

Tůma. Complete works.

František Ignác Antonín

Tůma

Litaniæ lauretanæ

TumW H.19

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



Edition Esser-Skala · Koppl, Austria · 2024

© 2024 by Edition Esser-Skala (Selbstverlag § 2 Abs 1 Z 7 GewO 1994). This edition is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License. To view a copy of this license, visit <https://creativecommons.org/licenses/by-sa/4.0/>.

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.

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

 [edition-esser-skala/tuma-complete-works](https://github.com/edition-esser-skala/tuma-complete-works)
v2024.06.1, 2024-06-30 (16937a7e4b1a8fbb234c8669ccd9bb18db9008ee)



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
	<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>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
1	15	trb 1, A	1st ♭ in B1: e♭'4
2	13	cnto, vl1, S	3rd ♭ in B1: c''4
	55	fag	bar in B1: f2- ♯
	74	B	bar in B1: e♭4-f2
	104	trb 1	1st ♭ in B1: a'4
	116	trb 1	1st ♭ in B1: e♭'4
4	7	trb 2, T	4th ♭ in B1: f'4
	11	A	1st ♭ in B1: c'4
	43	vl 1	1st ♭ in B1: g'4-c''4
	53	trb 2, T	2nd ♭ in B1: c'8-c'8
5	11	cnto, vl 1, S	3rd ♭ in B1: a'8.-a'16

Contents

1	Kyrie	1
2	Sancta Maria	8
3	Speculum iustitiæ	20
4	Salus infirmorum	37
5	Sub tuum præsidium	47

1 Kyrie

Larghetto

Cornetto

I

Trombone

II

Fagotto

I

Violino

II

Soprano

Alto

Tenore

Basso

Organo
e Bassi

57

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 b7 5 6 5 - # 5 4 # 5 4 # 5 6 5 6 4 5 6 -

8 7 b6 5 4 3 2 1 2 3 4 5 6 7 8 9 10

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

28

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

10

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

19

Piano accompaniment for measures 19-26. The score consists of four staves: three for the right hand and one for the left hand. The right hand part is mostly silent, with only a few notes in the final measure. The left hand part features a rhythmic pattern of eighth and sixteenth notes, with some accidentals.

Piano accompaniment for measures 19-26. The score consists of two staves: a treble clef staff and a bass clef staff. The treble clef staff has a melodic line with eighth and sixteenth notes, including a trill in the final measure. The bass clef staff has a bass line with eighth and sixteenth notes, including a dotted line in the final measure.

p Solo
Ma - ter

Vocal line for measures 19-26. The score consists of four staves: three for the right hand and one for the left hand. The right hand part is mostly silent, with only a few notes in the final measure. The left hand part is mostly silent. The vocal line is on the top staff, starting with a rest and then a note in the final measure.

Piano accompaniment for measures 19-26. The score consists of one staff: a bass clef staff. The bass line features a rhythmic pattern of eighth and sixteenth notes, with some accidentals. Below the staff are fingering numbers: 45, 46 5, [45]#, [46]4, [45]#, [46]4, [45]#, [45], 46 5, [45]#, 45] 6 5, [4] -.

27

Piano accompaniment for measures 27-36, featuring three staves for the right hand and one for the left hand, all with whole rests.

Piano accompaniment for measures 37-46, featuring two staves for the right hand and two for the left hand, all with whole rests.

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

Piano accompaniment for measures 37-46, featuring two staves for the right hand and two for the left hand, all with whole rests.

Piano accompaniment for measures 37-46, featuring two staves for the right hand and two for the left hand, all with whole rests.

p Solo

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

Figured bass notation for the left hand: $\flat 5$, $\begin{matrix} 6 \\ 5 \\ \flat \end{matrix}$, $\begin{matrix} 6 \\ 5 \end{matrix}$, \flat , $\begin{matrix} 5 \\ \flat \end{matrix}$, $\begin{matrix} 6 \\ 5 \end{matrix}$, 8, $\flat 7$, 8, 7, $\flat 8$, $\flat 7$, $\flat 5 \sharp$, $\begin{matrix} 6 \\ 5 \\ \flat \end{matrix}$, 6

37

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

- ra pro no - bis.
 Mater, ma - ter in-vi-o - la-ta, mater, ma - ter
 o - ra pro no - bis.

