

Tůma. Collected works.

František Ignác Antonín

Tůma

Missa iucundaris

TumW A.35

Mass

S, A, T, B (solo), S, A, T, B (coro), 2 trb, 2 vl, b, org

edited by Wolfgang Esser-Skala

Full score



Edition Esser-Skala e.U. · Koppl, Austria · 2026

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Edited by Wolfgang Esser-Skala ·  0000-0002-7350-4045.

Music engraving by LilyPond 2.24.4 (<https://www.lilypond.org>) and EES Tools v2026.01.0.

Front matter typeset with Source Sans and Fredericka the Great.

Please report any errors or mistakes to edition@esser-skala.at.

Archival Resource Key: **ark:68748/e1fita35**

 [edition-esser-skala/tuma-collected-works](https://doi.org/10.21203/rs.3.rs-10000000/v1)

v2026.01.0, 2026-01-31 (34a4032a6872b54802ac08c3717cebfdcfc428ef)



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-GÖ
	<i>Shelfmark</i>	633
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1755
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none

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	8	vl 2	2nd ♪ in B1 : c [♯] '8
2	20	vl 1	1st ♪ in B1 : g''4
3	2	S	5th ♪ in B1 : b'8
	8	vl 2	4th ♪ in B1 : a'8
	16	vl 1	2nd ♪ in B1 : e'8

<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	35	vl 2	14th to last ♪ in B1: e''16–d''16–b'16
	44	vl 2	1st ♪ in B1: e'2
	49	vl 1	1st ♪ in B1: f#''8
	57	A	2nd ♪ in B1: g'4.–f#''8
4	10	S, B	rhythm of 1st ♪ in B1: ♪
6	15	trb 2, T	2nd ♪ in B1: d'4–d'8–d'8
	25	trb 2	1st ♪ in B1: d'4
	32	vl 1	3rd ♪ in B1: d'8
	34	vl 1	3rd ♪ in B1: d'8
	36	vl 1	7th ♪ in B1: e'8
	43	trb 1	last ♪ in B1: f#''8

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1 Kyrie

Adagio

I Trombone
f Solo *Tutti*

II Trombone
f Solo *Tutti*

I Violino
f p f p f p

II Violino
f p f p f p

Soprano
f Tutti
 Ky - ri - e,

Alto
f Tutti
 Ky - ri - e,

Tenore
f Tutti
 Ky - ri - e,

Basso
f Tutti
 Ky - ri - e,

Organo e Bassi
f Solo $\frac{6}{4}$ $\frac{6}{5}$ *Tutti*

3

Ky - ri - e e - le - i - son, e - lei - son, e - lei -

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

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

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

7 6 7 6 5 6 7 6 5

#

The musical score is for the song "Son, e-lei son" and is written for piano and voice. It consists of six systems of staves. The first system shows the piano introduction with a treble and bass staff, both in 3/4 time and key of D major. The second system introduces the vocal melody in a single treble staff. The third system continues the vocal melody. The fourth system shows the vocal melody with lyrics: "son, e - lei - - - son, e - lei - son,". The fifth system continues the vocal melody with lyrics: "son, e - lei - son, e-lei - son,". The sixth system shows the vocal melody with lyrics: "son, e - lei - - - son, e - lei - son,". The piano accompaniment continues throughout, with a final system showing the piano solo ending with a "Solo" marking. The score includes various musical notations such as notes, rests, and dynamic markings.

9

Tutti

Tutti

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

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

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

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

Tutti

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

12

Andante

f

f Tutti

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

lei - son, e - lei - son.

- son, e - lei - son.

- e - lei - son.

4 6 7 6 4 # 2. #

f Tutti

[illegible]

22

son.

son.

p Solo

Chri - ste e - lei -

son.

son.

Solo

$\frac{6}{6}$ $\frac{[6]}{4}$ $\frac{6}{2}$ $\frac{4}{2}$ $\frac{[b]6}{2}$ $\frac{4}{2}$ $\frac{6}{2}$ $\frac{[6]}{4}$ $\frac{6}{2}$ $\frac{6}{5}$ $\frac{[5^*]}{4}$ $\frac{[]}{\#}$ $\frac{6}{5}$ $\frac{[5^*]}{[b]}$ $\frac{[b]6}{2}$ -

p

28

p Solo

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

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

f *p*

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

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

34

p Solo *f*

p *f* *p* *f*

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

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

p *f*

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

40

Tutti

f

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

Tutti

1 [3] 6 4 6 3 6 4 6 - [4]3 5 4 # 2. [6] [6] 4 2 [6] [6] 4 [4]6 7 [4]6 10 9 8

46

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

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

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

e - lei - son, e - lei -

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

tasto solo
#

51

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, e - lei - son.

