

Túma. Collected works.

František Ignác Antonín

Túma

Litaniæ lauretanæ

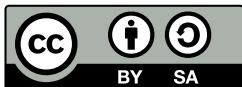
TumW G.3

Litany

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

edited by Wolfgang Esser-Skala

Full score



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Critical Report

Abbreviations

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

Sources

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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.

G.3 Litaniæ lauretanæ

Andante

Cornetto

I

Trombone

II

Fagotto

I

Violino

II

Soprano

p Solo

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

Alto

p Solo

Ky - ri -

Tenore

Basso

Organo e Bassi

p Solo

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

4

son, e - lei - son, e - lei - son.

e e - lei - son, e - lei - son, e - lei - son.

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

8

5 4 3 $[\text{4}]$ 4 6 9 4 5 3 9 4 6 6 4 6 6 5 4 $\text{\#}$ p $[\text{6}]$ 5 $\text{\#}$ $\text{7} [\text{4}] \text{5}$

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

12

e e - lei - son, Chri-ste e - lei-son, Chri-ste e - lei - son, Christe au-di nos, au-di nos, Chri-
 son, e - lei - son, Christe e - lei-son, Chri-ste e - lei-son, Chri - ste au - di nos, Chri -

6/5 4 [3] 4 [3] 4 [3] 4 4# 5 5/4 3 6/5 5 6

16

ste ex - au - di nos.

ste ex - au - di nos.

f

[7] # 6 5 # [6 5] # 5 4 # 5 4 [3] 4 [2] 5' 4 4 5 [3]

20

Fi - li Re - dem - ptor

Pa - ter de coe - lis De - us, Fi - li Re -

p

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

24

musical score for a piece in D major, 4/4 time. The score includes a grand staff with four staves (three treble, one bass) and a vocal line with lyrics. The lyrics are: "mundi De-us, Spi - ri-tus Sancte De - us, mi - se - re - re, demptor mundi De - us, Spi-ritus Sancte De - us, mi - se - re - re, mi - se -". The score features various musical notations including rests, eighth notes, and dynamic markings like "p".

Lyrics:

mundi De-us, Spi - ri-tus Sancte De - us, mi - se - re - re,

demptor mundi De - us, Spi-ritus Sancte De - us, mi - se - re - re, mi - se -

4 [3] 4 [3] 5' [4] # 6 [4] # 5 6 [4] # 5 [4] # 5 4 3 [4] 5 5 4 3 # 5 4 # 7

28

mi - se - re - re, mi - se - re - re no - bis. Sancta Tri - nitas, Sancta Tri - nitas,

Sancta Tri - nitas, Sancta Tri - nitas,

re - re no - bis, mi - se - re - re no - bis. Sancta Tri - nitas, Sancta Tri - nitas,

Sancta Tri - nitas, Sancta Tri - nitas,

5 4 - 3 [47] 4 3] 5 4 - # 6 5 # f Tutti 5 4 - 3 [6]

32

u - nus De - us, mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se -

u - nus De - us, mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se -

u - nus De - us, mi - se - re - re, mi - se - re - re, mi - se - re - re

u - nus De - us, mi - se - re - re, mi - se - re - re, mi - se - re - re

6 7 6 5 4 # 5 4 [-] 5 4 3 5 4 # 5 4 3 6 5 4 3 6 5 4 3 [5]

36

tr

f

p

tr

f

p

tr

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

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

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

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

6 5 4 3 5 4 3 5 4 3 5 4 5 4 6 5

40

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

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

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

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

6 5 5 4 3 6 5 7 5 4 3 # Solo 6 6 6 2

44

6 5 4 # 6 5 # 5 4 [4]3 5 4 3 5 4 # 6 5

47

9 4 5 9 4 6 6 4 [6] 6 5 6 6 5

51 [no tempo]

p Solo

San - cta, San-cta Ma - ri - a, sancta De - i ge-nitrix, san - cta vir - go vir-ginum, o-ra, o -

p Solo

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

59

- ra pro no - bis.

p Solo
 Ma-ter, ma-ter di - vi - nae gra - ti-ae, ma-ter pu - ris - si -

p Solo
 Ma - ter Christi, o - ra_____pro no-bis, o - ra_____pro no-bis, ma-ter pu -

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

68

Ma - ter in -

ma, ma-ter ca - stis - si - ma, o - ra, o - ra pro no - bis, o - ra, o - ra pro no - bis.

ris - si - ma, o - ra, o - ra pro no - bis, o - ra, o - ra pro no - bis.