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

48

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-

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

58

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] 9 8 - 45 4 - f [6 5 -] 6 5 46 5] [45] #

67

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

f Virgo pru - den -

f Tutti * Virgo pru - den - tis - si - ma, o - ra, o - ra pro

77

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

88

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

100

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 5 - 6 5 - 5 -

4 4 # 4 4 # 4 3

112

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 12 6 4 3 6 5 6 5 7 9 8 6 5 -
[5] 5 4 - 3

3 Speculum iustitiæ

Affettuoso

The score is for a piece titled "3 Speculum iustitiæ" in a minor key (one flat) and common time (C). The tempo/mood is "Affettuoso". The instrumentation includes a vocal ensemble (soprano, alto, tenor, bass), strings (violin solo), and organ.

Vocal Parts: The vocal staves (labeled *cnto*, *1*, *trb*, *2*, and *fag*) are currently empty, with only a bar line and a fermata in each measure.

Violin Solo: The violin part (*vl solo*) begins with a forte (*f*) dynamic. It features a melodic line with eighth-note patterns and some grace notes. The first measure starts with a quarter rest followed by a quarter note, then continues with eighth-note runs.

Organ: The organ part (*org b*) is in the bass clef and features a rhythmic accompaniment of eighth notes. It includes figured bass notation: *f Solo*, [6], 6, [45], 6, [6], #, [6].

4

6 7 [45]# 6 6 b b6 45 [4] [45]# 6 [6/5] 6 46/5 [45]#

10

Piano accompaniment for measures 10-13. The grand staff consists of five staves: three for the right hand (treble clef) and two for the left hand (bass clef). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The notes are mostly rests, indicating a sparse accompaniment.

Musical staff with treble clef, showing a melodic line. It begins with a series of eighth notes, followed by a rest, and then a phrase starting with a dynamic marking *p* (piano).

Musical staff with treble clef, featuring a *p Solo* marking. The lyrics are: "Spe - culum iu - sti - tiae, o - ra pro no - bis, se - des sa - pi - en - tiae, o -".

Musical staff with treble clef, showing a melodic line. It contains several measures of music, mostly consisting of rests.

Musical staff with treble clef, showing a melodic line. It contains several measures of music, mostly consisting of rests.

Musical staff with bass clef, showing a melodic line. It contains several measures of music, mostly consisting of rests.

Musical staff with bass clef, showing a melodic line. Below the staff is figured bass notation: 6 6 6, *p* 5 4 3 6, [6] 6 #, [6] 5 4 3 6.

14

ra pro no - bis, cau - sa no - strae lae - ti - ti - ae, o - ra pro no - bis, o - ra,

[#] 6 [#] 6] ♭ 6 [♭6] [6 ♭] 5 4

17

Piano accompaniment for measures 17-19, consisting of five staves (three treble clefs and two bass clefs) with rests.

Vocal line for measure 17, starting with a melodic phrase in the treble clef.

Vocal line for measure 18 with lyrics: o - - - - - ra, o - ra, o - ra pro no - bis.

