

Tůma. Collected works.

František Ignác Antonín

Tůma

Litaniæ lauretanæ

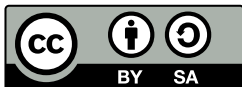
TumW G.2

Litany

*S, A, T, B (solo), S, A, T, B (coro),
cnto, fag, 2 clno (D), [timp (D–A)], 2 trb, 2 vl, b, org*

edited by Wolfgang Esser-Skala

Full score



Edition Esser-Skala e.U. · Koppl, Austria · 2026

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Critical Report

Abbreviations

A	alto
B	bass
b	basses
clno	clarion
cnto	cornett
fag	bassoon
org	organ
S	soprano
T	tenor
timp	timpani
trb	trombone
vl	violin

Sources

B1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.15692:1
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	ca. 1741
	<i>RISM ID</i>	600138807
	<i>License</i>	public domain
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B2	<i>Library</i>	A-GÖ
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	<i>RISM ID</i>	not available
	<i>License</i>	public domain
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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>Bar</i>	<i>Staff</i>	<i>Description</i>
–	timp	only appear in B2
14	vl 1	1st ♫ in B1 : d''4–a'4
55	T	2nd ♫ in B1 : c#''8
76	org	4th to 6th ♫ in B1 : g8–f#8–e8
92	trb 2	bar in B1 : —
126–142	fag	in B1 unison with org
147–150	fag	in B1 unison with org
200	clno 2	3rd ♫ in B1 : c''8–c''8
215f	B	bars in B1 : a2–g#4 and g#4–a4–a4
237	org	tempo indication in B1 : “Allegro”
242	vl 2	grace note added by editor
255	vl 2	grace note added by editor
259	B	4th ♫ in B1 : e4
267	vl 2	2nd ♫ in B1 : b'2
275	vl	rhythm of 3rd ♫ in B1 : 8–16–16
282	vl 1	4th ♫ in B1
286–288	B	rhythm adapted to lyrics
296	vl 1	4th ♫ in B1 : c#''8

Kyrie · Largo

Clarino I, II
in D

Timpani
in D-A

Cornetto
I
Trombone
II

Fagotto

Violino
I
II

Soprano
Ky - ri - e e - lei - son, e - lei - son, e -

Alto
Ky - ri - e e - lei - son, e -

Tenore
Ky - ri - e e -

Basso

Organo e Bassi

The musical score is for a Kyrie · Largo. It features a variety of instruments and vocal parts. The woodwinds include Clarino I, II in D, Cornetto I, Trombone II, and Fagotto. The brass section includes Cornetto I and Trombone II. The strings consist of Violino I and II. The vocal parts are Soprano, Alto, Tenore, and Basso. The organ and basses are also included. The score is in G major (one sharp) and common time (C). The tempo is Largo. The lyrics are 'Ky - ri - e e - lei - son, e - lei - son, e -'. The score includes dynamic markings such as *f* (forte) and *f* *Tutti*. There are also trills and triplets indicated. The organ part includes figured bass notation: 8, 5/4, 3.

[illegible]

10

f

lei - son, Christe au - di nos, Chri - ste ex - au - di nos, ex - au - di nos.

lei - son, Christe au - di nos, Chri - ste ex - au - di nos, ex - au - di nos.

lei - son, Christe au - di nos, Chri - ste ex - au - di nos, ex - au - di nos.

lei - son, Christe au - di nos, Chri - ste ex - au - di nos, ex - au - di nos.

[9 8] 6 6 5 - 6 5 - 6 5

16

19 *Pater* · Andante

The musical score for measures 19-23 of the piece "Pater" is presented in a multi-staff format. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Andante". The score includes staves for various instruments, including strings, woodwinds, and brass. The bottom staff shows a solo entry for the bassoon, marked with a forte (f) dynamic.

26

re

7

7

31

p

p

p Solo

Fi - - - li, Re -

tr

re no - bis.

7# 6 7 6 #

36

dem - - ptor mun - di, De - us, mi - se - re - - -

41

re, mi - se - re - re, mi - se - re - re no - bis.

5
3

4
2

6

7
[5']
#

[#]5
4

-
#

f

47

Measures 47-51:

Measures 47-50: Rests in all staves.

