

Tůma. Collected works.

František Ignác Antonín
Tůma

Litaniæ lauretanæ

TumW H.7

Litany

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

edited by Wolfgang Esser-Skala

Bassi





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H.7 Litaniæ lauretanæ

Presto
f Tutti

7

14 Andante
p Solo

22

30 *f Tutti* *p Solo*

38

46 *f Tutti*

54

62

The musical score consists of eight staves of bassoon music. Staff 1 starts with a dynamic of *f Tutti*. Staff 2 begins at measure 7. Staff 3 starts at measure 14 with a dynamic of *p Solo*. Staff 4 begins at measure 22. Staff 5 starts at measure 30 with dynamics *f Tutti* and *p Solo*. Staff 6 begins at measure 38. Staff 7 starts at measure 46 with a dynamic of *f Tutti*. Staff 8 begins at measure 54.

A musical score page showing staff 8 of a piece in G major (two sharps) and common time. The melody continues from the previous staff, featuring eighth-note patterns and a bass note on the first beat of the measure.

A musical score page showing a single staff for the bassoon. The page number '10' is at the top left, and the system number '77' is at the top left of the staff. The bassoon's part begins with a dynamic marking 'p Solo'. The music consists of a series of eighth and sixteenth note patterns.

A musical score page featuring a single bass staff. The key signature is one sharp (F#). The measure begins with a quarter note, followed by an eighth note, a sixteenth note, and another sixteenth note. This pattern repeats several times. Measures 85 through 88 are shown, with measure 85 starting at the beginning of the staff.

Musical score for piano, page 101, measures 1-10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp (F#). Measure 1 starts with a quarter note followed by eighth notes. Measures 2-3 show eighth-note patterns. Measure 4 begins with a half note. Measures 5-6 show eighth-note patterns. Measures 7-8 show eighth-note patterns. Measures 9-10 show eighth-note patterns.

A musical score page showing a single staff for the bassoon. The key signature is one sharp, indicating G major. The time signature is common time. The measure begins with a half note followed by a sixteenth-note pattern of eighth and sixteenth notes. This is followed by a series of eighth and sixteenth notes, some with stems pointing up and some down. The notes are separated by various rests, including a quarter rest and several eighth-note rests. The bassoon's line ends with a sixteenth-note pattern at the end of the measure.

116

Bassoon part:

Music staff: Bass clef, one sharp (F#), common time.

Notes: $\text{B} \cdot$, rest, B , B , B , $\text{A} \cdot$, B , rest, B , B , B , $\text{A} \cdot$, B , B , B , $\text{B} \cdot$, C .

Musical score for orchestra, page 124, Adagio section. The score consists of two systems of music. The first system starts with a bassoon solo, followed by a tutti section marked *f*. The second system begins with a cello solo. The key signature changes from C major to G major at the start of the second system.

Musical score for orchestra, page 130, section Allabreve. The score consists of two staves. The top staff shows a bassoon line with various note heads and rests. The bottom staff shows a cello line with sustained notes and rests. The section is labeled "Allabreve" and "f Tutti".

137

Bassoon Part

144

Bassoon Part

150

Bassoon Part

158

Bassoon Part

165

Bassoon Part

174

Adagio

Bassoon Part

181

Bassoon Part

185

Bassoon Part

189

Bassoon Part