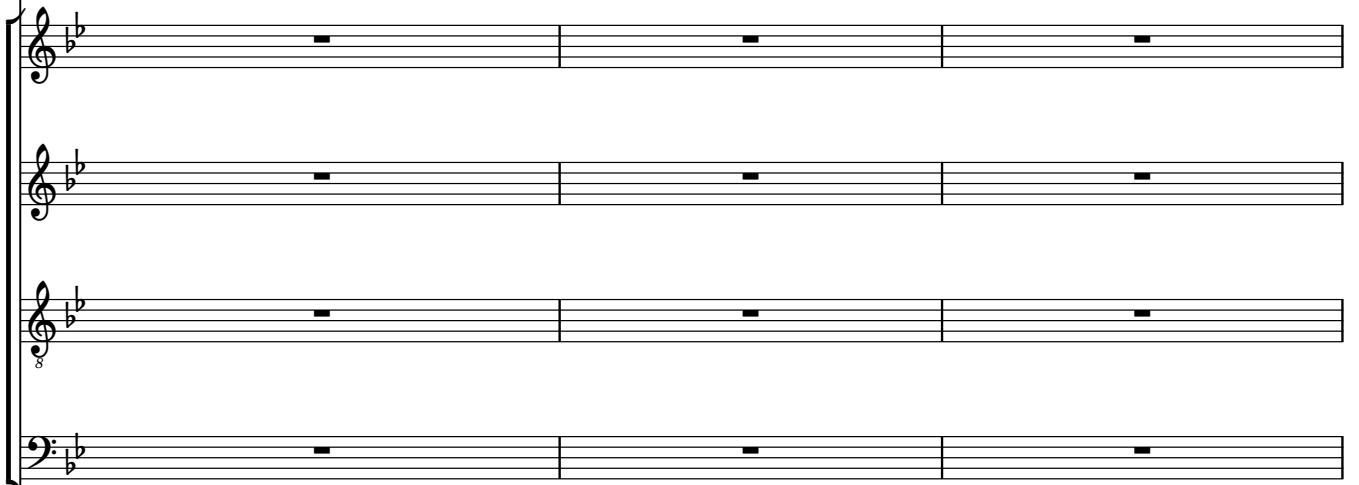
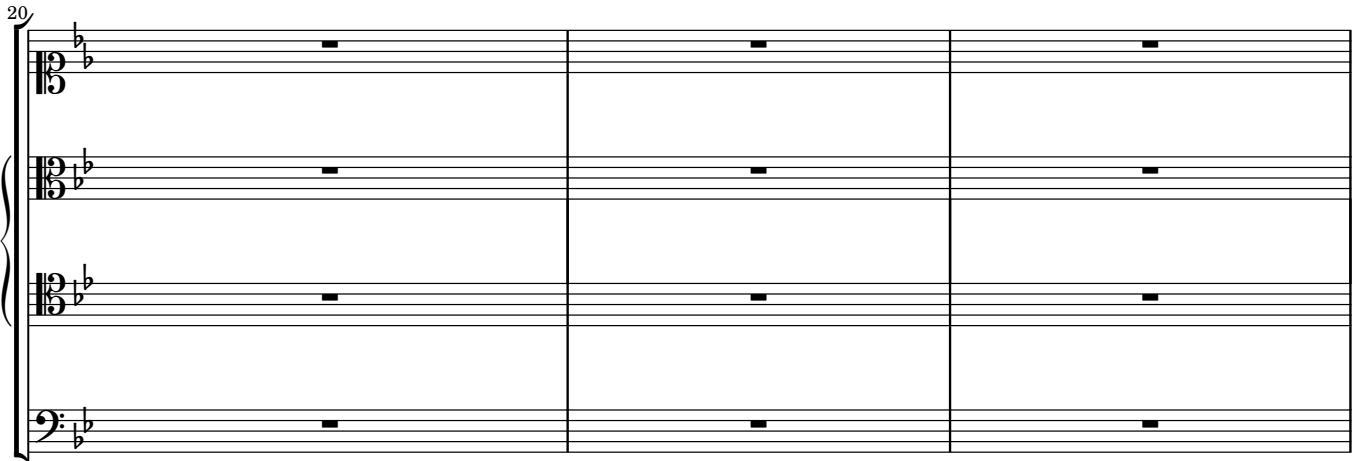
Piano accompaniment for measure 18, showing a treble clef staff with rests.

Piano accompaniment for measure 18, showing a treble clef staff with rests.

Piano accompaniment for measure 18, showing a bass clef staff with rests.

Piano accompaniment for measure 19 with figured bass notation below the staff: 9, [6], 9, [b6], 9, [6], 9, [8], b6, 5, 5, f.

20



6 [b5] b 6
b5

5 4 4 [6]

[6 b5] b [b5] 6

23

p Solo

Vas spi-ri - tu - a - le,

p Solo

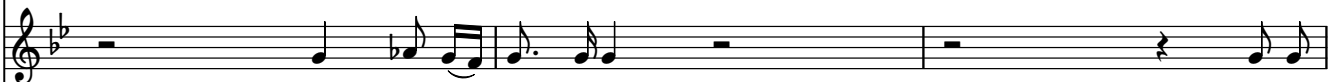
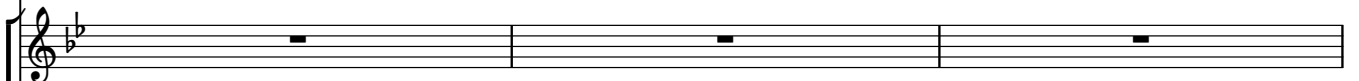
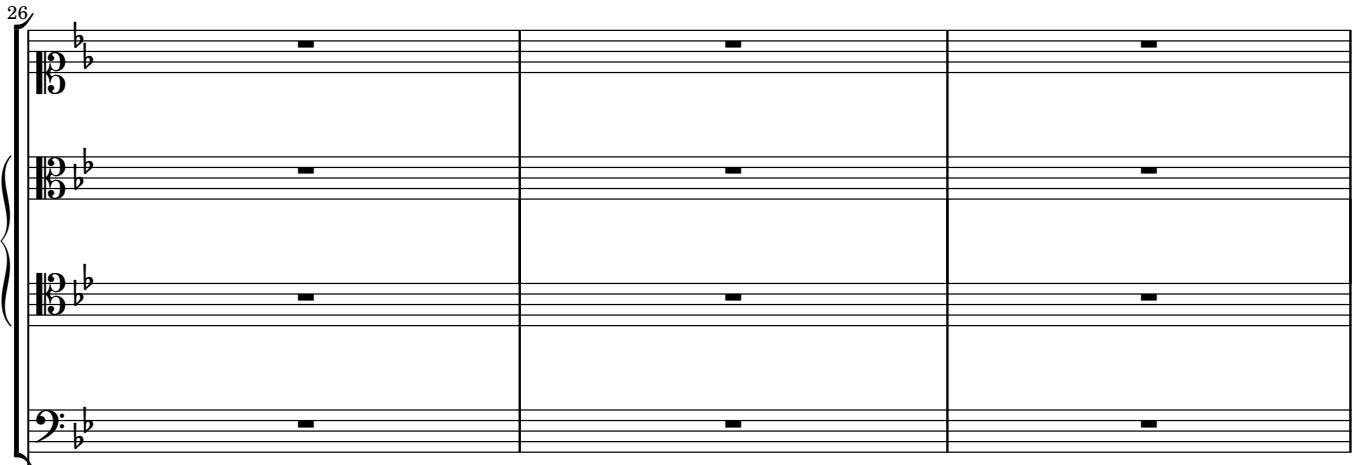
Vas spi-ri - tu - a - le,