Measure 51: *p* Solo
Spi - ri - tus San -

Measure 52: *p* (Bass line only)

52

The musical score is written for a vocal ensemble and piano accompaniment. The key signature is D major (two sharps). The time signature is 4/2. The score begins at measure 52. The piano accompaniment consists of multiple staves, including a grand staff (treble and bass clef) and several additional staves. The vocal part includes lyrics: "cte De - us, mi-se - re - re, mi-se - re - re, mi-se -". The lyrics are written below the vocal staves. The piano part features a complex texture with multiple staves. The score includes various musical notations, including rests, notes, and dynamic markings such as *p* (piano). A red asterisk (*) is placed above a note in the vocal part. The score ends with a double bar line.

57

re - re no - bis.

f

f

6 4 3] 6 5 3

62

San - cta Tri - ni-tas, u - nus De - us, mi - se -

p Solo

p

$\frac{4}{2}$

67

f

f

f

f

f

f Tutti

San-cta, san-cta Ma -

f Tutti

San-cta, san-cta Ma -

f Tutti

San-cta, san-cta Ma -

f Tutti

re - re, mi - se - re - re no - bis. San-cta, san-cta Ma -

6 6 5 6 5 5 4 3 Tutti

73

ri - a, san - cta De - i ge - nitrix, san - cta vir - go vir - ginum,

ri - a, san - cta De - i ge - nitrix, san - cta vir - go vir - ginum,

ri - a, san - cta De - i ge - nitrix, san - cta vir - go vir - ginum,

ri - a, san - cta De - i ge - nitrix, san - cta vir - go vir - ginum,

6 6

78

o - ra pro no - bis.

o - ra pro no - bis.

o - ra pro no - bis.

o - ra pro no - bis.

Solo

4/2 6 6/5 5/4 - # 6/5

83

p Solo
O - ra pro no - bis, o - ra pro no - bis,

p Solo
Ma - ter Chri - sti, ma - ter di - vi - nae gra - ti - ae, ma - ter pu -

p Solo
O - ra pro no - bis, o - ra pro no - bis,

p Solo
O - ra pro no - bis, o - ra pro no - bis,

p
5 5 5 6 # 6 5 6

[illegible]

95

la - ta, ma - ter in - te - me - ra - ta, ma - ter a - ma - bi - lis, ma - ter ad - mi -

la - ta, ma - ter in - te - me - ra - ta, ma - ter a - ma - bi - lis, ma - ter ad - mi -

la - ta, ma - ter in - te - me - ra - ta, ma - ter a - ma - bi - lis, ma - ter ad - mi -

la - ta, ma - ter in - te - me - ra - ta, ma - ter a - ma - bi - lis, ma - ter ad - mi -

6 [6] 9 8 [6]
[4]

101

ra - bi - lis, ma - ter Cre - a - to - ris, ma - ter Sal - va - to - ris,

ra - bi - lis, ma - ter Cre - a - to - ris, ma - ter Sal - va - to - ris,

ra - bi - lis, ma - ter Cre - a - to - ris, ma - ter Sal - va - to - ris,

ra - bi - lis, ma - ter Cre - a - to - ris, ma - ter Sal - va - to - ris,

9 8 6 6 9 8

106

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

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

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

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

6 6 6 5 -
[3] 4 #

7 6 [6]
[5]

7

Virgo · Allegretto

112

f

f

f

pro no - bis.

pro no - bis.

8 pro no - bis.

pro no - bis.

f Solo

[6 6 5 #]

6 6

116

This musical score is for the song "The Rose Tree". It is written for a voice and piano. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into three measures.

The vocal line (soprano) begins in the first measure with a half note G4, followed by a quarter note A4, and a quarter note B4. In the second measure, it continues with a half note C5, followed by a quarter note B4, and a quarter note A4. In the third measure, it has a half note G4, followed by a quarter note F#4, and a quarter note E4.

