

Túma. Collected works.

František Ignác Antonín

Túma

Litaniæ lauretanæ

TumW H.18

Litany

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

edited by Wolfgang Esser-Skala

Full score



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

 [edition-esser-skala/tuma-collected-works](https://github.com/edition-esser-skala/tuma-collected-works)
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Critical Report

Abbreviations

A	alto
B	bass
b	basses
cnto	cornett
fag	bassoon
org	organ
S	soprano
T	tenor
trb	trombone
vl	violin

Sources

B1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.15694/1
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1766
	<i>RISM ID</i>	600101474
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14253267
	<i>Notes</i>	18 parts (S solo, A solo, T solo, B solo, S rip, A rip, T rip, B rip, cnto, fag, trb 1, trb 2, vl 1, vl 2, vlc, vlne, org, maestro di cappella)

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>Bar</i>	<i>Staff</i>	<i>Description</i>
15	trb 1, A	1st ♯ in B1: e♭'4
51	cnto, vl 1, S	3rd ♯ in B1: c''4
94	fag	bar in B1: f2- ♯
113	B	bar in B1: e♭4-f2
143	trb 1	1st ♯ in B1: a'4
155	trb 1	1st ♯ in B1: e♭'4
227	trb 2, T	4th ♯ in B1: f'4
231	A	1st ♯ in B1: c'4
263	vl 1	1st ♯ in B1: g'4-c''4
273	trb 2, T	2nd ♯ in B1: c'8-c'8

H.18 Litanïæ lauretanæ

Larghetto

The musical score is arranged in a system with the following parts from top to bottom:

- Cornetto**: Treble clef, 3/4 time signature, rests.
- I Trombone**: Treble clef, 3/4 time signature, rests.
- II Trombone**: Treble clef, 3/4 time signature, rests.
- Fagotto**: Bass clef, 3/4 time signature, starts with a rest, then plays a melodic line starting on a half note G2, moving to F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1.
- I Violino**: Treble clef, 3/4 time signature, starts with a rest, then plays a melodic line starting on a half note G4, moving to F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.
- II Violino**: Treble clef, 3/4 time signature, starts with a rest, then plays a melodic line starting on a half note G3, moving to F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2.
- Soprano**: Treble clef, 3/4 time signature, rests.
- Alto**: Treble clef, 3/4 time signature, rests.
- Tenore**: Treble clef, 3/4 time signature, rests.
- Basso**: Bass clef, 3/4 time signature, rests.
- Organo e Bassi**: Treble clef, 3/4 time signature, starts with a rest, then plays a melodic line starting on a half note G4, moving to F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Includes a *f* Solo marking and figured bass notation: 5 4 # 6 5 4 2 - 4 2 6.

5

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

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

f Tutti
Ky - ri - e e - lei -

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

Tutti

10 9 8 7 5 6 5 - # 5 4 # 5 4 # 5 6 5 4 5 6 4 5 6 -

10

[tr]

17

- au-di, ex - au - di nos.

nos, Christe ex - au - di nos.

au - di nos. *p* Solo Pa -

ste ex - au - di nos.

Solo *p*

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

23

Piano accompaniment for the first system, featuring a bass line with a steady eighth-note pattern and a grand staff with empty treble and alto staves.

Piano accompaniment for the second system, featuring a grand staff with empty treble and alto staves.

p Solo
 Mi-se - re-re no - bis, mi-se - re-re no - bis, mi-se-

p Solo
 Mi-se - re-re no - bis, mi-se - re-re no - bis, mi-se-

ter de coe-lis, De-us, Fi - li, Re-demptor mundi, De-us, Spi - ritus Sancte, De-us,

p Solo
 Mi-se - re-re no - bis, mi-se - re-re no - bis, mi-se-

Piano accompaniment for the third system, featuring a bass line with a steady eighth-note pattern and a grand staff with empty treble and alto staves.

