

Tůma. Collected works.

František Ignác Antonín

Tůma

Messa della morte

TumW B.1

Requiem

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

edited by Wolfgang Esser-Skala

Violino I



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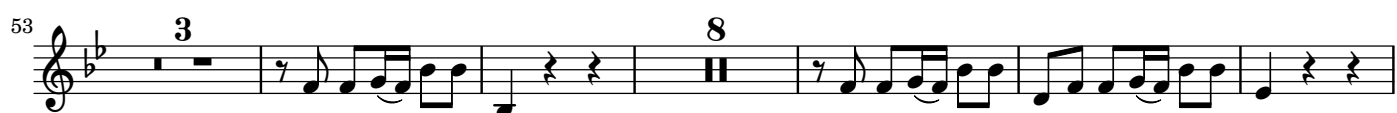
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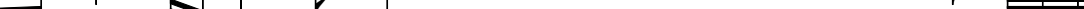
1 Introitus

Adagio

Violin 1 (vl 1) score, Adagio tempo. The score is written in G minor (three flats) and common time (C). The key signature is G minor, and the time signature is common time (C). The score consists of 40 measures, divided into eight systems of five measures each. The dynamics range from piano (p) to forte (f). The score includes various musical notations such as eighth notes, sixteenth notes, quarter notes, half notes, and whole notes, as well as trills (tr), triplets (3), and a 4-measure rest. The score is marked with a 'p' (piano) at the beginning and a 'f' (forte) at the end.



125

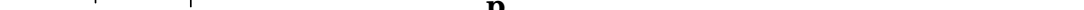


131

131

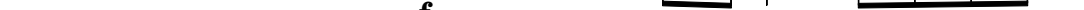
137

140



144



147 

154

Musical notation for measure 154. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). The measure contains a series of eighth and quarter notes, with a slur over the final two notes.

158

158

The musical notation for measure 158 is written on a single staff with a treble clef and a key signature of one flat (B-flat). The measure begins with a quarter note on G4, followed by an eighth note on A4, and another eighth note on G4. This is followed by a quarter note on F4, then a quarter note on E4. A slur covers the next two notes: a quarter note on D4 and a quarter note on C4. This is followed by a quarter note on B3, then a quarter note on A3. A piano (p) dynamic marking is placed below the staff. The measure continues with a quarter note on G3, then a quarter note on F3. A slur covers the next two notes: a quarter note on E3 and a quarter note on D3. This is followed by a quarter note on C3, then a quarter note on B2. A slur covers the final two notes: a quarter note on A2 and a quarter note on G2.

161

Musical notation for measure 161, featuring a treble clef, key signature of two flats, and a complex melodic line with slurs and ties.

2 Kyrie

vl 1 [Andante]

f

9

15

24 [no tempo]

37

49 Andante

59

66

75

4

3 Sequentia

Adagio

vl 1

f

6

11

18

24

28

Allegro

33

Tuba mirum · Largo

53

90

p

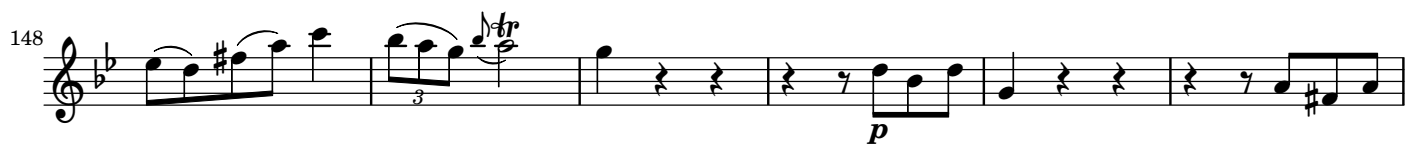
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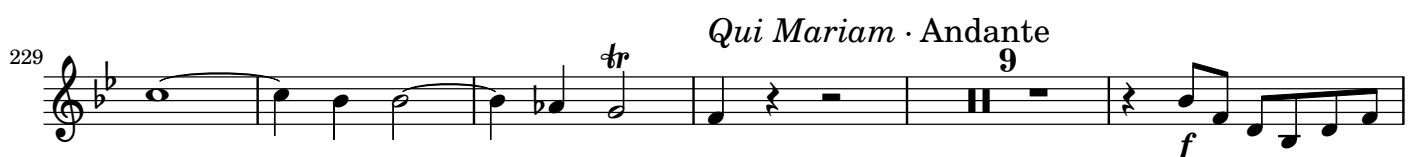
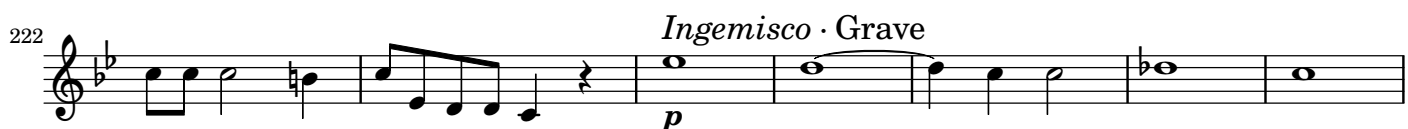
2