The piano accompaniment consists of several parts:

- Right Hand (RH):** The RH part begins in the first measure with a half note G4, followed by a quarter note A4, and a quarter note B4. In the second measure, it continues with a half note C5, followed by a quarter note B4, and a quarter note A4. In the third measure, it has a half note G4, followed by a quarter note F#4, and a quarter note E4.
- Left Hand (LH):** The LH part begins in the first measure with a half note G2, followed by a quarter note A2, and a quarter note B2. In the second measure, it continues with a half note C3, followed by a quarter note B2, and a quarter note A2. In the third measure, it has a half note G2, followed by a quarter note F#2, and a quarter note E2.

The score is written on a grand staff with a vocal line and piano accompaniment. The piano accompaniment is written on a grand staff with a right hand and left hand. The vocal line is written on a single staff with a soprano clef. The piano accompaniment is written on a grand staff with a right hand and left hand. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into three measures.

119

The musical score for measures 119-121 is written for a vocal ensemble and piano accompaniment. The key signature is one sharp (F#). The score is organized into three measures, each containing four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves (Right and Left Hand). In measure 119, the vocal parts have rests, while the piano accompaniment features a bass line. In measure 120, the vocal parts have melodic lines, and the piano accompaniment features a bass line. In measure 121, the vocal parts have rests, and the piano accompaniment features a bass line. The piano accompaniment includes a consistent bass line across all three measures.

Measure 119: The vocal parts have rests. The piano accompaniment features a bass line.

Measure 120: The vocal parts have melodic lines. The piano accompaniment features a bass line.

Measure 121: The vocal parts have rests. The piano accompaniment features a bass line.

The piano accompaniment includes a consistent bass line across all three measures.

126

Vir - go, vir - go pru - den - tis - si-ma, pru - den - tis - sima, o - ra pro no - bis,

p Solo *tr*

p ♭ [6] ♭ 6 [6] 6 6 6 5 6 5 [6]

130

130

p Solo

vir - go, vir - go ve - ne - ran da, prae - di - can - da, o - ra pro

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

7 [b] 6 6 6 6 6 5

134

no - bis, pro no - bis, vir - go po - tens, vir - go

ra pro no - bis, vir - go po - tens, vir - go cle - mens,

f *p*

7 $\begin{smallmatrix} \flat 5 \\ \flat \end{smallmatrix}$ [6 -] $\flat$

138

cle - mens, vir - go fi - de - lis, o - ra pro no - bis, o - ra pro
 vir - go fi - de - lis, o - ra pro no - bis, o - ra pro no - bis, o - ra pro

5 4 - # 5 4 [6] 5 4 6 5 4 - 3 [#]5 4 - 6 6 4 5 p 6 5

142

f

no - bis.

no - bis.

f

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

146

146

Se-des sa-pi - en - ti-ae, o - ra pro no - bis, pro

Spe - culum iu - sti - ti-ae, o - ra pro no - bis, o - ra pro

p Solo

p Solo

9 [9] 6 [9 6 6 #] *p* # 6 45 7 #

150

f

f

f

f

f

f

f *Tutti*

Cau-sa no-strae lae - ti - tiae, o - ra pro

f *Tutti*

Cau-sa no-strae lae - ti - tiae, o - ra pro

f *Tutti*

no - bis. Cau-sa no-strae lae - ti - tiae, o - ra pro

f *Tutti*

no - bis. Cau-sa no-strae lae - ti - tiae, o - ra pro

[4 3] *f* [6] [6] [6 5] *Tutti* 5 4 3 6

154

no - bis, vas spi - ri - tu - a - le, vas ho - no - ra - bi - le, vas in - si - gne de - vo - ti -

no - bis, vas spi - ri - tu - a - le, vas ho - no - ra - bi - le, vas in - si - gne de - vo - ti -

no - bis, vas spi - ri - tu - a - le, vas ho - no - ra - bi - le, vas in - si - gne de - vo - ti -

no - bis, vas spi - ri - tu - a - le, vas ho - no - ra - bi - le, vas in - si - gne de - vo - ti -

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

162

162

bis.

bis.

bis.

bis.