[6 6 6 6] 7 ♯6 [6] 6 7 [7] 6 [6] 7 ♯6 6 ♯ 6 7 ♯ [6]

28

f

f

f Tutti

re-re no - bis, Sancta Trinitas, unus Deus, mise - re-re no - bis, mise - re-re no - bis.

f Tutti

re-re no - bis, Sancta Trinitas, unus Deus, mise - re-re no - bis, mise - re - re no - bis.

f Tutti

Sancta Trinitas, Sancta Trinitas, unus Deus, mi-se - re-re no - bis, mise - re-re no - bis.

f Tutti

re-re no - bis, Sancta Trinitas, unus Deus, mise - re-re no - bis, mise - re-re no - bis.

f Tutti

6 7 6 4 [6] $\flat 7$ $\frac{5}{4}$ - 3 6 7 # $\frac{5}{4}$ - # $\flat 6$ 5 7 [45] # $\frac{5}{4}$ - Solo

33

First system of piano accompaniment. It consists of three staves for the right hand (treble clef) and one staff for the left hand (bass clef). The right hand staves contain whole rests. The left hand staff contains a melodic line with eighth and sixteenth notes, including a trill-like figure in the final measure.

Second system of piano accompaniment. It consists of two staves for the right hand (treble clef) and one staff for the left hand (bass clef). The right hand staves contain a melodic line with eighth and sixteenth notes, including a trill-like figure in the final measure. The left hand staff contains a bass line with eighth and sixteenth notes.

Third system of piano accompaniment. It consists of four staves for the right hand (treble clef) and one staff for the left hand (bass clef). All staves contain whole rests.

Fourth system of piano accompaniment. It consists of one staff for the left hand (bass clef) containing a melodic line with eighth and sixteenth notes, including a trill-like figure in the final measure.

6 5 5 - 16 5] 4 - 4 6 [10 9 8] 7 [45] 5 -
4 # 2 - 2 8 7 b6 5 4 #

Sancta Maria

39 [Tempo deest]

canto

1

trb

2

fag

1

vl

2

S

A

T

B

org b

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

San-cta, sancta Ma - ri - a, san - cta De - i ge-nitrix, san - cta vir - go vir-ginum,

San-cta, sancta Ma - ri - a, san - cta De - i ge-nitrix, san - cta vir - go vir-ginum,

San-cta, sancta Ma - ri - a, san - cta De - i ge-nitrix, san - cta vir - go vir-ginum,

San-cta, sancta Ma - ri - a, san - cta De - i ge-nitrix, san - cta vir - go vir-ginum,

f *p* *f* *p* *f* *p*

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

48

f

f

f Tutti

o - ra, o - ra pro no - bis, o - ra pro no - bis, pro no - bis.

f Tutti

o - ra, o - ra pro no - bis, o - ra pro no - bis, o - ra pro no - bis.

f Tutti

o - ra, o - ra pro no - bis, o - ra pro no - bis, pro no - bis.

f Tutti

o - ra, o - ra pro no - bis, o - ra pro no - bis, o - ra pro no - bis.

f Tutti

f Tutti

Solo

45 46 6 5 4 6 45 5 46 5 45 4 45 46 45 46

57

First system of piano accompaniment, measures 57-64. The right hand is mostly silent, while the left hand plays a rhythmic bass line with chords.

Second system of piano accompaniment, measures 57-64. The right hand features a melodic phrase with a trill and a triplet, while the left hand continues the bass line.

p Solo
Ma - ter

Third system of piano accompaniment, measures 57-64. The vocal line has a solo section starting with a piano dynamic. The piano accompaniment is mostly silent.

Fourth system of piano accompaniment, measures 57-64. The right hand is mostly silent, while the left hand plays a rhythmic bass line with chords.