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

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

2 Gloria

[no tempo]

1 *trb*

2

1 *vl*

2

S

A

T

B

org
b

f *Tutti* *p* *f*

Et in ter-ra pax ho-mi-nibus bo - nae vo-lun-ta - tis. Lau-da -

f *Tutti* *p* *f*

Et in ter-ra pax ho-mi-nibus bo - nae, bo - nae vo-lun-ta - tis. Lau-

f *Tutti* *p* *f*

Et in ter-ra pax ho-mi-nibus bo-nae, bo-nae, bo - nae vo-lun-ta - tis. Lau-

f *Tutti* *p* *f*

Et in ter-ra pax ho-mi-nibus bo - nae, bo - nae vo-lun-ta - tis. Lau-

f *Tutti* *p* *f*

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

5

mus te, bene-di - cimus te, ad - o - ra - mus, ad - o - ra - mus, ad - o - ra - mus te, glo-

da - mus te, bene - di - cimus te, ad - o - ra - mus, ad - o - ra - mus, ad - o - ra - mus te, glo-

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

da - mus te, bene - di - cimus te, ad - o - ra - mus, ad - o - ra - mus, ad - o - ra - mus te, glo-

[6] 6 # 5 6 6 5 [5#] [6] 6 4+ 2 [4]6 6 [5#] -

10

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

ri - fi - ca - mus, glo - ri - fi - ca - - - mus te. *p* Solo Gra - ti - as

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

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

6 6̣ [5̣] 6 6̣ 6 [6] 6 6 [6] 6 5̣ [4̣] 5̣ 4̣ # Solo [6̣] 4̣ 2̣ 6 [6] 6 6̣ [5̣] *p*

14

a - gimus ti - bi pro - pter magnam glo - - - riam tu - am.

6 5 # 6 6 5 7 [6] 5

18

The musical score for page 17, measures 18-21, is presented in a grand staff format. The top two staves are for the piano, with a treble and bass clef. The piano part features complex arpeggiated figures in the right hand and simpler accompaniment in the left hand. The vocal solo is in treble clef, with lyrics in Latin. The bass line is in bass clef, featuring dynamic markings (*f*, *p*) and fingering (6, 5, 6, 6, #, 6, 6). The lyrics are: "Do - mine De - us, De-us, Rex coe - lestis, De-us Pa - - ter o -".

p Solo

Do - mine De - us, De-us, Rex coe - lestis, De-us Pa - - ter o -

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

22

musical score for page 18, measures 22-25. The score includes a grand staff with piano accompaniment and a vocal line. The piano part features a trill in measure 23 and a dynamic change to piano (*p*) in measure 25. The vocal line has lyrics in Latin: "mni - po - tens. Do - mi-ne Fi - li u - ni - ge - nite, Je - "

6 #

f # 6 #

p 6 7 6

26

su Chri - ste, Do - mi-ne De - us, A-gnus De - i, Fi - li-us Pa -

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

29

3/4

D major

tr.

f

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

32 **Adagio**

The musical score is for a choir and piano. It begins with a piano introduction in G major, 3/4 time. The piano part features a trill in the right hand and a melodic line in the left hand. The choir enters with the lyrics "Qui tol - lis, qui tol - lis". The score is marked **Adagio** and **f Tutti**.

