacem, pa - cem,

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

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

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

6 6 6 6 7 3 2 6 5 6 6 5 3 5 5 6

36

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

5 3 6 5 3 5' 4 3 3 4 3 10 6 7 6 9 8 5

40

Musical score for measures 40-43. The vocal line consists of rests. The piano accompaniment features a melody in the right hand and a bass line in the left hand.

Musical score for measures 44-47. The vocal line consists of rests. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

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

Musical score for measures 48-51. The vocal line includes the lyrics: "cem, pa - - - - - cem, no-bis pa - cem, - - - - - pa - - - - - cem, pa - cem, pa - cem, do - no - bis pa - cem, pa - - - - - cem, pa - - - - - do - na no-bis pa - cem, do - na". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

Musical score for measures 52-55. The vocal line consists of rests. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

7 6 10 6 5 5 7 7 7 5 5 3

9 8 6 6 4 3 6 6 4 3

4 3

44

do - na no - bis pa - cem,

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

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

no - bis pa - cem, pa - cem, pa - cem, pa - cem, pa -

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

48

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

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

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

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

8 3 $\frac{4}{2}$ 6 $\frac{4}{2}$ 5 $\flat 6$ $\frac{4}{2}$ 6 $\frac{10}{9}$ 8 $\frac{4}{2}$ 6

52

clno 2

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

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

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

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

6 [4] b6 6 6 5 [4]3 5 Solo 6 [6]

56

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

5 6 # b6 [6] 8 Tutti b6 [b] 2 5 6

60

Piano accompaniment for measures 60-63. The right hand has rests in measures 60-62 and a chord in measure 63. The left hand plays a rhythmic pattern of eighth and sixteenth notes.

Piano accompaniment for measures 64-67. The right hand has rests in measures 64-65 and a melodic line in measures 66-67. The left hand continues the rhythmic pattern.

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

no - bis pa - cem, pa - cem, pa - cem, pa - cem, pa - cem, pa -

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

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

3 5 -
4 3 6 7 6 6 6 4

68

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

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

pa - cem, pa - - cem,

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

The musical score consists of several systems. The first system includes a grand staff with treble and bass clefs, and a separate bass line. The second system features a grand staff with treble and bass clefs. The third system contains vocal lines with lyrics. The fourth system continues the vocal lines. The fifth system includes a grand staff with treble and bass clefs. The sixth system continues the vocal lines. The seventh system includes a grand staff with treble and bass clefs. The eighth system continues the vocal lines. The ninth system includes a grand staff with treble and bass clefs. The tenth system continues the vocal lines.