P Solo

Ma -

5 9 10 4 6 6 #
4 3 4 3 9 8 2 5

77

vi - o - la - ta, in - te - me - ra - ta, ma - ter a - ma - bilis, ma - ter admi - ra - bilis, ma - ter Cre-a-

ter in - vi - o - la - ta, in - te - me - ra - ta, a - ma - bilis, ma - ter admi - ra - bilis, o - ra pro

[# - 6] # 5 4 3 [7] # 5 4 3 [b]6 9 8 [4 3]

86

to - ris, ma - ter Salva - to - ris, o - ra, o - ra pro no - bis.

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

5 4 3 9 8 7 6 5 4 3 2 1 6 5 4 3 2 1 f

95

The musical score for page 95 is divided into two main sections. The first section, spanning measures 1 to 7, is a piano introduction. It features a grand staff with four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The key signature is two sharps (F# and C#). The right hand plays a series of chords and single notes, while the left hand plays a bass line. The second section, spanning measures 8 to 14, is a vocal melody. It features a grand staff with four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The key signature is two sharps (F# and C#). The right hand plays a series of chords and single notes, while the left hand plays a bass line. The vocal melody is written in the treble clef of the right hand, with a series of notes and rests. The score is written in a standard musical notation style, with a key signature of two sharps (F# and C#) and a common time signature.

5' # 4] # # # 6 45 [6

102

f

f

f Tutti

O - ra,

f Tutti

Vir-go, vir - go

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

110

Musical score for page 21, measures 110-119. The score is in G major (one sharp) and 3/4 time. It features a piano introduction and a vocal entry marked *f* *Tutti*. The lyrics are in Latin, including "Vir-go, vir - go prae - di - can-da, o - ra pro..." and "o - ra pro no - bis, pro no - bis, vir-go po - tens, pru - den - tis-sima, o - ra pro... no - bis, vir-go, vir - go prae-di - can - da, o - ra".

The score is written for piano and voice. The piano part consists of four staves (treble and bass clef). The vocal part consists of two staves (treble and bass clef). The lyrics are written below the vocal staves.

The piano introduction (measures 110-114) is marked *f*. The vocal entry (measures 115-119) is marked *f* *Tutti*.

The lyrics are:

Vir-go, vir - go prae - di - can-da, o - ra pro...
 o - ra pro no - bis, pro no - bis, vir-go po - tens,
 pru - den - tis-sima, o - ra pro... no - bis, vir-go, vir - go prae-di - can - da, o - ra
 Vir-go, vir - go ve - ne - ran-da, o - ra, o - ra pro no-bis, o - ra

The piano part includes fingerings: 7 6 3 6, [7] 6 # [6], 6 6 5, [6] -].

119

no - bis, vir - go, vir - go fi - de - lis, o - ra pro no - bis, spe - cu -

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

pro no - bis, vir - go, vir - go fi - de - lis, o - ra, o - ra pro no - bis, spe - cu -

pro no - bis, vir - go, vir - go fi - de - lis, o - ra pro no - bis, spe - cu -

6 # 6 5 40 9 8 [4] 9 8 5 4 #

127

lum iu - sti - ti-ae, se - des sa - pi - en - ti-ae, o - ra, o - ra pro no -

lum iu - sti - ti-ae, o - ra, o - ra pro no - bis, o - ra, o - ra o - ra pro no -

lum iu - sti - ti-ae, o - ra, o - ra pro no - bis, o - ra, o - ra pro no - bis,

lum iu - sti - ti-ae, se - des sa - pi -

7 8 [6] 6/4 5/3

136

bis, o - ra, o - ra, o - ra pro no - bis, pro no - bis, cau - sa no - strae lae - ti - ti-ae,

bis, se - des sa - pi - en - ti - ae, cau - sa no - strae lae - ti - ti-ae,

se - des sa - pi - en - ti - ae, cau - sa no - strae lae - ti - ti-ae, o - ra,

en - ti-ae, o - ra, o - ra pro no - bis, pro no - bis, cau - sa no - strae lae - ti - ti-ae,

