

Tůma. Collected works.

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Tůma

Missa Tibi soli

TumW A.25

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

Bassi



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1 Kyrie

Adagio

f Tutti

Allegro

f Solo

9

14

Tutti *p* Solo

19

24

f Tutti *p* Solo

29

34

f Tutti *p* Solo *f* Tutti Solo

39

Tutti

44

*

Detailed description: This is a musical score for a bass instrument, likely a double bass, in the key of B-flat major and common time. The score is divided into two main sections: Adagio (measures 1-13) and Allegro (measures 14-44). The Adagio section begins with a forte (*f*) dynamic and a 'Tutti' marking. The Allegro section starts with a forte (*f*) dynamic and a 'Solo' marking. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte), *p* (piano), and 'Tutti' are used throughout. A red asterisk (*) is placed above the final note of the piece at measure 44. The score is written on a single staff with a bass clef and a key signature of one flat.

Christe eleison

49 *Andante*
f Solo

52 *p*

55

58

61

64

67

70 *f*

73

Kyrie eleison

76 *Adagio*
f Tutti

81 *Tutti*

85

89

93

97

101

104

108 *Solo*

Allegro
Solo

Detailed description of the musical score: The score consists of ten staves of music. The first staff (measures 76-80) is marked 'Adagio' and 'f Tutti'. It begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The music features a series of eighth and sixteenth notes. A double bar line with repeat dots follows measure 80. The second staff (measures 81-84) is marked 'Tutti' and continues the 'Adagio' tempo. It includes a first ending bracket over measures 82-84. The third staff (measures 85-88) continues the 'Adagio' tempo. The fourth staff (measures 89-92) continues the 'Adagio' tempo. The fifth staff (measures 93-96) continues the 'Adagio' tempo. The sixth staff (measures 97-100) continues the 'Adagio' tempo. The seventh staff (measures 101-103) continues the 'Adagio' tempo. The eighth staff (measures 104-107) continues the 'Adagio' tempo. The ninth staff (measures 108-111) is marked 'Solo' and changes tempo to 'Allegro'. It features a series of eighth and sixteenth notes.

111

Tutti

114

117

122

126

129

tasto solo

2 Gloria

[Allegro]

f Tutti

6

11

17

p Solo

23

30

f Tutti

36

Andante

f Solo

41

45

Detailed description: This is a musical score for the Gloria section, measures 1 through 45. The score is written in bass clef with a 3/4 time signature. It begins with a key signature of one flat (B-flat) and a tempo marking of [Allegro]. The first measure is marked with a forte dynamic (*f*) and the instruction 'Tutti'. The music consists of a series of eighth and sixteenth notes, with some rests. At measure 17, the dynamic changes to piano (*p*) and the instruction 'Solo' is given. At measure 30, the dynamic returns to forte (*f*) and 'Tutti'. At measure 36, the tempo changes to Andante, indicated by a 'C' time signature, and the dynamic is forte (*f*) with the instruction 'Solo'. The score ends at measure 45.

Gratias agimus tibi

85 *Andante*

f Solo

94 *p*

102

110 *f* *p*

118

126

134 *f* *p*

142 *f*

150

Domine Deus

[Allegro]

158 *f* Tutti

162 Solo *p*

167 *f* Tutti

172 *p* Solo

176 *f* Tutti *

180 Adagio *f* Tutti

186

192 Allegro

197

Detailed description: This page of a musical score for 'Domine Deus' contains measures 158 through 197. The music is primarily in the bass clef with a common time signature. It begins with a tempo marking of [Allegro] and a dynamic of *f* Tutti. The score features several dynamic and performance changes: a *p* Solo section at measure 162, a return to *f* Tutti at measure 167, a *p* Solo section at measure 172, and a return to *f* Tutti at measure 176. A red asterisk is placed above the final note of measure 176. At measure 180, the tempo changes to Adagio and the dynamic remains *f* Tutti. The score continues with measures 186 and 192, where the tempo returns to Allegro. The piece concludes at measure 197 with a final note marked with a fermata.

Quoniam

[Allegro]

202 *f* Solo

212

221 *p*

232

242 *f* *p*

253 *f*

264 *p*

274 *f*

284 *

Cum Sancto Spiritu

293 [Adagio] *f* Tutti [Allegro]

297

301

305

309

313

317

321 *tasto solo*

325

3 Credo

[Allegro]

f Tutti

5

9

13

17

21

25

29

32

Detailed description: This is a musical score for a bassoon part, likely from a concert band or orchestra. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked as [Allegro]. The piece begins with a forte (*f*) dynamic and a 'Tutti' instruction. The music consists of ten staves of notation, with measure numbers 5, 9, 13, 17, 21, 25, 29, and 32 indicated at the start of their respective staves. The notation includes eighth and sixteenth notes, rests, and various accidentals (sharps, flats, and naturals). The piece concludes with a fermata over the final note on the eighth staff.

Et incarnatus est

35 *Andante*
p Solo

39

43

47

51

56

60 *Adagio*

Et resurrexit

66 **Allegro**

f Tutti Solo Tutti

70 Solo

74 Tutti

78

82 Solo *p*

86

89 *f* Tutti

92

95 Solo *p*

Detailed description of the musical score: The score is written in bass clef with a common time signature. It begins at measure 66 with the tempo marking 'Allegro'. The first staff (measures 66-69) features a dynamic of *f* (forte) and is marked 'Tutti'. The second staff (measures 70-73) is marked 'Solo'. The third staff (measures 74-77) is marked 'Tutti'. The fourth staff (measures 78-81) is unmarked. The fifth staff (measures 82-85) is marked 'Solo' and ends with a *p* (piano) dynamic. The sixth staff (measures 86-88) is unmarked. The seventh staff (measures 89-91) is marked *f* 'Tutti'. The eighth staff (measures 92-94) is unmarked. The ninth staff (measures 95-98) is marked 'Solo' and ends with a *p* dynamic. The piece concludes with a final sharp sign on the eighth line of the final staff.

4 Sanctus

Largo

f Tutti

7

[Allegro]

14

p Solo

f Tutti

22

29

Osanna · [Allegro]

f Tutti

35

40

The musical score is written in bass clef with a key signature of one flat (B-flat). It begins with a **Largo** tempo and a **f** *Tutti* dynamic. The first system (measures 1-6) features a melodic line with a half note, a quarter note, and a half note, followed by a triplet of eighth notes. The second system (measures 7-13) is marked **[Allegro]** and changes to a 3/4 time signature. The third system (measures 14-21) includes a **p** *Solo* section and returns to **f** *Tutti*. The fourth system (measures 22-28) continues the melodic development. The fifth system (measures 29-34) is marked **Osanna · [Allegro]** and **f** *Tutti*, featuring a triplet of eighth notes. The sixth system (measures 35-39) continues the rhythmic pattern. The seventh system (measures 40-46) concludes with a final melodic phrase and a fermata.

5 Benedictus

Andante

f Solo

6

11

16

21

f *p*

26

f *p*

31

f *p* *f*

36

40

Osanna da capo

Detailed description: This is a musical score for a bass instrument, likely a cello or double bass, in the key of D major (one sharp) and common time (C). The tempo is marked 'Andante'. The score consists of ten staves of music. The first staff begins with a dynamic marking of *f* and the instruction 'Solo'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings of *f* (forte) and *p* (piano) are used throughout to indicate changes in volume. The score concludes with a fermata over a whole note, followed by the instruction 'Osanna da capo'.

6 Agnus Dei

Largo

p Solo



7



12



17

f Tutti



22

Allegro

Solo



26

Tutti



30



34



38