Choir parts (Soprano, Alto, Tenor, Bass):

- Soprano: Qui tol - lis
- Alto: Qui tol - lis, qui tol - lis
- Tenor: Qui tol - - - lis, qui tol - lis
- Bass: Qui tol - lis, qui tol - lis

Piano part (Left Hand):

- 6
- $\frac{4}{2}$
- 6
- 6
- #
- $\frac{6}{5}$
- #

Piano part (Right Hand):

- $\frac{5}{3}$
- $\frac{6}{4}$
- $\frac{2}{2}$

37

Solo *Tutti*

pec-ca-ta mun-di: Mi-se - re - re, mi-se - re - re no - bis.

pec-ca-ta mun-di: Mi-se - re - re no - bis.

pec-ca-ta mun-di: Mi-se - re - re, mi - se - re - re no - bis.

pec-ca-ta mun-di: Mi-se - re - re, mi - se - re - re no - bis.

tasto solo

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

42

The musical score for page 23, measures 42-46, is presented below. The score includes piano accompaniment for strings and woodwinds, vocal lines for Soprano and Bass, and a basso continuo line with figured bass notation. The lyrics are in Latin: "Qui tol-lis pec-ca-ta mun-di: Su-scipe, su-scipe de-pre-ca - ti-o - nem no - stram."

Measures 42-46:

- Measures 42-45:** The piano accompaniment features a melodic line in the right hand and a supporting line in the left hand. The vocal lines are silent.
- Measure 46:** The piano accompaniment continues with a melodic line in the right hand and a supporting line in the left hand. The vocal lines enter with the lyrics "Qui tol-lis pec-ca-ta mun-di: Su-scipe, su-scipe de-pre-ca - ti-o - nem no - stram."

Figured Bass (Basso Continuo):

6 5 [6] 9 8 4 6 4 6 7 [b]6 7 6 5 [4 3]

47

Tutti

p *f* *f* *f*

f *Tutti*

Mi - se - re - re, mi - se - re - re, mi-se-

f *Tutti*

Mi-se-re - re, mi-se - re - re, mi-se-

f *Tutti*

Mi - se - re - re, mi - se - re - re, mi-se-

f *Tutti*

Qui se-des ad dex-teram Pa - tris: Mi - se - re - re, mi - se - re - re, mi-se-

f *Tutti*

5 6 10 7 #
4 3 9 8 5
[6] 2

6
[6] 4
2

6
[4] 6
2

Allegro

52

re - re no - bis. Qu - ni - am tu solus, tu so - lus san - ctus,

re - re no - bis.

re - re no - bis.

re - re no - bis.

Solo *p* Solo *f*

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

57

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

6 # 6l 6l f p

60

The musical score is written for three voices and piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into three measures. The piano accompaniment consists of a grand staff with a treble and bass clef. The vocal parts are written in treble clef. The lyrics are: 'lus, tu so - lus, so - lus al - tis - si - mus, Je - - -'.

lus, tu so - lus, so - lus al - tis - si - mus, Je - - -

6 6 6 6 6 6

66 Allegro assai

f

f

f Tutti
Cum San - cto Spi - ri-tu in glo - ri-a De - i Pa - tris, a -

f Tutti
Cum San - cto Spi - ri-tu in glo - ri-a De - i Pa - tris, a - men, a - men, a - men, a -

f Tutti
Cum San - cto Spi - ri-tu in glo - ri-a De - i Pa - tris,

f Tutti
Cum San - cto Spi - ri-tu in glo - ri-a De - i Pa - tris,

Tutti
6 6] 9 8 [6] 7 6 #

[illegible]

73

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

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

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

a - - - men, a - - -

4 5# 6 2. 6 6 6

76

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

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

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

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

6 7 6 5 6 7 6 #

80

8

6

[5#]

6

#

[b]6

[illegible]

86

men, a - men, a - men.

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

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

men, a - men, a - men.

5 4 # 6 16 71 # 4 #

3 Credo

Andante

f

f

f

f **Tutti**

f **Tutti**

f **Tutti**

f **Tutti**

f **Tutti**

Cre-do in u - num de De - o, lu - men de lu - mine, De - um ve - rum de De - o ve -

Cre - do in u - num Do - mi-num Je-sum Chri - stum, qui pro - pter nos

Cre - do in u - num Do - mi - num Je-sum Chri - stum, Fi - lium De - i u - ni -

Cre - do in De - um Pa - trem o - mni-po - ten - tem, fa - cto - rem coe - li et

f **Tutti**

6 6 6 7 6 6

4

The musical score is written for a piano and voice. The piano part consists of two staves: the upper staff is in treble clef with a key signature of one sharp (F#) and a 12/8 time signature, and the lower staff is in bass clef with the same key signature and time signature. The vocal part consists of four staves, all in treble clef with a key signature of one sharp (F#). The lyrics are in Latin and are written below the vocal staves. The score is divided into measures by vertical bar lines. The lyrics are: ro, ge - nitum non fa-ctum, con - sub-stan-ti - a - lem Pa - tri, per quem o - mni - a ho - mi-nes et pro-pter no-stram sa - lu - tem de - scen - dit, de - scen - dit, de - scen - dit de ge - ni - tum, et ex Pa - tre na - tum an - te o - mni - a ter - rae, vi - si - bi - li - um o - mnium et in - vi - si -

