

# Tůma. Collected works.

František Ignác Antonín

**Tůma**

**Missa patientiæ**

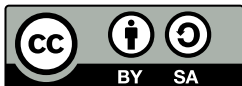
TumW A.24

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

*Organo*



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# 1 Kyrie

Allegro

**Allegro**

org

*f* Tutti

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

Solo

6 6 6 6

6

Tutti

6

7 [7] 7 7 7 7 [7] #

Solo [4]6

Tutti 2 6 2 6 2 6

11

7 7 7 #

[6] 7 6 #

#

15

2 6 2 6 [b]2 6 2 6 6 6 6

20

7 7 7 7 7 [7] # 4 #

Solo 6 5 6 5 6 5

24

Tutti

2 6 2 6 2 6 2 6 2 6 6 5

[4] 3]

Christe eleison

[illegible]

# Kyrie eleison

126 *Adagio* *org* *f Tutti* *Allegro*

6 7 6 2 3 4

5 6 6 3 2 3 2 3 6 5 6 5 4 3 6 5 4 # 8 10 5 6 9

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

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

7 6 7 3 2 6 6 6 6 6 7 6 # 4 [6] 8

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

5 4 # 6 6 5 6 5 6 [9] 5] Solo 5 6

[6] 5 6 8 Tutti 6 6 [6] 6]

5 6 *tasto solo* Solo *Tutti* 4 3]

5 6 [4 3 4 3 6 9 8

## 2 Gloria

Allegro

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

7 Andante 2  
senza org col'org  
6 5 4 [4] 3 2 6 [4 3] 6 5 4 [6] #

15 *p* Solo [6] 6 5 6

21 *f* *p* *f* *p*  
6 5 [6] 6 5 6 5 6 5 6 5 [6] 5 # 4 2 # 5 [6] 6 5 # 6 5 6

27 6 5 [6] 6 7 6 # # 6 6 [6 6] 6 5 6 5 6 5

33 6 5 6 5 5 6 6 5 6 5 # 10 9 [8] 6 5 [5] # 6 5

38 # 6 5 6 5 6 5 [5] # 4 2 f 5 4 # 6 5 p 6 5 6 6 5 [6] 5

43 6 [4] 6 5 [6] 6 5 5 6 6 5 [6] 6 [7] # 6 5 6 5 6 5 6 5

49 # 4 2 5 [6] 6 5 # f 6 5 [6 5] [6 5] 6 5 6 5 7 5 # [6] 6 5 #

# Gratias agimus tibi

[Andante]

54 *org* *f Solo*  $\frac{4}{2}$  6  $\left[\begin{smallmatrix} 6 \\ \# \end{smallmatrix}\right]$  #  $\left[\begin{smallmatrix} 5' \\ \# \end{smallmatrix}\right]$   $\left[\begin{smallmatrix} 6 \\ \frac{4}{2} \end{smallmatrix}\right]$  6  $\frac{7}{\#}$  5  $\frac{4}{\#}$  #  $\left[\begin{smallmatrix} 6 \\ \# \end{smallmatrix}\right]$   $\frac{7}{\#}$  5'  $\frac{4}{\#}$  # 6  $\frac{7}{\#}$  5  $\frac{4}{\#}$  3  $\flat$  6 5

59 *p* 5  $\frac{4}{3}$  #  $\frac{7}{\#}$  5'  $\frac{4}{\#}$  # 2, 6  $\left[\begin{smallmatrix} 6 \\ \# \end{smallmatrix}\right]$  #  $\left[\begin{smallmatrix} 5' \\ \# \end{smallmatrix}\right]$  6  $\frac{7}{\#}$  5  $\frac{4}{\#}$  #  $\left[\begin{smallmatrix} 6 \\ \# \end{smallmatrix}\right]$   $\frac{7}{\#}$  5'  $\frac{4}{\#}$  # 6 5  $\left[\begin{smallmatrix} 6 \\ \# \end{smallmatrix}\right]$  6

65 *f* # 6 5 # 6 # 6 # 6 5 # 2 6 [6] 6  $\left[\begin{smallmatrix} 6 \\ \flat \end{smallmatrix}\right]$  5