p Solo

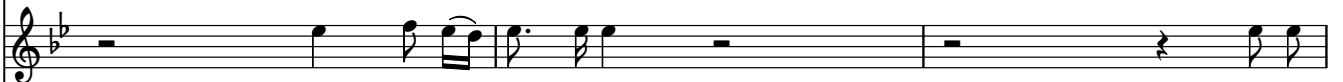
Vas spi-ri - tu - a - le,

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

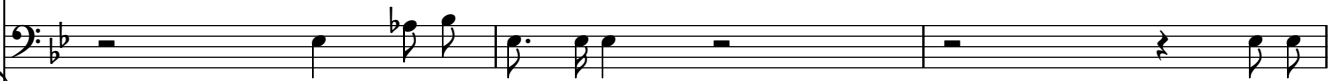
26



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 6 b5 p f 6 6 b 6 b5 p

29

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

37

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 -

f 6 6 Tutti 4 3 4 3 5# 6

41

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 #

46

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

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

51

The image shows a musical score for guitar, starting at measure 51. The score is written in B-flat major (two flats) and 3/4 time. It consists of a guitar part and a bass line. The guitar part is written in a single staff with a treble clef and a key signature of two flats. The bass line is written in a single staff with a bass clef and a key signature of two flats. The guitar part features a complex melodic line with many accidentals, including sharps and naturals, and a rhythmic pattern of eighth and sixteenth notes. The bass line is a simple accompaniment consisting of quarter and eighth notes. The score is divided into four measures. The first measure of the guitar part has a whole rest. The second measure has a whole rest. The third measure has a whole rest. The fourth measure has a whole rest. The bass line starts with a quarter note G2, followed by a quarter note A2, a quarter note Bb2, and a quarter note C3. The second measure has a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The third measure has a quarter note A3, a quarter note Bb3, a quarter note C4, and a quarter note D4. The fourth measure has a quarter note E4, a quarter note F4, a quarter note G4, and a quarter note A4. The guitar part has a complex melodic line with many accidentals, including sharps and naturals, and a rhythmic pattern of eighth and sixteenth notes. The bass line is a simple accompaniment consisting of quarter and eighth notes. The score is divided into four measures. The first measure of the guitar part has a whole rest. The second measure has a whole rest. The third measure has a whole rest. The fourth measure has a whole rest. The bass line starts with a quarter note G2, followed by a quarter note A2, a quarter note Bb2, and a quarter note C3. The second measure has a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The third measure has a quarter note A3, a quarter note Bb3, a quarter note C4, and a quarter note D4. The fourth measure has a quarter note E4, a quarter note F4, a quarter note G4, and a quarter note A4.

6 # [6] 6 7 [b5] # 6 [6]

54

The musical score consists of the following parts:

- Grand Staff (Measures 54-56):** Four staves (two treble, two bass) containing rests.
- Single Treble Staff (Measures 54-56):** A melodic line in B-flat major. Measure 54 contains a triplet of eighth notes (F4, G4, A4) followed by a dotted quarter note (Bb4). Measure 55 contains a quarter note (Bb4), a quarter note (A4), and a quarter rest. Measure 56 contains a quarter note (G4), a quarter note (F4), and a quarter note with a trill (E4).
- Single Bass Staff (Measures 54-56):** A bass line in B-flat major. Measure 54 contains a quarter note (Bb2), a quarter note (A2), and a quarter note (G2). Measure 55 contains a quarter note (F2), a quarter note (E2), and a quarter note (D2). Measure 56 contains a quarter note (C2), a quarter note (Bb1), and a quarter note (A1).