Solo

p Solo

Ro - sa, ro - sa my - stica, o - ra pro no - bis, tur-ris Da-

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

170

170

au - re-a, ia - nu-a coe - li, stel-la ma-tu - ti - na, o - ra pro no - - -

p Solo
Foe - de-ris ar - ca, ia - nu-a coe - li, o - ra pro no - bis, o - - -

[6] ♭5 ♭6 [5] ♭5 6 9 ♭ 6

174

Key signature: D major (two sharps). Time signature: 3/4.

Measures 1-5: Piano introduction. Measures 6-10: Choir entry. Measures 11-17: Piano accompaniment.

Lyrics: bis, o - ra pro ra, o - ra pro no - bis, pro

Chord symbols: [b]7 6 9 [8] 7 6 # 7 [b] b6 5 [6] 2 6 [b]

[illegible]

180

The musical score for measures 180-182 is written for a vocal ensemble and piano. The key signature is D major (two sharps). The piano accompaniment consists of a right hand and a left hand. The right hand has a melodic line with trills in measures 181 and 182. The left hand has a complex bass line with triplets and a melodic line. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly rests in measures 180 and 181, and have some notes in measure 182. The score is numbered 180 at the beginning of the first system.

4 6 5

186

The musical score consists of measures 186 through 189. The key signature is G major (one sharp). The time signature is 4/4. The score is written for a piano and a vocal line. The piano part is complex, with multiple staves. The vocal line is in the upper staves. The bottom staff shows figured bass notation.

Figured bass notation (bottom staff):

Measure 186: $\flat 5$ [4] 7 6

Measure 187: $\flat 5$ 6 [6] 6 5

Measure 188: [6] $\flat$ # 6 6 [#

Measure 189: 6 4 5 3]

190 *Salus · Grave* *Larghetto*

f

f

f

f

f

f *Tutti*

Sa - lus in - fir - mo - - - rum, o - ra pro no -

f *Tutti*

Sa - lus in - fir - mo - - - rum,

f *Tutti*

Sa - lus in - fir - mo - - - rum,

f *Tutti*

Sa - lus in - fir - mo - - - rum, o - ra pro no - - -

f *Tutti*

6 $\frac{4}{2}$ 7 $\frac{6}{4}$ 5 - # 9 10 6 10

196

The musical score is written for a vocal ensemble and piano accompaniment. The piano part consists of five staves, with the first two staves in the right hand and the last three in the left hand. The vocal parts are written in four staves, with the first two in the right hand and the last two in the left hand. The key signature is D major (two sharps). The time signature is 4/4. The score begins at measure 196. The piano accompaniment features a complex harmonic structure with multiple staves. The vocal parts include lyrics in Italian.

Lyrics:

- - - bis, o - - - ra pro no - bis, re - fu - gium

o - ra pro no - - - bis, re - fu - gium

o - ra pro no - - - bis, pro no - bis, re - fu - gium

- bis, pro no - - - bis, o - ra, re - fu - gium

6 6 5 4 3 4 6 [9 8] 7 9 8 [45]

201,

20

Agnus Dei, qui tollis pec - ca - to - rum, o - ra pro no - bis.

6 4 2 7 # 6 4 5 - [b]3 [6] 6 7 6 # 8 6 - 5 3 6 7 3

Consolatrix

206

f

f

o - ra pro no - bis, con - so - la - trix

o - ra pro no - bis, con - so - la - trix

f Tutti

- bis, o - ra, o - ra pro no - bis, con - so - la - trix

- bis, o - ra pro no - bis, con - so - la - trix

5 6 6 5 5 7 6 # [45]

211

af - fli - cto - rum, au - xi - li - um Chri - sti - a -

af - fli - cto - rum, au - xi - li - um Chri - sti - a -

af - fli - cto - rum, au - xi - li - um Chri - sti - a -

af - fli - cto - rum, au - xi - li - um Chri - sti - a -

4/2 6/5 4/2 6/5

216

no - rum, o - ra pro no - bis, o - ra pro

no - rum, o - ra pro no - bis, o - ra pro

no - rum, o - ra pro no - bis, o - ra pro no -

no - rum, o - ra pro no - bis, o - ra pro

6 [b] 6 5 6 6

[illegible]