ro, ge - nitum non fa-ctum, con - sub-stan-ti - a - lem Pa - tri, per quem o - mni - a

ho - mi-nes et pro-pter no-stram sa - lu - tem de - scen - dit, de - scen - dit, de - scen - dit de

ge - ni - tum, et ex Pa - tre na - tum an - te o - mni - a

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

6 [b6 -] 9 [5 6] # 6

7

fa - cta sunt.

coe - lis.

p Solo

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

sae - cu - la.

bi - li - um.

8

Solo

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

The image displays a musical score for the 'Ave Maria' by Franz Schubert. It is arranged for piano and voice. The piano part is written for the left hand in a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 3/4 time signature. The vocal part is written in a single staff with a treble clef and the same key signature and time signature. The lyrics are in Latin: 'ex Ma-ri - a, Ma - ri - a Vir-gine, et ho - mo fa - ctus, et ho-mo fa - ctus,'. The score is divided into five measures. The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand. The vocal melody is a simple, flowing line that follows the rhythm of the piano accompaniment.

et ho - mo fa - ctus est.

p Solo
Cru - ci - fi - xus

p Solo
Cru - ci - fi - xus

20

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

6 4 3 6 4 3 4 3 4 3 [6] 7 6 6

25

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

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

7 [5] # 6 6 7 6 5 #10 9 8 7 6 5 4 5 #

29 **Allegro**

f

f

f Tutti
Et re-sur-re-xit, et a-scen-dit in coelum,

f Tutti
Credo in u-nam san-ctam ca-tho-licam et a-po-

f Tutti
Credo in Spi-ritum Sanctum, Do-mi-num et vi-vi-fi-

f Tutti
Et re-sur-re-xit ter-ti-a di-e se-cun-dum Scri-

f Tutti

#10 6 5 2 [5] [#]6 [5']
9 [#] 5 #

[6] 6]

34

se - - - det ad dex - te - ram Pa - - tris, ad dex - teram Pa -

sto - licam Ec - cle - si - am, con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem

can - tem, qui ex Pa - tre Fi - li - o - que proce - dit, qui cum Pa - tre et Fi - li - o si - mul ad - o - ra -

ptu - ras, et i - terum ven - tu - rus est cum glo - ri - a iu - di - ca - re vi - vos et mor - tu -

4 3 7 [45] # 7 6 # 6 5 [4] [4 6] 4 #

Allegro assai

37

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

pec - ca - to - rum, et ex - pe - cto resurrecti-o - nem mor - tu - o - - rum,

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

os, cu - ius re - gni non e - rit fi - nis, non e - rit fi - nis,

6/5 4 # [6]

40

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

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

a - men, a - men, a -

a - men, a - men, a -

a - men, a - men, a -

(1) 6 5 8 [B] 5 6 5 4 2

44

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

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

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

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

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

[illegible]