[45] 46 5 [45] [46] [45] [46] [45] [45] 46 [45] 45 6 5 [4 -]

65

Christi, ma - ter, ma-ter di - vinae gra - ti-ae, ma-ter pu - ris - sima, mater ca - stis - sima, o -

p Solo

Ma - ter Christi, ma - ter, ma-ter di - vi-nae gra - ti-ae, mater pu - ris - si-ma, mater ca - stis-sima,

[4]5 6/5 [6]5 ♭ [5]4 6/5 8 ♭7 8 7 ♭8 ♭7 ♭5# 6/5 6

75

f *f*

tr
- ra pro no - bis.

p Solo
Mater, ma - ter in-vi-o - la-ta, mater, ma - ter

o - ra pro no - bis.

f *p* *f* *p*

7 6 5 | 4 5 - | [6 5] 4 - | 6 5 | 5 6 | 6 | [6 5] | 4 3 | 4 2 | 5 3 | 6 5 |

86

86

f

p

p Solo

Ma-ter a - ma - bi-lis, ma - ter admi-

in-teme - ra - ta, o - ra, o - ra pro no - bis. Ma-ter a - ma - bi - lis, ma - ter admi-

f *p* *f* *p*

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

96

The musical score consists of several systems. The first system shows a grand staff with piano accompaniment in the upper staves and a bass line in the lower staff. The second system continues the piano accompaniment with a treble and bass line. The third system features a vocal line with lyrics: "ra - bilis, o - ra pro no - - bis, pro no - bis." and includes a trill (tr) above the final note. The fourth system shows another vocal line with lyrics: "ra - bilis, o - ra pro no bis, pro no - bis." The fifth system shows the continuation of the piano accompaniment with figured bass notation below the staff.

ra - bilis, o - ra pro no - - bis, pro no - bis.

ra - bilis, o - ra pro no bis, pro no - bis.

45 4 - [6] 5 46 5 [45] 8 - 45 4 - f [6 5 -] 6 5 - 46 5] [45] #

105

Musical score for page 105, featuring piano accompaniment and vocal lines. The score is in G minor (one flat) and 3/4 time. The piano part consists of a grand staff with a bass line and a treble line. The vocal part includes a soprano line and a bass line. The lyrics are: "Virgo pru - den - sis - si - ma, o - ra, o - ra pro".

The score includes the following markings and annotations:

- Dynamic marking: *f* (forte)
- Tempo/Performance marking: *Tutti*
- Lyrics: Virgo pru - den - sis - si - ma, o - ra, o - ra pro
- Chord symbols: [45] #, [45] #, [45] #
- Figured bass: 5 4 6 5 3

115

f

f

f Tutti
Vir-go pru-den-tis - si-ma, o-ra, o-ra pro no - bis, vir-go

f Tutti
Vir-go pru-den-tis - si-ma, vir-go ve-ne-ran - da, o-ra, o-ra pro no - bis, vir-go

tis - si-ma, o-ra, o-ra pro no - bis, vir-go ve-ne-ran - da, o-ra, o-ra pro no - bis, vir-go

no - - - bis, vir-go ve-ne-ran - da, o-ra, o-ra pro no - bis, vir-go

4 5 6 2 6 6 5 6 - b6 4 6 [5] [6 -] 6 4 6

2 2 [3 4] 2

126

[6] # 1 3 [4] 3 6 46 # 5 3 5 6 # 5 6 [45] # 45 -

138

bis, virgo ve - ne - ran - da, prae - di - can - da, vir - go po - tens, vir - go clemens, fi - de - lis, o - ra, o - ra pro

bis, virgo ve - ne - ran - da, prae - di - can - da, vir - go cle - mens, vir - go fi - de - lis, o - ra, o - ra pro

bis, virgo ve - ne - ran - da, prae - di - can - da, vir - go po - tens, vir - go clemens, fi - de - lis,

bis, vir - go po - tens, vir - go cle - mens, vir - go fi - de - lis,

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

150

nobis, o-ra, o - ra pro no - bis, o-ra, o - ra pro no - bis.

no - bis, o-ra, o - ra pro no - bis, o-ra, o - ra pro no - bis.

o - ra, o-ra pro no - bis, pro no - bis, o-ra, o - ra pro no - bis.

o - ra, o-ra pro no - bis, pro no - bis, o-ra, o - ra pro no - bis.

