

Tůma. Collected works.

František Ignác Antonín

Tůma

Missa Veni Pater pauperum

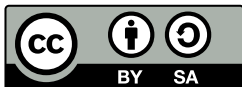
TumW A.19

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

Andante

org

f Solo

4

7

10

13

16

19

22

25

Tutti

Christe eleison

46 **Largo**

org

f Solo

5 6 — 7 6 6 7 6 7 6 7 6 7 6 5 6 [6] 5 # 6

55

2 5 6 4 [7] # 6 5 # 6 5 5 # 5 5 6 — 7 6 6 7 6 7 6

64

7 # 6 4 # 6 5 [6] 5 [6] 9 8 9 8 5 6 6 b5 6 5

74

[b] 6 5 5 6 6 6 5 [5+] # 5] # 5 6 — 7 [6] 6 6 7 [6] 6

84

7 6 7 # 6 7 5 6 7 5 6 # 5 # 3 4 6 b # 6 5 2 [2 7] 6 5 [5+] #

94

6 [b] 5 5 6 5 5 6 5 5 6 5 # 6 4 # *f* 6 [b] 5 6 5

103

[#] 6 5 6 5 4 # *p* 2 7 # — 6 5 6 7 6 # [b] 5 9 8 6 5 9 8 6

114

5 6 6 6 5 [6] 6 # 5 6 — 7 6 [6] 7 6 7 6 7 [6] 6

123

7 6 7 6 5 6 b # 6 5 2 5 6 7 # 6 5 # [b] 5 6 5

Kyrie eleison

The image displays a musical score for an organ, divided into two main sections: 'Grave' and 'Andante'.

Grave Section (Measures 133-166):

- Measure 133:** Starts with the organ part in the bass clef, marked *f Tutti*. The tempo is 'Grave'.
- Measures 138-141:** The organ part continues with various fingerings and articulations.
- Measures 142-146:** The organ part continues with various fingerings and articulations.
- Measures 147-150:** The organ part continues with various fingerings and articulations.
- Measures 151-154:** The organ part continues with various fingerings and articulations.
- Measures 155-158:** The organ part continues with various fingerings and articulations.
- Measures 159-162:** The organ part continues with various fingerings and articulations.
- Measures 163-166:** The organ part continues with various fingerings and articulations.

Andante Section (Measures 167-170):

- Measure 167:** The organ part continues with various fingerings and articulations.
- Measures 168-169:** The organ part continues with various fingerings and articulations.
- Measure 170:** The organ part continues with various fingerings and articulations.

Tempo and Performance Markings:

- Grave:** Indicated at the top of the first system.
- Andante:** Indicated at the top of the second system.
- f Tutti:** Marked at the beginning of the first system.
- Solo:** Marked at the beginning of the second system.
- tasto solo:** Marked at the beginning of the third system.

2 Gloria

[Allegro]

org



10



19



28



37



Laudamus te

44 **Andante**
org

44 *f* Solo # ♭ [6/5] # ♭ [6/5] 6 # [5♯] ♭ 6 [5♯] ♭ 6

48 # ♭ 6 6 6 [6♯] 6 6 [5♯] # - 7 5 6 4 6 4 6 # 6 6 5 - *p*

53 # [♭]6 # ♭6 6 5 [6♯] # [6] 5♯ - ♭5 # ♭ ♭5 5 4 - [6] 6 5 [5♯] 5♯ - ♭ 6 5 [♯]

58 [5♯] ♭ 6 # # ♭ 6 # # ♭ 6 5 4 - [♯]9 8 [♯]5 4 - 9 8 [7] ♯

64 5 4 - *f* # ♭ 6 ♭5 ♭ ♭ 6 [♭]5 ♭ ♭ 6 [♭]5 6 5 # [♭]6 2 6 2 6 2 6

69 ♭2 5 6 - # 6 5 [♭] # *p* 6 5 [♭] # [6] 6 5 # 6 9 8 # 6 ♭10 9 - 8

74 # 6 ♭ [♭] # 6 ♭ [♭]6 ♭6 5 4 - 9 8 5 4 - 5 6 5 6 5 #

80 [5♯] ♭ 6 # # ♭ 6 # # ♭ 6 # ♭ 6 5 4 - 9 8 6 5 6

86 ♭6 6 [6] 6 5 4 - *f* 6 6 6 # 6 [6] 6 5 4 -

Domine Deus

91 [Allegro]

org *f* Tutti *Solo*

96

102

108

114

120

125

131

137

The musical score is for the organ part of 'Domine Deus'. It consists of eight staves, each representing a 6-measure system. The notation is in bass clef with a common time signature (C). The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Dynamic markings include *f* (forte) and *p* (piano). Articulation markings include 'Tutti' and 'Solo'. Fingerings are indicated by numbers 1-5 and 6-9. The key signature has one flat (B-flat). The score is numbered 91, 96, 102, 108, 114, 120, 125, 131, and 137 at the beginning of each system.