Figured Bass notation for the bass staff:

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

57

Piano accompaniment for measures 57-59. 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 57 and 58, and a whole note chord in measure 59.

Melodic line for measures 57-59. Measure 57 features a trill (tr) on a quarter note. Measure 58 features a trill (tr) on a quarter note. Measure 59 features a trill (tr) on a quarter note.

Piano accompaniment for measures 60-62. 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 60 and 61, and a whole note chord in measure 62.

Bass line for measures 60-62 with fingering numbers. Measure 60: 9, 8. Measure 61: 5, 4, #, 1. Measure 62: 6, 6, #, 6, 6, 6, [6], 6, #.

4 Salus infirmorum

Adagio

cnto
f
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 4 5 - [4 5] 6 b 7 4 9 8 # - 6 6 [9 8] 4
 2 [4 5] 4 - # [5] 5 [5] # -

Vivace

9

p Solo

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

o - ra pro no - bis.

o - ra pro no - bis.

p Solo

b7 [b] 5 6 5 - # 4 - # 6 [6 6] 6 7 [7] 4 6 7 4 6 [6] 7 #

15

15

f

f

f

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

19

23

Five staves of piano accompaniment, all containing rests. The top three staves are grouped as a grand staff (treble, middle, and bass clefs), and the bottom two are a separate bass staff.

Two staves of piano accompaniment, both containing rests. The top staff is a treble clef and the bottom is a bass clef.

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 -

Two staves of piano accompaniment, both containing rests. The top staff is a treble clef and the bottom is a bass clef.

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

28

bis.

bis.

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

p Solo

Re-gi - na Martyrum, re-gi-na Confes - sorum, o - ra pro no - bis, re - gi - na Vir - ginum, o-ra pro

[6]

[6]

5

6

[5]

3

#

6

6

5

#

33

Musical score for page 43, starting at measure 33. The score includes piano accompaniment for three staves (left hand, right hand, and a third staff), vocal lines for soprano and bass, and a bass line with figured bass notation at the bottom.

The piano accompaniment features a strong dynamic marking *f* (forte) in the bass line and the right hand. The vocal lines enter with the lyrics:

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

The figured bass notation at the bottom of the page is:

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

37

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 4 # 16

43

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

p Solo *f* Tutti
 lis pec-ca-ta mun - di: Parce no-bis, Do-mi - ne. 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 $\frac{4}{2}$ 7 4 b6 5 4 | 5 6 5 | *f* Tutti

Adagio

50

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] 6 5 6 5

5 Sub tuum præsidium

[Tempo deest]

f Tutti

S
cnto
vl 1

Sub tu - um prae - si - di - um con - fu - gimus, San - cta De - i Ge - ne - trix. Nostras de - pre -

A
trb 1
vl 2

Nostras de - pre - ca - ti - o - nes ne de - spi - ci - as in ne -

T
trb 2

In - - - - - ne - ces - si - ta - ti - bus

B

Sed a per - i - cu - lis

org
b
fag

f Tutti



5

ca - ti - o - nes ne de - spi - ci - as, vir - go glo - ri - o - sa et be - ne - di - cta. Do - mi - na

ces - si - ta - ti - bus no - stris, vir - go glo - ri - o - sa et be - ne - di - cta. Do - mi - na

nostris li - be - ra nos sem - per, vir - go glo - ri - o - sa et be - ne - di - cta. Do - mi - na

cunctis li - be - ra nos sem - per, vir - go glo - ri - o - sa et be - ne - di - cta. Do - mi - na

6 # 6 b 7 b6 4 [b] 6 [6] 7 6

9

no - stra, me - di - a - trix no - stra, ad - vo - ca - ta no - stra, tu - o fi - li - o, tu - o fi - li - o,
 no - stra, me - di - a - trix no - stra, ad - vo - ca - ta no - stra, tu - o fi - li - o, tu - o fi - li - o nos com -
 no - stra, me - di - a - trix no - stra, ad - vo - ca - ta no - stra, nos re - con - ci - li - a, nos com -
 no - stra, me - di - a - trix no - stra, ad - vo - ca - ta no - stra, nos re - con - ci - li - a, nos com -

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



13

tu - o fi - li - o nos re - prae - sen - ta, nos re - prae - sen - ta.
 men - da, tu - o fi - li - o nos re - prae - sen - ta, re - prae - sen - ta.
 men - da, nos re - prae - sen - ta, re - prae - sen - ta.
 men - da, nos re - prae - sen - ta, re - prae - sen - ta.

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