

Tůma. Collected works.

František Ignác Antonín

Tůma

Vesperæ de Dominica et Confessore

Dixit Dominus · Confitebor · Beatus vir · Laudate pueri ·

Laudate Dominum · In exitu Israel · Magnificat

TumW D.1.3

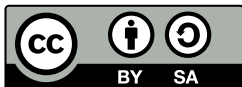
Vesper

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

edited by Wolfgang Esser-Skala

Bassi

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1 Dixit Dominus

Allegro

b *p* Solo

5 *f* Tutti *p* Solo

9 *f* Tutti

13 *p* Solo *f* Tutti

16

20 *p* Solo

24 *f* Tutti

2 Confitebor

[Alla breve]

Tutti

6

12

17

22

28

34

40

46

3 Beatus vir

Allegro

b *p* Solo *f* Tutti

5 *p* Solo

9

13 *f* Tutti

17 *p* Solo

21 *f* Tutti

25 *p* Solo

29 *f* Tutti

4 Laudate pueri

[no tempo]

p Solo

5

f Tutti

9

p Solo

13

f Tutti

p Solo

17

21

f Tutti

The musical score is written in bass clef with a common time signature (C). It consists of six staves of music. The first staff begins with a key signature of one flat (B-flat) and a tempo marking of [no tempo]. The dynamics and performance markings are as follows: *p* Solo (first staff), *f* Tutti (second staff), *p* Solo (third staff), *f* Tutti (fourth staff), *p* Solo (fifth staff), and *f* Tutti (sixth staff). The score includes various musical notations such as eighth notes, quarter notes, and rests, with some measures containing a '5' indicating a fifth finger position. The piece concludes with a double bar line and a fermata on the final note.

5 Laudate Dominum

[no tempo]

p Solo

f Tutti

The musical score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of five staves of music. The first staff begins with a measure rest followed by a quarter rest, then a series of eighth and sixteenth notes. The second staff continues the melodic line with similar rhythmic patterns. The third staff introduces a key change to two sharps (F# and C#) and continues the melodic development. The fourth staff features a change in texture with a treble clef staff appearing below the bass staff, playing a rhythmic accompaniment. The fifth staff concludes the piece with a final melodic phrase and a double bar line.

6 In exitu Israel

[no tempo]

b *f* *Tutti*

The musical score is written for a single melodic line, likely for a voice or a single instrument. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked '[no tempo]'. The score is divided into measures, with measure numbers 6, 10, 14, 18, 22, and 26 indicated at the start of their respective lines. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. A 'Tutti' marking is present at the beginning of the first line. The score concludes with a double bar line and a repeat sign at the end of the final line.

7 Magnificat

Adagio *Allegro*

b *f* Tutti *p* Solo *f* Tutti *p* Solo *f* Tutti *p* Solo *f* Tutti

6 10 14 18 22 26

The musical score is written in bass clef with a key signature of one sharp (F#). It consists of seven staves of music. The first staff starts with a common time signature 'C' and a bass clef. The tempo changes from 'Adagio' to 'Allegro' between the first and second staves. The dynamics are marked as 'f Tutti' and 'p Solo' throughout. The score ends with a double bar line and a repeat sign.