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

Speculum iustitiæ

162 *Affettuoso*

cnto

1

trb

2

fag

vl solo

f

S

A

T

B

org b

f Solo [6] 6 [45] 6 [6] # [6]

165

Piano accompaniment for measures 165-167. The score consists of four staves: two grand staves (treble and bass clefs) and two single staves (treble and bass clefs). All staves contain whole rests, indicating that the piano accompaniment is silent during these measures.

Melodic line for measures 165-167. The staff is in a key signature of two flats (B-flat and E-flat) and a common time signature. The melody consists of eighth and sixteenth notes with various accidentals (sharps and naturals). A triplet of eighth notes is marked with a '3' in measure 167. The line ends with a fermata over the final note.

Four empty musical staves (two grand staves and two single staves) for measures 165-167, indicating that no other instruments are playing during this section.

Bass line for measures 165-167. The staff is in a key signature of two flats and common time. The line consists of quarter and eighth notes with various accidentals. Below the staff are guitar chord diagrams: 6, 7, [45]#, 6, 6, b, b6, 45 [4], [45]#, 6 [6/5], 6, 46 [45]#, 5 #.

168

Piano accompaniment for measures 168-170. The score consists of five staves: two grand staves (treble and bass clef) and three individual treble clef staves. All staves contain whole rests, indicating that the piano accompaniment is silent during these measures.

Melodic line for measures 168-170. The staff begins with a whole rest in measure 168, followed by a quarter rest in measure 169. The melody starts in measure 170 with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. A trill (tr) is indicated over the eighth notes B4 and C5. The melody continues with eighth notes D5, C5, B4, A4, and G4. A second trill (tr) is indicated over the eighth notes B4 and C5. The line concludes with a quarter note G4.

Four empty staves (two treble clef and two bass clef) for measures 168-170, indicating that these instruments are silent during this passage.

Bass line for measures 168-170. The line begins with a quarter note G2 in measure 168, followed by quarter notes F2, E2, and D2 in measure 169. In measure 170, it starts with a quarter note G2, followed by quarter notes F2, E2, and D2. The line ends with a quarter note G2. Fingering numbers are provided below the notes: 16 61, 5 4 3, [6] 9 8, 5 4 # 6, 6 # 5.

171

Piano accompaniment for measures 171-174, showing four staves with rests.

Musical staff with a melodic line starting in measure 171, marked with a piano (*p*) dynamic.

Musical staff with a vocal line starting in measure 171, marked with a piano (*p*) Solo dynamic.

Spe - culum iu - sti - tiae, o - ra pro no - bis, se - des sa - pi - en - tiae, o -

Musical staff with rests for measures 171-174.

Musical staff with rests for measures 171-174.

Musical staff with rests for measures 171-174.

Bass line for measures 171-174, including fingering numbers and a piano (*p*) dynamic marking.

6 6 6

*p*5
4

-

3

6

[#] 6

#

[6]
[5]

5

4

-

3

6

175

Piano accompaniment for measures 175-177. The grand staff consists of five staves: two for the right hand (treble clef) and three for the left hand (bass clef). The music is mostly rests.

Melodic line for measure 175. It features a treble clef, a key signature of two flats, and a complex rhythmic pattern with slurs and accents.

Vocal line for measures 175-177. The lyrics are: "ra pro no - bis, cau - sa no - strae lae - ti - ti-ae, o - ra pro no - bis, o - ra,"

Empty musical staff for the vocal line in measure 176.

Empty musical staff for the vocal line in measure 177.

Empty musical staff for the piano accompaniment in measure 176.

Bass line for measures 175-177. The figured bass notation is: [#] 6, [#] 6, ♭ 6 [♯6], [6 ♭] 5 4.

178

Piano accompaniment for the first system, consisting of five staves (three treble and two bass) with rests.