Qui tollis

143 **Largo**

org *f* Tutti

150

Solo

156

Tutti

162

The musical score is written in bass clef with a 3/2 time signature. It consists of four systems of music, each with a measure number and a tempo/mood marking. The first system (143) is marked 'Largo' and 'org' (organ). It begins with a forte 'f' dynamic and a 'Tutti' marking. The second system (150) features a 'Solo' marking. The third system (156) returns to 'Tutti'. The fourth system (162) continues the piece. The score includes various musical notations such as whole, half, and quarter notes, rests, and accidentals. Below the staff, there are numerous figured bass notations, including numbers 6, 7, 5, 4, 3, 2, and 1, often with flats or brackets indicating specific intervals or fingerings. The piece concludes with a final whole note and a figured bass '6'.

Suscipe

169 [Largo]

org

f Solo

6 6 6 6 6 6 6 6

177

p

184

f *p*

192

f *p*

200

f

207

f

Qui sedes

214 **Allegro**
org

f Tutti

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

219

[6] 7 [4]6 [7] 6 5] 6 4 5 3 6 4 5 3 [6] 6]

224

7 6 b7 [4]3 5 6 5 - 3 Solo 6 [6] 5 6]

229

5 6 6 [6] 6 5

233

Tutti Solo *p* 6 5 6 [6] 6 5

237

f Tutti Solo *p* 6 [#] 6] 6 6 5 5 4 3

241

9 8 # [4] 6 [4] #10 9 - 8 6 9 8 5 # 6 4 5 - # *f*

245

6 5 # Tutti # Solo *p* 6 6 5 6

249

6 5 Tutti 6 6 [6] 6 6]

253

6 5 [6/5] Solo 6 6

257

8 Tutti 7 6 5 4 3 2 1

261

5 4 3 6 [6] 3 4 6 7 6 6

266

6 [6] 2 6 6 6 5

270

6 5 6 5 7 6 5 4 3 2 1

274

5 4 3 6 6 5 2 6 6

278

5 4 # 7 6 6 # 5 2 6 6

282

6 8 6 6 5 [6]

288

6 6 tasto solo [6] 4 3 2 3]

3 Credo

[Allegro]

org

f Tutti

5

6] 5 4 3 Solo 5 6 6 [6 7] 6

10

6 [6 5] Tutti 5 4 3 6 [6] 6

14

7 # 5 4 - # # - 6

18

[6] 5 4 - # Solo 6 # 6 6 5 Tutti 6 5

22

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

26

4 2 6 6 5 9 8

31

6 6 5 4 3 *f* Solo 5 4 - # 6 [4] 5

36

6 6 5 6 # *p* 6 5 4 - # 5 4 3 9 [5] 8 [6] [9 5] 8 6 7 5

41

46

51

56

61

66

[Allegro]

70

74

79

83

2 6 9 8 5 4 5 4 6 [5] 6 5 # 6 [#]5 4 #

88

f 6 5 6 6 6 6 4 6 6 5 5 5 4 3 6 p

93

7 6 7 6 7 6 7 b6 [b]7 6 [4]5 4 # 6 6 6 6 5 6

97

6 5 9 8 f *Et vitam* Tutti

102

8 6 6

106

7 6 6 6 [6] 6 5 6 5

111

7 6 7 6 5 4 # 6 4 2 6 [5] Solo

116

6 8 5 3 6 Tutti

120

[6] 9 6 [5] 6 4 5 4 3 2 3

4 Sanctus

org **Largo**

f Tutti 6 5 9 8 Solo Tutti 6 5 9 8 Solo Tutti 7 6

6

Allegro

[45] 5 6 6

12

[6] 7 6 7 6 7 6 7 6

19

7 6 # 6 5 5 4 3

28

6 [6 6 5 5 4 3] 6

The musical score is written for organ and solo. It begins with a 'Largo' tempo marking and a 'Tutti' dynamic. The first system shows a series of notes with fingerings 6, 5, 9, 8, and a 'Solo' section. The second system transitions to 'Allegro' tempo and features a key signature change to one sharp (F#). The score continues with various fingerings and a final cadence.

5 Benedictus

Andante

org

f Solo

5

9

13

18

22

27

31

35

6 #

6 #

[6] 6 # 4+ 6 # 5 [4]

2 6 5 # 46 6 5 6 [6] [5#]

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

p *f* *p*

6 5 6 5 6 5 6 5 6

5 5 7 [4] 6 5 [5#] *f* [5#] [5#] [5#] 6 [4] 6

p [5#] 45 [4] 6 5 6 5 [6] 5 6] 7 6 # 6 5 46

[4]7 6 7 6 # [6] 6 6 46 5 [5#] # 6 6

[5#] # *f* [6] # 4+ 6 5 [4] 2

6 # 46 6 6 4 5 [5#] 6 6 5 #

Osanna

39 [Allegro]

org *f* Solo

43

47

51

Tutti

tasto solo

The musical score is written for organ and tutti. It begins at measure 39 with the tempo marking [Allegro]. The organ part starts with a forte (f) dynamic and a solo instruction. The music is in common time (C) and features various fingerings and articulations. The tutti part enters at measure 43. The score continues through measure 51, where the organ part has a 'tasto solo' instruction. The music concludes with a final cadence.