228

o - ra, o - ra, o - ra pro no -

o - ra, o - ra, o - ra pro no -

o - ra, o - ra, o - ra pro no -

o - ra, o - ra, o - ra pro no -

5 6 6 5 Tutti 6] 6 5 6 5 3

234

Regina · Vivace

234

Regina · Vivace

bis, pro no - - bis.

bis, pro no - - bis.

bis, pro no - - bis.

bis, pro no - - bis.

f Solo [6 6 # 6 6]

242

242

243

p Solo

Re - gi - na Pa-tri - ar - cha-rum, re -

p Solo

Re - gi - na An - ge - lo - rum, re - gi - na Pro-phe -

6 # 6 6 #] *p* 2 6 2 6 #

245

gi - na A - po - sto - lo - rum, o - - - - -

ta - rum, o - - - - -

ta - rum, o - - - - -

6 [H] 4 2 [H] b5

248

248

4/4

ra pro no bis.

ra pro no bis.

f

251

The musical score is written for a piano and consists of several systems of staves. The key signature is one sharp (F#). The piano part is written in a bass clef with a key signature of one sharp. The upper staves are mostly empty, with some staves containing a single sharp sign. The piano part features a complex arrangement of staves, including a bass line with eighth notes and a treble part with sixteenth notes. The score is divided into measures by vertical bar lines.

6] # [6] 6 6 [6] 6 [6]

254

Musical score for a piece starting at measure 254. The score includes staves for vocal parts and piano accompaniment. The key signature has two sharps (F# and C#). The piano part features a repeating eighth-note pattern in the left hand and a more complex right-hand pattern. The vocal parts enter with lyrics in Latin.

Vocal Part 1 (Soprano): Re - gi - na, re - gi - na Martyrum, re - gi - na

Vocal Part 2 (Bass): Re - gi - na Con - fes - so - rum, re -

Piano Accompaniment: The piano part features a repeating eighth-note pattern in the left hand and a more complex right-hand pattern. The right hand includes a trill (tr) and a red asterisk (*) marking a specific note.

Lyrics:

Re - gi - na, re - gi - na Martyrum, re - gi - na

Re - gi - na Con - fes - so - rum, re -

Musical notation includes staves for vocal parts and piano accompaniment. The piano part features a repeating eighth-note pattern in the left hand and a more complex right-hand pattern. The right hand includes a trill (tr) and a red asterisk (*) marking a specific note.

257

Virginum, o - - - - - ra, o - ra pro

gi - na Virginum, o - - - - - ra,

6 4 b] 9 8 4 b3 5 9 8 [3 4

260

Musical score for a choral and instrumental ensemble, starting at measure 260. The score includes staves for Soprano, Alto, Tenor, Bass, and Piano. The key signature is D major (two sharps). The tempo is marked *f* (forte). The lyrics are in Latin: "Re - gi - na, re - gi - na San - cto - rum o - - - - - no - - - - - bis. Re - gi - na, re - gi - na San - o - ra pro no - - - - - bis." The score features various musical notations including rests, notes, and dynamic markings.

The score is divided into several systems. The first system shows the vocal staves (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The second system continues the vocal parts and piano accompaniment. The third system introduces the lyrics "Re - gi - na, re - gi - na San - cto - rum o - - - - -". The fourth system continues the lyrics "no - - - - - bis." and "Re - gi - na, re - gi - na San -". The fifth system shows the vocal parts and piano accompaniment. The sixth system continues the lyrics "o - ra pro no - - - - - bis." and "Re - gi - na, re - gi - na San -". The seventh system shows the vocal parts and piano accompaniment. The eighth system continues the lyrics "o - ra pro no - - - - - bis." and "Re - gi - na, re - gi - na San -".

The score includes various musical notations such as rests, notes, and dynamic markings. The key signature is D major (two sharps). The tempo is marked *f* (forte). The lyrics are in Latin: "Re - gi - na, re - gi - na San - cto - rum o - - - - - no - - - - - bis. Re - gi - na, re - gi - na San - o - ra pro no - - - - - bis."

265

- - - - mni-um, o - ra pro no - bis, o - - -
 cto - rum o - - - mni-um, o - ra pro no - bis, o - - -
f Tutti
 Re - gi - na, re - gi - na San-cto - rum o - - -
f Tutti
 Re - gi - na, re -

6 5 6 6 7 #
 4 # 5

273

ra pro no - bis, pro no - bis.

o - ra pro no - bis.