Vocal line for the first system, starting with a melodic phrase and ending with a forte (*f*) dynamic marking.

Vocal line for the second system with lyrics: o - - - - - ra, o - ra, o - ra pro no - bis.

Piano accompaniment for the second system, consisting of five staves with rests.

Piano accompaniment for the third system, consisting of five staves with rests.

Piano accompaniment for the fourth system, consisting of five staves with rests.

Bass line for the fourth system with figured bass notation below the notes.

9 [6] 9 [b6] 9 [6] 9 [8] b6 5 5 - f
 b [b5] [b5] [b5] [b5] [b] [b] 4 4

181

Piano accompaniment for measures 181-183. The score consists of four staves: three for the right hand (treble clef) and one for the left hand (bass clef). All staves are empty, indicating a silent accompaniment for these measures.

Melodic line for measures 181-183. The staff is in treble clef with a key signature of two flats. The melody consists of eighth and sixteenth notes, including rests and accidentals.

Four empty staves for measures 181-183, consisting of three treble clef staves and one bass clef staff.

Bass line for measures 181-183. The staff is in bass clef with a key signature of two flats. The line includes notes and rests, with chordal indications below the staff.

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

184

184

5 ♭6 [♭5] 5 6 [6] 6 5 ♭6 ♭5

p Solo

Vas spi-ri - tu - a - le,

p Solo

Vas spi-ri - tu - a - le,

p Solo

Vas spi-ri - tu - a - le,

f

[6] ♭5

Detailed description: The page contains a musical score for page 184. At the top, there are four staves for a piano introduction, all of which are empty. Below these is a single melodic line with various ornaments and dynamics. The main part of the score consists of three vocal solo parts, each starting with a piano (*p*) dynamic and the text 'Vas spi-ri - tu - a - le,'. The first solo is in the soprano register, the second in the alto register, and the third in the bass register. The bottom-most staff is a bass line with figured bass notation: 5 ♭6 [♭5] 5 6 [6] 6 5 ♭6 ♭5. The first solo part has a dynamic change to *f* at the end of its phrase. The second and third solo parts also have dynamic markings *p* and *f* respectively. The page number '184' is in the top left corner, and the page number '27' is in the top right corner.

187

vas ho - no - ra - bi-le,

vas in -

vas ho - no - ra - bi-le,

vas in -

vas ho - no - ra - bi-le,

vas in -

b

6
b5

p

f

6

6

b

6
b5

p

190

si - gne de - vo - ti - o - nis, o - ra, o - ra, o - ra pro no - bis.

si - gne de - vo - ti - o - nis, o - ra, o - ra pro no - bis.

si - gne de - vo - ti - o - nis, o - ra, o - ra pro no - bis.

6 5 / 6 ♭ [6 5] ♭ 4 7 # ♭6 5 - # f [6 45

198

f Tutti
Do - mus au - re-a, foe - de-ris ar - ca, ia - nu-a coe-li, o -

f Tutti
Do - mus au - re-a, foe - de-ris ar - ca, ia - nu-a coe-li, o -

f Tutti
Do - mus au - re-a, foe - de-ris ar - ca, ia - nu-a coe-li, o -

f Tutti
ra pro no - bis. Do - mus au - re-a, foe - de-ris ar - ca, ia - nu-a coe-li, o -

202

Piano accompaniment for the first system, including treble and bass staves.

Empty treble staff.

ra pro nobis, pro no - bis, stella ma-tu-ti - na, o - ra, o-ra pro

ra, o-ra pro nobis, pro no - bis, stella ma-tu-ti - na,

ra pro nobis, pro no - bis, stella ma-tu-ti - na, o-ra, o-ra pro nobis, pro no - bis, o - ra pro no -

ra, o-ra pro nobis, pro no - bis, stella ma-tu-ti - na, o - ra, o-ra pro nobis, pro no

6 6 6 45 # 6 7 46 # 3 [4] 8 5 6 6 6 6 6 5 #

207

nobis, o - ra pro no - bis, o-ra, o - ra, o-ra pro no - bis.
 o - ra, o - ra pro nobis, o-ra, o - ra, o - ra pro no - bis.
 bis, o - ra pro no - bis, o-ra, o - ra, o - ra pro no - bis.
 bis, o - ra pro no - bis, o-ra, o - ra, o - ra pro no - bis.