56

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

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

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

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

tasto solo 4 3 6

4 Sanctus

Adagio

trb

1 *f* Solo Tutti Solo Tutti Solo Tutti Solo Tutti

2 *f* Solo Tutti Solo Tutti Solo Tutti Solo Tutti

vl

1 *f*

2 *f*

S

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

A

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

T

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

B

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

org
b

f Solo Tutti Solo Tutti Solo Tutti Solo Tutti

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

Allegro

p Solo *f* Tutti

p *f*

- minus De-us Sa - ba - oth. Ple - ni sunt coe-li et ter -

- minus De-us, De-us Sa - ba-oth. Ple - ni sunt coe-li et ter -

- minus De-us, De-us Sa - ba-oth. Ple - ni sunt coe - li et ter -

- minus De-us, De-us Sa - ba-oth. Ple - ni sunt coe - li et ter -

p Solo *f* Tutti

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

14

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

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

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

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

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

5 Benedictus

Larghetto

1
trb

2

1
vl

2

f

f

3

3

S

A

T

B

org
b

f Solo 6 6 [6 6] 6 - 5 6 6

The musical score is for the Benedictus, marked 'Larghetto'. It begins with a piano introduction in C major, 4/4 time. The piano part (vl and vc) features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked 'f'. The triplet is followed by a quarter note, then a half note, and finally a quarter note. The piano part continues with a series of eighth and sixteenth notes, eventually leading to a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked 'f'. The vocal parts (S, A, T, B) enter with a half note, then a quarter note, and finally a half note. The organ part (org b) enters with a half note, then a quarter note, and finally a half note. The organ part continues with a series of eighth and sixteenth notes, eventually leading to a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked 'f'. The organ part concludes with a half note, then a quarter note, and finally a half note.

4

The musical score for page 55, measures 4 through 6, is presented below. The score is written for piano and voice.

Measure 4: The piano accompaniment features a complex texture with rapid sixteenth-note runs in both hands, accented with slurs. The vocal line is silent.

Measure 5: The piano accompaniment continues with similar rapid runs, incorporating triplets and trills. The vocal line remains silent.

Measure 6: The piano accompaniment concludes with a final triplet and trill. The vocal line enters with the lyrics "Be - ne -" on a half note, followed by a quarter rest.

Lyrics: Be - ne -

7

p

p

di-ctus, qui ve - nit, — qui ve-nit in no - 3 3 - 3 3 - 3

[6] 7 6 6 [7]

Detailed description: This page of a musical score contains piano accompaniment and a vocal line. The piano part consists of two staves. The right hand features a melodic line with triplets and trills, while the left hand provides a harmonic accompaniment with triplets. The vocal line is on a single staff, with lyrics in Latin. The lyrics are: "di-ctus, qui ve - nit, — qui ve-nit in no - 3 3 - 3 3 - 3". The piano part includes dynamic markings 'p' (piano) and articulation markings like trills and triplets. The vocal part includes a fermata over the first measure and a trill in the final measure. The bottom of the page shows a bass line with figured bass notation: [6], 7, 6, 6, [7].

10

mine Domini, in no

6¹ # 6 # $\flat 5$ $\flat 7$ $\flat 5$ # [6]

13

Piano Part:

- Measures 13-15: Grand staff (piano).
- Measures 13 and 15: Triplet patterns in both hands, marked with **f** and **p**.

Vocal Part:

- Measures 13-15: Two staves.
- Lyrics: mine Do - mini. Be - ne - di - ctus, qui

Bass Line:

- Measure 13: \sharp , **f**, 6
- Measure 14: 6
- Measure 15: \sharp [6], **p**, \sharp 6, 6

16

ve - nit, ___ qui venit, qui ve - nit, ___ qui venit in no - - mine Do - mi-ni,

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

20

The musical score for page 60, measures 20-22, is as follows:

Measure 20: The piano part (grand staff) plays a melody in the right hand and a supporting line in the left hand, both marked *p* (piano). The vocal parts enter with a melody. The bass line is a single staff at the bottom.

Measure 21: The piano part continues the melody. The vocal parts continue the melody. The bass line continues the supporting line.

Measure 22: The piano part continues the melody. The vocal parts continue the melody. The bass line continues the supporting line.

Lyrics: in no-mine Do - - - - - 3 - 3 - - - -

Chord Symbols: 6 5 # [6] # 6 b6 [b5] # 6 - 6 [5'] #

23

Piano Accompaniment:

Measures 23-26. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a forte (*f*) dynamic. The score ends with a piano (*p*) dynamic marking in measure 26.

Vocal Line:

Measures 23-26. The vocal line enters in measure 24 with the lyrics: "mini, qui ve-nit be - ne - dictus, qui ve-nit be - ne-di-ctus in".

Bass Line:

Measures 23-26. The bass line features a triplet of eighth notes marked with a forte (*f*) dynamic. The score ends with a piano (*p*) dynamic marking in measure 26.

