

# Tůma. Collected works.

František Ignác Antonín

**Tůma**

**Missa Sancti Stephani**

TumW A.18

Mass

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

edited by Wolfgang Esser-Skala

*Bassi*



Edition Esser-Skala · Koppl, Austria · 2024

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Music engraving by LilyPond 2.24.2 (<https://www.lilypond.org>) and EES Tools v2023.10.0.  
Front matter typeset with Source Sans and Fredericka the Great.

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 [edition-esser-skala/tuma-collected-works](https://github.com/edition-esser-skala/tuma-collected-works)  
v2024.11.0, 2024-11-30 (46d5190122417db88434f3250b15ea40447d421a)



# 1 Kyrie

*Allegro*

*f Tutti*

5

9

13

18

*Solo*

23

26

*p* *f* *p*

30

34

*f* *p*

38

*f*

42

*p*

46

50

54

*f* *p* *f*

59

63

67

72

## 2 Gloria

Allegro moderato

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

6 *p* *f* *p* *f Tutti*

11 *p Solo* *f* *p* *f*

16 *p* *f* *p* *f*

20 *p* *f*

24 *p*

28 *f* *Larghetto* *f Tutti*

35 *p Solo* *tasto solo*

41 *f Tutti*

Detailed description: This is a musical score for the Gloria, specifically the bass line. It is written in bass clef with a common time signature (C). The tempo is marked 'Allegro moderato'. The score is divided into systems, with measure numbers 6, 11, 16, 20, 24, 28, 35, and 41 indicated at the beginning of each system. Dynamics include *f* (forte), *p* (piano), and *f Tutti*. Articulations include *Solo* and *tasto solo*. The key signature has one flat (B-flat). The score ends with a double bar line at measure 41.

47



Musical notation for measures 47-52. The piece is in bass clef with a key signature of one flat. Measure 47 starts with a half note G2, followed by quarter notes A2, B2, and C3. Measure 48 has a half note D3. Measure 49 has a half note E3. Measure 50 has a half note F3. Measure 51 has a half note G3. Measure 52 has a half note A3.

53

*p* *tasto solo*  
*Solo*



Musical notation for measures 53-57. Measure 53 has a half note G3. Measure 54 has a half note A3. Measure 55 has a half note B3. Measure 56 has a half note C4. Measure 57 has a half note D4. The dynamic *f Tutti* is indicated at the end of the line.

58



Musical notation for measures 58-63. Measure 58 has a half note E4. Measure 59 has a half note F4. Measure 60 has a half note G4. Measure 61 has a half note A4. Measure 62 has a half note B4. Measure 63 has a half note C5.

64



Musical notation for measures 64-71. Measure 64 has a half note D5. Measure 65 has a half note E5. Measure 66 has a half note F5. Measure 67 has a half note G5. Measure 68 has a half note A5. Measure 69 has a half note B5. Measure 70 has a half note C6. Measure 71 has a half note D6. A fermata is placed over the final measure.

72 **Allegro**

*p Solo*



Musical notation for measures 72-75. Measure 72 has a half note E4. Measure 73 has a half note F4. Measure 74 has a half note G4. Measure 75 has a half note A4. The tempo **Allegro** and dynamic *p Solo* are indicated.

76



Musical notation for measures 76-79. Measure 76 has a half note B4. Measure 77 has a half note C5. Measure 78 has a half note D5. Measure 79 has a half note E5.

80

*f*

**Moderato**

*Tutti*



Musical notation for measures 80-83. Measure 80 has a half note F5. Measure 81 has a half note G5. Measure 82 has a half note A5. Measure 83 has a half note B5. The dynamic *f*, tempo **Moderato**, and *Tutti* are indicated.

84 **Vivace**



Musical notation for measures 84-88. Measure 84 has a half note C6. Measure 85 has a half note D6. Measure 86 has a half note E6. Measure 87 has a half note F6. Measure 88 has a half note G6. The tempo **Vivace** is indicated.

89

*tasto solo*



Musical notation for measures 89-94. Measure 89 has a half note A6. Measure 90 has a half note B6. Measure 91 has a half note C7. Measure 92 has a half note D7. Measure 93 has a half note E7. Measure 94 has a half note F7. A fermata is placed over the final measure. The dynamic *tasto solo* is indicated.