Solo 6 [45 6]

46 45 6 7 6 5 -
 4 # 5 # 4 - #

215

Musical score for page 215, featuring a grand staff with four staves and a bass staff with figured bass notation. The score is in a key signature of one flat (B-flat) and a 3/4 time signature. The grand staff consists of four staves, with the top two staves being treble clefs and the bottom two being bass clefs. The bass staff contains figured bass notation. The music is divided into three measures. The first measure contains a complex melodic line in the top staff, a triplet of eighth notes, and a bass line. The second measure contains a melodic line in the top staff and a bass line. The third measure contains a melodic line in the top staff and a bass line. The figured bass notation in the bass staff is as follows:

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

218

Piano accompaniment for measures 218-220. The score consists of five staves: two grand staves (treble and bass clef) and three individual treble clef staves. All staves contain whole rests for measures 218 and 219, and a whole note chord in measure 220.

Melodic line for measures 218-220. Measure 218: quarter note G4, eighth notes A4-B4, quarter note C5. Measure 219: quarter note B4, eighth notes A4-G4, quarter note F4. Measure 220: quarter note E4, eighth notes D4-C4, quarter note B3. Trills are marked above the first notes of measures 218, 219, and 220. A trill bracket [tr] is placed above the eighth notes in measure 219.

Four empty staves (two treble clef and two bass clef) for measures 218-220, indicating no accompaniment for these parts.

Fingerings for the melodic line in measure 218: 9, 8, 5, 4, #, ♭, 6, 6, 5, #, 6, 6, 6, [6], 6, 5, #.

Salus infirmorum

221 Adagio

cnto
f
Tutti
1
trb
2
f
fag
f
1
vl
2
f
f *Tutti*
S
 Sa - lus in-fir - mo - rum, re - fu - gi - um pec - ca - to - rum, con so - latrix af - fli - cto - rum, o -
f *Tutti*
A
 Salus in-fir - mo - rum, re - fu - gi - um pec - ca - to - rum, con so - latrix af - fli - cto - rum,
f *Tutti*
T
 Salus in-fir - mo - rum, re - fu - gi - um pec - ca - to - rum, con so - latrix af - fli - ctorum,
f *Tutti*
B
 Salus in-fir - mo - rum, re - fu - gi - um pec - ca - to - rum, con so - latrix af - fli - cto - rum,
org
b
f *Tutti*
 ♯4 7 6 ♯5 - [♯5] 6 ♭ ♭7 ♯9 8 ♯ - 6 6 [9 8] ♯

229

Vivace

Piano accompaniment for the first system, measures 229-233. The score is in G minor (three flats) and 3/4 time. It features a left hand with a steady eighth-note accompaniment and a right hand with chords and melodic fragments.

Piano accompaniment for the second system, measures 234-238. The accompaniment continues with similar rhythmic patterns in both hands.

Vocal line for the first system, measures 229-233. The lyrics are: "ra, o-ra, o - ra pro no - bis. Re - gi-na Ange - lo - rum, o-ra pro no - bis, re-gi-na Patri-ar - charum, re-gi-na Prophe-". The tempo marking *p Solo* is present above the staff.

Vocal line for the second system, measures 234-238. The lyrics are: "o-ra, o - ra pro no - bis." A fermata is placed over the final note.

Vocal line for the third system, measures 239-243. The lyrics are: "o - ra pro no - bis." The melody is simple and held.

Vocal line for the fourth system, measures 244-248. The lyrics are: "o - ra pro no - bis." The melody is simple and held.