27

The musical score consists of six staves. The first two staves are for the piano, with treble and bass clefs and a key signature of two sharps (F# and C#). The next two staves are for the voice, with treble and bass clefs. The fifth staff is for the piano, with a treble clef and a key signature of two sharps. The sixth staff is for the piano, with a bass clef and a key signature of two sharps. The music is in 4/4 time. The lyrics are: "no - mine, in no -". The piano accompaniment features a complex rhythmic pattern in the right hand, including triplets and sixteenth notes. The voice part has a melodic line with some grace notes. The piano part in the bottom staff has a bass line with some grace notes.

no - mine, in no -

[6] 6 [6] 6 7 6 5

30

The musical score for page 63, starting at measure 30, consists of several staves. The top two staves are empty. The piano accompaniment (middle staves) features eighth-note triplets in both hands, marked with a forte (*f*) dynamic. The vocal line (treble clef) begins with the lyrics "- mine Do - mini." and includes a fermata. The bass line (bass clef) features a rhythmic pattern of sixteenth notes, marked with a forte (*f*) dynamic. Fingerings are indicated by numbers 2, 6, 5, and 6.

- mine Do - mini.

2 6 ⁶/₅ *f* 6 6 6 - 5 6

[illegible]

37 **Allegro**

f

f

f

f Tutti
O-san-na in ex - cel - sis, o - san - na in ex - cel - sis, ex - cel - sis.

f Tutti
O-san-na in ex - cel - sis, in ex-cel - - - sis, in ex - cel - sis.

f Tutti
O-san-na in ex - cel - sis, in ex - cel - - - sis, in ex - cel - sis.

f Tutti
O-san-na in ex - cel - sis, in ex - cel-sis, in ex-cel - - sis.

f Tutti
[6 6] 7 6 # 8 [# 9 8] # [b] 4 #

6 Agnus Dei

Adagio

1 *trb* 2

1 *vl* 2

p

p

p Solo

S
A-g-nus De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di: Mi - se - re - re no -

A

T

B

org
b

p Solo

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

7

p Solo *f* Tutti

p Solo *f* Tutti

f

f

bis. *f* Tutti Agnus

f Tutti Agnus

f Tutti Agnus

p Solo *f* Tutti

A-gnus De - i, qui tol-lis pecca-ta mun-di: Mi - se-re - re no - bis. Agnus

- 6 # 6 [b]6 7 6 6 5 [b] 5 4 # *f* Tutti

157 **Allegro**

f

f

f Tutti

De-i, qui tol-lis pec - ca - ta, pec - ca - ta mun - di: Do - na__ no - bis pa - - cem, pa -

De-i, qui tol-lis pec - ca - ta, pec - ca - ta mun - di:

f Tutti

De-i, qui tol-lis pec - ca - ta, pec - ca - ta mun - di: Do - na__ no - bis pa - - cem, pa -

f Tutti

De-i, qui tol-lis pec - ca - ta, pec - ca - ta mun - di: Do - na__

f Tutti

2. 6 4 3 4 6 6 7 6 # 8 6 6 2 6 4 6 4 # 4 6

[5#]

23

f

f

f

f Tutti

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

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

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

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

4. 6 [4]6 9 8 7 6 7 7 6 # [4] 4. 6 4. 6 4. [4]6 4. 6 [-] 6
2 2 [5] 6 6 5 7 7 6 2. [4] 2. 2. 2. 2. 2. 2.

30

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

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

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

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

7 6 [4 3] 10 9 8 7 6 6 5 6 5 9 [5] 6 5 4 2 [6 5] 6 7 6

36

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

$\frac{4}{2}$ 6 $\flat 6$ $[\flat]7$ 6 7 6 7 \sharp $\frac{6}{5}$ \sharp 8 7 6 7 6 7 \flat $\frac{6}{-}$ $\frac{10}{9}$ $\frac{-}{8}$

42

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

$\frac{4}{2}$ 6 $\frac{4}{2}$ [b]6 $\frac{4}{2}$ [6] $\frac{4}{2}$ 6 5 6 $\frac{[9]{5}}$ $\frac{[8]{5}}$ 6 $\frac{[9]{5}}$ $\frac{[8]{5}}$ 6 $\frac{[9]{5}}$ $\frac{[8]{5}}$ 6 # $\frac{5}{4}$ # $\frac{4}{2}$ - 2 6

48

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

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

no - bis___ pa - cem, pa - - - - - cem, pa - - - - - cem, pa - - - - - cem.

pa - - - - - cem, do - - - - - na pa - - - - - cem, pa - - - - - cem.

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

tasto solo