4

3

5





243 *Oro supplex* · [no tempo] 30

277 *f*

283

289 9 *Huic ergo* · Adagio *f*

304 3 *Dona eis* · Andante

313

318

323

329 *tr*

4 Offertorium

Adagio

vl 1

f *p* *f*

5 *p* *f* *p*

9 *f* *p* *f*

13 2 *f*

19 *p* *f*

23 Andante

27 Adagio Adagio *p*

31

34

Detailed description: The musical score is for Violin 1. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Adagio'. The first staff (measures 1-4) starts with a forte (f) dynamic, followed by a piano (p) dynamic in measure 2, and returns to forte (f) in measure 4. The second staff (measures 5-8) starts with piano (p), has forte (f) in measure 6, and returns to piano (p) in measure 8. The third staff (measures 9-12) starts with forte (f), has piano (p) in measure 10, and returns to forte (f) in measure 12. The fourth staff (measures 13-16) starts with a piano (p) dynamic, has a fermata over measure 14, and returns to forte (f) in measure 16. The fifth staff (measures 17-22) starts with piano (p), has forte (f) in measure 18, and returns to piano (p) in measure 22. The sixth staff (measures 23-26) is marked 'Andante' and features a slower, more melodic line. The seventh staff (measures 27-30) is marked 'Adagio' and starts with a piano (p) dynamic. The eighth staff (measures 31-33) continues the melodic line. The ninth staff (measures 34-36) concludes the piece with a double bar line and a common time signature (C).

Quam olim · Andante

38 *Quam olim* · Andante

f

41



45

Musical notation for measure 45, featuring a treble clef, key signature of two flats (Bb and Eb), and a 4/4 time signature. The melody consists of a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note Bb4, a quarter note A4, a quarter note G4, and a half note F#4 tied to the next measure.

48 

51 

55

Musical notation for measure 55: Treble clef, key signature of two flats (B-flat and E-flat). The melody consists of quarter notes G4, A4, B-flat4, C5, D5, E5, F5, G5, followed by a half note G5.

Versus · Adagio

58

Musical notation for measures 57-60. Measure 57 contains two eighth notes (F4, G4) and a half note (A4). Measure 58 contains a whole note (B4), followed by a double bar line and a repeat sign. Measure 59 begins a new section titled "Versus · Adagio" in common time (C), starting with a piano (p) dynamic. It features a half note (B4), a quarter rest, and a half note (D5). Measure 60 continues with a quarter note (E5), a quarter note (F5), and a half note (G5).

62



Quam olim da capo *

67 Quam olim da capo *



Measure 67: Treble clef, key signature of two flats (B-flat, E-flat). The notation shows a series of notes: a whole note B-flat, followed by a half note G-flat, a half note F, a half note E-flat, a half note D, and a whole note C. A repeat sign (double bar line with dots) is placed after the C note.

5 Sanctus

Adagio

vl 1

f

6

11

15

6 Benedictus

Andante

vl 1

Measures 1-62 of the 6th Benedictus for Violin 1. The tempo is Andante. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various musical notations such as triplets, trills, and dynamic markings (f, p). The measures are numbered 1, 9, 17, 23, 31, 40, 50, 56, and 62.

7 Agnus Dei

Adagio
14

vl 1

f *p* *f*

20

25

p

Cum Sanctis · [Alla breve]

31

f

36

40

44

47

Grave

Adagio
2

f

Cum Sanctis da capo *

The musical score is written for a single violin (vl 1) in G minor (three flats) and common time (C). It begins with a tempo marking of 'Adagio' and a first ending bracket labeled '14'. The first staff contains measures 1 through 19, with dynamics *f* (forte) at measure 10, *p* (piano) at measure 12, and *f* at measure 14. Measures 20 through 30 are on the second staff. Measures 31 through 46 are on the third staff, with a tempo change to 'Cum Sanctis' and 'Alla breve' at measure 31, and a dynamic of *f* at measure 32. Measures 47 through 51 are on the fourth staff, with a tempo change to 'Grave' at measure 47. Measures 52 through 56 are on the fifth staff, with a tempo change back to 'Adagio' at measure 52, a dynamic of *f* at measure 53, and a red asterisk at measure 55. The score concludes with a 'Cum Sanctis da capo' instruction and a red asterisk at measure 56.