### 3 Credo

[Allegro]

*f Tutti*

4 *Solo* *p*

7

10 *f*

13 *p*

16 *f* *Tutti*

20

23

26 *Larghetto*

Detailed description of the musical score: The score is for a bassoon part in 3/4 time. It begins with a key signature of one flat (B-flat) and a tempo marking of [Allegro]. The first staff (measures 1-3) starts with a dynamic of *f* and a *Tutti* marking. The second staff (measures 4-6) features a *Solo* marking and ends with a *p* dynamic. The third staff (measures 7-9) continues the melodic line. The fourth staff (measures 10-12) has a *f* dynamic. The fifth staff (measures 13-15) starts with a *p* dynamic. The sixth staff (measures 16-18) includes a *f* dynamic and a *Tutti* marking. The seventh staff (measures 19-21) contains rests and some melodic fragments. The eighth staff (measures 22-24) ends with a fermata. The ninth staff (measures 25-26) begins with a *Larghetto* tempo change and a key signature change to two flats (B-flat and E-flat).

30

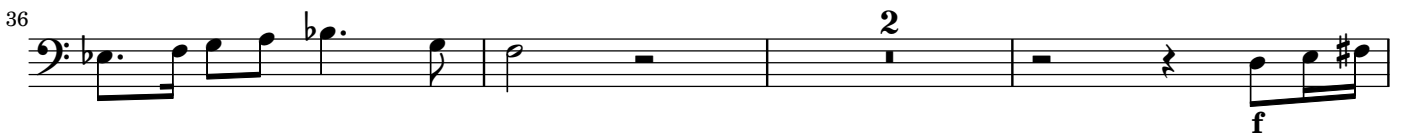


Allegro

33



36



2

f

41



p Solo

44

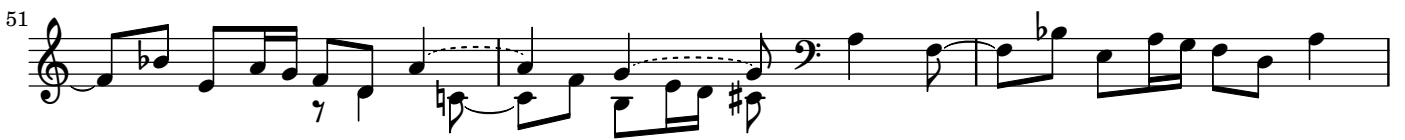


48



f Tutti

51

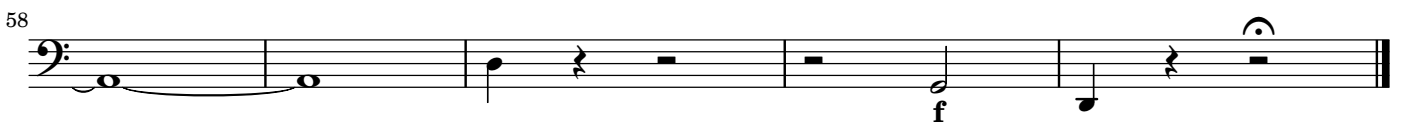


54



tasto solo

58



f



# 4 Sanctus

Larghetto

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

7  *p* Solo *f* Tutti

13 **Allegro**  *p* Solo *f* Tutti

# 5 Benedictus

Andante

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

4

7

10

13

*p*

16 Allegro

*f* Tutti

20

24

29

# 6 Agnus Dei

[Andante]

*p Solo*

5

*f Tutti*

10

**Allegro**

16

22

*p Solo*

27

*f*

32

*Tutti*

37

42

*f*

*f*

Detailed description: This is a musical score for the Agnus Dei movement, written for a bass clef instrument in common time. The score is divided into nine systems. The first system starts with a tempo marking of [Andante] and a dynamic of *p Solo*. The second system ends with a dynamic of *f Tutti*. The third system begins with a tempo change to **Allegro**. The fourth system continues the *f Tutti* dynamic. The fifth system returns to *p Solo*. The sixth system features a dynamic of *f*. The seventh system is marked *Tutti* and includes a double bar line with a repeat sign. The eighth system continues the *f* dynamic. The ninth system concludes with a dynamic of *f* and a fermata over the final note.