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

o - ra pro no - bis.

Solo

5 7 5 5 [6] 6 5 - 2 6 6 # 6 6

277

This musical score page contains measures 277, 278, and 279. The score is written for piano and strings. The piano part is in the upper system, featuring a treble and bass staff. The string part is in the lower system, featuring four staves (two violins, two violas/viols). The key signature is two sharps (F# and C#), and the time signature is 4/4. The piano part in measure 277 has a treble staff with a whole rest and a bass staff with a whole note chord (F#4, C#5, F#5, C#5). In measure 278, the piano part has a treble staff with a whole note chord (F#4, C#5, F#5, C#5) and a bass staff with a whole note chord (F#4, C#5, F#5, C#5). In measure 279, the piano part has a treble staff with a whole note chord (F#4, C#5, F#5, C#5) and a bass staff with a whole note chord (F#4, C#5, F#5, C#5). The string part in measure 277 has a treble staff with a whole rest and a bass staff with a whole note chord (F#4, C#5, F#5, C#5). In measure 278, the string part has a treble staff with a whole note chord (F#4, C#5, F#5, C#5) and a bass staff with a whole note chord (F#4, C#5, F#5, C#5). In measure 279, the string part has a treble staff with a whole note chord (F#4, C#5, F#5, C#5) and a bass staff with a whole note chord (F#4, C#5, F#5, C#5). The piano part in measure 279 has a treble staff with a whole note chord (F#4, C#5, F#5, C#5) and a bass staff with a whole note chord (F#4, C#5, F#5, C#5). The string part in measure 279 has a treble staff with a whole note chord (F#4, C#5, F#5, C#5) and a bass staff with a whole note chord (F#4, C#5, F#5, C#5).

Agnus · Adagio

280

f

f

f

f *Tutti*

A - gnus De - i, qui tol - lis pec - ca - ta

f *Tutti*

A - gnus De - i, qui tol - lis pec - ca - ta

f *Tutti*

A - gnus De - i, qui tol - lis pec - ca - ta

f *Tutti*

A - gnus De - i, qui tol - lis pec - ca - ta

f *Tutti*

A - gnus De - i, qui tol - lis pec - ca - ta

6 # 6 6 #

Tutti

$\frac{4}{2}$ $\frac{6}{5}$ 9 8 $\frac{4}{2}$

284

mun - di: Par-ce, paar - ce no - bis, Do - mi-ne.

mun - di: Par-ce, par - ce no - bis, Do - mi-ne.

p Solo

mun - di: Par-ce, par - ce no - bis, Do - mi-ne. Agnus De - i, qui tol - lis pec - ca - ta mun - di:

p Solo *

mun - di: Par-ce, par - ce no - bis, Do - mi-ne. Agnus De - i, qui tol - lis pec - ca - ta mun - di:

[6] 46 5 [6] 6 [6] [#]5 4 - # *p* Solo [6] 6 9 8 7 6 #

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f

f

f

f

f

f

f Tutti

A-gnus De-i, qui tol-lis pec-ca-ta mun-di:

f Tutti

A-gnus De-i, qui tol-lis pec-ca-ta mun-di:

f Tutti

Ex-au-di, ex-au-di nos, Do-mi-ne. A-gnus De-i, qui tol-lis pec-ca-ta mun-di:

f Tutti

Ex-au-di, ex-au-di nos, Do-mi-ne. A-gnus De-i, qui tol-lis pec-ca-ta mun-di:

f Tutti

6] 5 6 5 - #] 4 2 [6 4 3]

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Mi-se-re-re, mi-se-re-re no-bis, mi-se-re-re no-bis.

Mi-se-re-re, Mi-se-re-re no-bis, mi-se-re-re no-bis.

Mi-se-re-re, mi-se-re-re no-bis, mi-se-re-re no-bis.

Mi-se-re-re, mi-se-re-re no-bis, mi-se-re-re no-bis.

6 [b]5 [9] 8] 6 5 [9 5] 8 6 4 5 4 3 2 3]

tasto solo