Bass line for the fourth system, measures 244-248. The line includes figured bass notation: $\flat 7$ [2], \sharp $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $-$ \sharp , *p Solo* 6, [6 6] 6 7 [7] $\frac{6}{4}$, 6 7 $\frac{6}{4}$, 6 [6] 7 \sharp .

235

tarum, o - - - - - ra, o-ra pro no - bis.

[6 -] ♭6 [6] ♭6 ♭6 [6 ♭6 ♭6 6] # 6 6 - 5 ♯ f [6 6 6 ♭5

239

First system of piano accompaniment, measures 239-242. The right hand is mostly silent, while the left hand plays a rhythmic pattern of eighth and sixteenth notes.

Second system of piano accompaniment, measures 239-242. Both hands play a complex, flowing sixteenth-note pattern.

Third system of piano accompaniment, measures 239-242. The vocal line is mostly silent, with lyrics "Regina Apo-sto -" and "Re -" appearing at the end of the system.

Fourth system of piano accompaniment, measures 239-242. The right hand is mostly silent, while the left hand plays a rhythmic pattern of eighth and sixteenth notes.

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

243

lorum, o-ra, o - ra pro no - - bis, o-ra pro no - - - bis, pro no -

gi - na Confessorum, o - ra pro no - bis, o-ra pro no - - bis, pro no -

p Solo

Re -

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

248

Piano accompaniment for the first system, consisting of five staves (three grand staff and two bass staff) with rests.

Piano accompaniment for the second system, consisting of four staves (two grand staff and two bass staff) with rests.

Vocal line for the first voice part, starting with a rest and the word "bis."

Vocal line for the second voice part, starting with a rest and the word "bis."

Vocal line for the third voice part with lyrics: "gi - na Martyrum, re - gi-na Con-fes-so - rum, o - ra, o - ra pro no - bis, re - gi - na Vir - ginum, o-ra pro"

Vocal line for the fourth voice part with lyrics: "Re-gi - na Martyrum, re-gi-na Confes - sorum, o - ra pro no - bis, re - gi - na Vir - ginum, o-ra pro"

Piano accompaniment for the third system with figured bass notation: [6], [6], 5 46, [5 3] #, 6 6] #

253

no - bis, o-ra pro no - bis.

no - bis, o-ra pro no - bis.

[6 6 5] f 6 # [6 6 b5 6 6 6 5 6 # 6

257

f Tutti

Re - gi - na San-cto - rum o-mni - um, o-ra pro no - bis, pro no - bis. Agnus De-i, qui tol -

f Tutti

Re - gi - na San-cto - rum o-mni - um, o-ra pro no - bis, pro no - bis. Agnus De-i, qui tol -

f Tutti

Re - gi - na San-cto - rum o-mni - um, o-ra pro no - bis, pro no - bis. Agnus De-i, qui tol -

f Tutti

Re - gi - na San-cto - rum o - mni-um, o-ra pro no - bis, pro no - bis. Agnus De-i, qui tol -

Tutti 6] 7 6 # 7 6 7 # 5 - # 16

263

lis pec-ca-ta mun-di: Parce no-bis, Do - mi-ne. Agnus

lis pec-ca-ta mun - di: Parce no-bis, Do - mi-ne. Agnus

lis pec-ca-ta mun - di: Parce no-bis, Do-mi - ne. *p* Solo *f* Tutti
 Agnus De-i, qui tol-lis pec-ca-ta mundi: Ex-au-di nos, Do-mine. Agnus

lis pec-ca-ta mun - di: Parce no-bis, Do - mi-ne. Agnus

4 6 b] 6 7 46 b6 5 -
 p Solo 2/2 7 4 b6 5 4 | b 5 6 5 | *f* Tutti

Adagio

270

De - i, qui tol - lis pec - ca - ta mundi: Mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re no - bis.

De - i, qui tol - lis pec - ca - ta mundi: Mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re no - bis.

De - i, qui tol - lis pec - ca - ta mundi: Mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re no - bis.

De - i, qui tol - lis pec - ca - ta mundi: Mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re no - bis.

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