70 5  $\frac{4}{3}$  [6]  $\frac{7}{\#}$  5  $\frac{4}{\#}$  #  $\left[\begin{smallmatrix} 6 \\ \# \end{smallmatrix}\right]$   $\frac{7}{\#}$  5  $\frac{4}{3}$  6 5'  $\frac{4}{\#}$  # 6 # 6 6  $\left[\begin{smallmatrix} 5' \\ \# \end{smallmatrix}\right]$  6 6 6 5'  $\frac{4}{\#}$  # *f*  $\left[\begin{smallmatrix} 5' \\ \# \end{smallmatrix}\right]$   $\left[\begin{smallmatrix} 6 \\ \frac{4}{2} \end{smallmatrix}\right]$  2

75 6  $\left[\begin{smallmatrix} 6 \\ \flat \end{smallmatrix}\right]$   $\frac{7}{\#}$  5  $\frac{4}{\#}$  # 6  $\left[\begin{smallmatrix} 6 \\ \# \end{smallmatrix}\right]$   $\frac{7}{\#}$  5'  $\frac{4}{\#}$  # 6  $\left[\begin{smallmatrix} 6 \\ \# \end{smallmatrix}\right]$   $\frac{7}{\#}$  5  $\frac{4}{3}$   $\flat$  6 5  $\frac{4}{3}$  #  $\frac{7}{\#}$  5'  $\frac{4}{\#}$  #

# Domine Deus

80 *Andante*  
*org* *f* Tutti

87

94

99

104

110

117

123

130

*f* Tutti

5 4 3

[6] 6 5 2

6 6

[6] 5 4 #

Solo 7 6 5 4 3

9 8 6 5 # 6 6 #

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

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

# [9 8 9 8 5 9 8] 6 6 5 # *f* Tutti #



137

*p* Solo *f* Tutti

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

144

*p* Solo

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

151

*f*

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

158

[6] 6 # 6 5 6 5]

165

Tutti

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

172

4, 6 10 6 5]

178

10 6 6 8 6 3 4 2 6 4 2 6 5]

184

5 6 6 5 7 6 5 6 6 6 5 7]

190

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

# Qui tollis

Adagio

3

197

org

**f**

Tutti

205

211

218

224

229

235



278

*p*

6 6 6 6 6 6 6 6

282

*f* *p*

# 6 6 5 6 5 6 6 [6]

286

*f*

6 5 6 6 6 6 6 6

289

*p* tasto solo *f*

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

293

*f*

6 5 6 6 6 6 6 5 4 3

# Cum Sancto Spiritu

297 *Adagio* *org* *f* *Tutti* *Allegro*

302

306

310

315

319

323

327

333 *tasto solo*

The musical score is written for organ and features a variety of musical notations including slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5, and articulations are shown with dots and vertical lines. The score is divided into measures, with measure numbers 297, 302, 306, 310, 315, 319, 323, 327, and 333 clearly marked. The tempo changes from Adagio to Allegro between measures 297 and 302. The organ part is marked with 'org' and the tutti section is marked with 'Tutti'.

# 3 Credo

*org* **Allegro**

*f* Tutti

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

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

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

15 7 5 # 6 5 4 # 6 6 7 6 # 6 4 [6] 4 2, 6 [4] 4

20 4 2 [4] 6 7 6 # # # # # # #

24 6 # 6 #

28 9 6 5 4 3

# Et incarnatus est

33 *Adagio*  
org *p* Solo

37

41

45 *f* Tutti

50

54

58

The musical score is written for organ in bass clef with a common time signature (C). It consists of seven staves of music. The first staff (measures 33-36) is marked 'Adagio' and 'p Solo'. The second staff (measures 37-40) continues the solo. The third staff (measures 41-44) continues the solo. The fourth staff (measures 45-49) is marked 'f Tutti' and shows a change in texture. The fifth staff (measures 50-53) continues the tutti. The sixth staff (measures 54-57) continues the tutti. The seventh staff (measures 58-61) concludes the section with a final cadence. Figured bass notation is provided below the notes on each staff, indicating fingerings and accidentals. The key signature has one sharp (F#).