6 [6] [6] 7/5 # 6/4 5/4 #

145

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

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

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

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

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

[illegible]

165

Andante

pro no - bis.

pro no - bis.

pro no - bis.

pro no - bis.

f Solo

5 4 3

[6] b6 b5

b [b6] 6

[b]

[b 6

170

The musical score is written for a piano in A major (three sharps) and 3/4 time. It consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The first two staves are mostly empty, with a few notes in the second measure. The third and fourth staves contain a melodic line in the right hand and a bass line in the left hand. The bass line includes figured bass notation: #, #, 6, 6, 6], #, b [b]6, 6, 6, 6 [b], #, b, 6, 6.

174

4 [46 6] 4 [6 5] 6 46 45 46 6

178

si-gne devo-ti-o-nis, o-ra, o - ra, o-ra, o - ra, o-ra, o - ra, o-ra, o - ra pro no - bis.

f

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

182

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186

ris Da-vi - dica, tur-ris e - bur - ne-a, domus au - re-a, o - ra pro no - bis, o - ra pro

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

190

Musical score for measures 190-192. The score is written for voice and piano. The key signature is D major (two sharps). The time signature is 4/4. The piano accompaniment consists of four staves: three for the right hand (treble clef) and one for the left hand (bass clef). The voice part is on a single staff with a treble clef. The lyrics are: "no - bis, o - ra pro no - - - - -". The score includes a trill (tr) on the final note of the vocal line. The piano accompaniment features a complex rhythmic pattern in the right hand, including sixteenth and thirty-second notes, and a simpler bass line in the left hand. The measure numbers 7, 6, 5, #, 4, 6, 6, 6, 5, # are indicated below the piano staves.

193

bis.

p Solo

Foe - de-ris ar - ca, ia - nu - a coe - li, stel-la ma-tu - ti - na, o - ra pro no-bis, o -

p Solo

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

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

197

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

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

[4] 6 # 4 6 5 6 9 [5] 6 5 *f* [6] 6 5

201

The musical score is written for a piano and voice. The piano part begins with a 6/8 time signature and a key signature of two sharps (F# and C#). The vocal melody enters in the third measure, marked with a forte (*f*) dynamic. The bass line is written in a single staff with figured bass notation, indicating the harmonic structure for the piano accompaniment.

Figured Bass Notation:

[b] [b] 6 6 [b] 6 6 # b 6 6 5 [b] # 6 5

204

This musical score page contains measures 204, 205, and 206. It features a piano accompaniment and a vocal line. The piano part consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature is three sharps (F#, C#, G#). The vocal line is on a single staff with a treble clef. The piano accompaniment is mostly rests, with some activity in the right hand in measures 204 and 205. The vocal line has a melodic line with a trill in measure 204. The bottom of the page contains a bass line with figured bass notation.

Measures 204-206 are shown. The piano part consists of four staves (two for the right hand, two for the left hand). The vocal part is on a single staff. The key signature is three sharps (F#, C#, G#). The piano accompaniment is mostly rests, with some activity in the right hand in measures 204 and 205. The vocal line has a melodic line with a trill in measure 204. The bottom of the page contains a bass line with figured bass notation.

Figured bass notation (bottom line):

[6] [6] # b b6 [6] [6] # b 6 # b [b]6 6 [b]5

207 *Adagio*

f

f

f

f

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

Tutti

6 5 6 7 6 7 # 6 4 7 5 # 2 6

212

ra pro no - bis, re - fu - gi - um pec - ca - to - rum, con-so -

ra pro no - bis, re - fu - gi - um pec - ca - to - rum, con-so -

ra pro no - bis, re - fu - gi - um pec - ca - to - rum, con-so -

ra pro no - bis, re - fu - gi - um pec - ca - to - rum, con-so -

Figured Bass:

4 6 7 [4] 6 5 - 6 7 [4] 6 7 4 6

4 2 - # 4 5 [4] 2 6

218

la - trix af - fli - cto - rum, au - xi - li - um Chri - sti - a - no - rum,

la - trix af - fli - cto - rum, au - xi - li - um Chri - sti - a - no - rum,

la - trix af - fli - cto - rum, au - xi - li - um Chri - sti - a - no - rum,

la - trix af - fli - cto - rum, au - xi - li - um Chri - sti - a - no - rum, o -

Figured Bass: 4/2, 6, 7 5 5, #, 4, [6] 4/2, 6, 7, 6, #

223

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

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

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

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

3 6 4 3 2 6 6 5 4 2 6 7 6 6 5

Allegro

227

ra, o - - ra pro no - bis.

p Solo
o - ra pro no - - bis. Re - gi - na An - ge - lo - rum, re - gi - na Pa - tri - archa -

o - ra - - - pro no - bis.

pro no - - - bis.

p Solo
9 8 7 6 5 5 6 5 - # [45] 6] 46 46

231

The musical score is written for a grand staff with four staves (three treble, one bass) and a vocal line. The key signature is D major (two sharps). The vocal line includes the following lyrics:

Re - gi - na Prophe-tarum, o - ra pro no - bis, o - ra pro
 rum, o - ra, o - ra pro no - bis, o - ra pro no - bis, o - ra pro no - bis,

The piano accompaniment includes a bass line with figured bass notation at the bottom:

[6] 6] 5 6 # $\frac{4}{2}$ 6 [6]

235

no - bis, pro no - bis.

o - ra pro no - bis.

P Solo
Re - gi - na A - po - sto - lo - rum, re - gi - na, re - gi - na Mar - tyrum, re -

P Solo
Re - gi - na Confes -

5 6 6 5 6 [6 6] 6 5 6

239

gi - na Vir - ginum, o - ra pro no - bis, o - ra, o - ra pro no -

sorum, re - gi - na Vir - ginum, o - ra, o - ra pro no - bis, o - ra pro no -

♭ [6] ♭ [6] ♭ [6] ♭ [3] 9 [6] ♭ [6] 5 ♭

243

The musical score is written for a piano and vocal ensemble. It consists of five systems of staves. The first system shows the piano accompaniment with four staves (treble and bass clefs). The second system shows the vocal parts with two staves (treble and bass clefs). The third system shows the vocal parts with two staves (treble and bass clefs). The fourth system shows the vocal parts with two staves (treble and bass clefs). The fifth system shows the basso continuo line with a single staff in bass clef.

The key signature is D major (two sharps). The time signature is 3/4. The tempo is marked *f* (forte). The vocal parts are marked *f* and *Tutti*. The basso continuo line is marked *f* and includes figured bass notation.

Figured bass notation (from left to right):

- [6 # #3 3 6 3 3]
- 6 6 5 [6 6 # 6 5]
- Tutti 6

247

gi-na San-cto - rum o - mnium, o - ra, o - ra, o - ra o - ra pro no -

gi-na San-cto - rum o - mnium, o - ra, o - ra, o - ra, o - ra pro no -

gi-na San-cto - rum o - mnium, o - ra, o - ra, o - ra, o - ra pro no -

gi-na San-cto - rum o - mnium, o - ra, o - ra, o - ra, o - ra pro no -

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

251

bis.

bis.

bis.

bis.

Solo

[6] 6 5 [3] 3 6 3 3] 6 5 6 6 5

254

254

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

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

6 5 *p* 4 2 6 7 5 # 6 6 6

257

mun - di: Par-ce no - bis, Do - mi - ne. A-gnus De - i, qui tol - lis pec-

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

[7 6] # 6 6 5 4 - # 6 6 7 6 [6]

261

ca - ta mun - di: Ex - au - di, ex - au - di nos, Do - mi-ne.

f Tutti

A-gnus

7 6 6 6 6 5 # *f* Tutti

265

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

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

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

6 7 6 #3 #3 5 # 4 5 4 # 4 6 # 4 7 5 5 4 #

269

Adagio

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 9 8 6 5 [B] 5 4 - 6 5 5 4 -