# Et resurrexit

68 **Allegro**  
org *f* Tutti

73

79

84 *p* Solo

88

92

96 *f* Tutti

101

106

The musical score is written in bass clef with a common time signature. It includes various musical notations such as notes, rests, and fingerings. The tempo is marked 'Allegro'. The score is divided into sections labeled 'Tutti' and 'Solo'. The key signature has one sharp (F#). The score includes measures 68 through 106.



111

4/4 6 4/4 6 8 6 # 6 5/4 [b]3 6

115

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

119

8 9 6 5 4 6 5<sup>+</sup> 4 # 2 6 4 2 6 [5<sup>+</sup>] #

123

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a whole note G2, followed by a quarter rest, then a quarter note G2, and a quarter note F2. The next measure contains a quarter note E2, a quarter note D2, and a quarter note C2. The following measure has a quarter note B1, a quarter note A1, and a quarter note G1. The next measure features a half note G1 with a slur over it, followed by a quarter note F1. The final measure consists of a half note E1, a quarter note D1, and a quarter note C1. Below the staff, the following sequence of numbers is written: [6/4, 5/4, -], 6, 4/2, 6, 4/2, 6, [6].

128

The Rose Tree

133

tasto solo

3

## 4 Sanctus

*org* **Adagio**

*f* Tutti

6

**Allegro**

11

16

5<sup>+</sup> — # [4]5 # 6 5 9 8 7 6 #

6 7 6 #

5 4 — 3 6

## 5 Benedictus

org **Andante**

*f* Solo 6

5

*p*

10

14

19

24

*f* *p*

28

33

38

# Osanna

44 **Allegro**  
*org* *f* Tutti

48

52

56

tasto solo

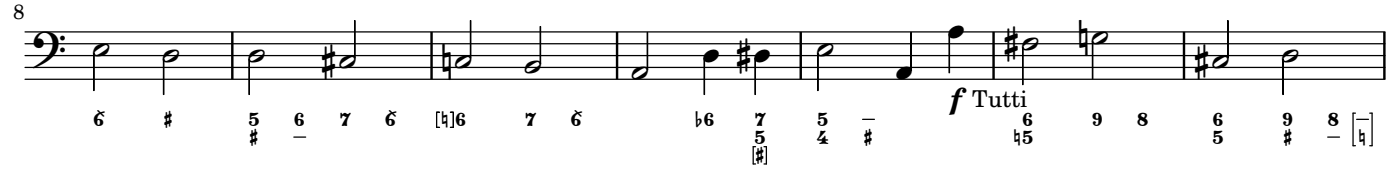
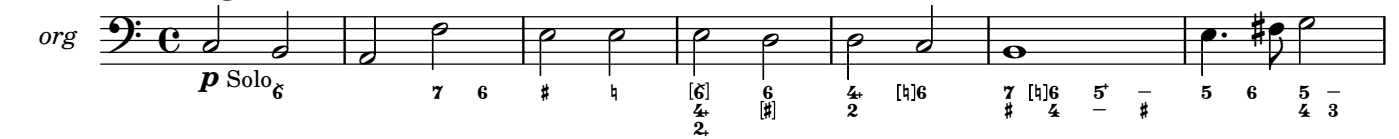
The musical score is written for organ and features four systems of music. The first system (measures 44-47) is in treble clef, common time, and marked 'Allegro'. It begins with a forte 'f' dynamic and a 'Tutti' instruction. The second system (measures 48-51) continues in treble clef, with fingerings 7 6 8, 7 6 8, 7 6 6, and an 8-measure rest. The third system (measures 52-55) is in bass clef, with fingerings 4/2, 2, 2, 6, 6, 5/4, 3, 9, 8, 9, 8. The fourth system (measures 56-59) is also in bass clef, with fingerings 6, 9, 8, a 'tasto solo' instruction, 5/4, 3, 5/4, 3, and ends with a fermata. The piece concludes with a double bar line.

# 6 Agnus

Adagio

org

*p* Solo



Allegro

