

Túma. Collected works.

František Ignác Antonín

Túma

Litaniæ lauretanæ

TumW G.5

Litany

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

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

B1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.15695/1
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	ca. 1740
	<i>RISM ID</i>	600138844
	<i>License</i>	public domain
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B2	<i>Library</i>	A-H
	<i>Shelfmark</i>	878
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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>
16	A	2nd ♩ in B1 : b'4
18	vl 1	2nd ♩ in B1 : f#''4
35	B	2nd ♩ in B1 : g4–g4
36	trb 1	last ♩ in B1 : f'8
42	vl 2	1st ♩ in B1 : e'4
54	fag	3rd ♩ in B1 : G4
59	vl 2	2nd ♩ in B1 : d#''2
79–147	–	Instead of a solo for org, a solo for vl appears in B2 , while B3 contains a solo for either vl, vla, or vlc. Since the org solo is written on two extra bifolios in B1 , this source may originally have also contained a solo for a string instrument.
107	fag	last ♩ in B1 : e16–f#16
153	trb 1	4th ♩ in B1 : f#''4
164	B	1st ♩ in B1 : B8–B8– ♩
201	A	2nd/3rd ♩ in B1 : f'16–e'16–e'4.
217	B	2nd/3rd ♩ in B1 : a4.–d#8

G.5 Litanïæ lauretanæ

Andante

Cornetto

I

Trombone

II

Fagotto

f

I

Violino

II

f

Soprano

Alto

Tenore

s

Basso

Organo solo

Bassi

f Solo [6] 6

$\flat 6$ 6 $\flat 6$ 6 $\flat 6$ 6 $\flat 6$ 6 $\flat 6$ 6 $\flat 5$ \sharp 6 \sharp 6 6 6 5 \sharp

This musical score is for a piece titled "Kyrie eleison". It is written for a vocal soloist and a piano accompaniment. The score is in G major (one sharp) and 4/4 time. It consists of 16 measures, divided into four measures per system. The vocal line begins with a piano (*p*) dynamic and a "Solo" instruction. The lyrics "Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son" are written under the vocal line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, including some chromatic movement and a final cadence.

System 1: Measures 1-4. The vocal line is silent. The piano accompaniment begins with a steady eighth-note pattern in the right hand and a bass line in the left hand.

System 2: Measures 5-8. The vocal line enters with the lyrics "Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son". The piano accompaniment continues with the same pattern.

System 3: Measures 9-12. The vocal line continues with the lyrics "Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son". The piano accompaniment continues with the same pattern.

System 4: Measures 13-16. The vocal line continues with the lyrics "Ky - ri - e e - lei - son, e - lei - son, e - lei - son, e - lei - son". The piano accompaniment concludes with a final cadence.

12

System 1: Grand staff with four empty staves.

System 2: Grand staff with piano accompaniment. The right hand starts with a piano (*p*) dynamic. The left hand has a piano (*p*) dynamic.

System 3: Vocal solo. The right hand has a piano (*p*) dynamic. The lyrics are: Ky - ri-e e - leison, e - leison, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son, e - lei - son.

System 4: Grand staff with piano accompaniment. The right hand has a piano (*p*) dynamic. The left hand has a piano (*p*) dynamic.

System 5: Grand staff with piano accompaniment. The right hand has a piano (*p*) dynamic. The left hand has a piano (*p*) dynamic.

16

The musical score for page 16, measures 16-18, is presented in a system of five staves. The first three staves are for piano accompaniment, with the top two in treble clef and the bottom one in bass clef. The key signature is one sharp (F#). The first three measures (16-18) show the piano accompaniment for three voices, with the top two staves in treble clef and the bottom one in bass clef. The notes are mostly whole and half notes, with some eighth notes in measure 18. The lyrics for the first two voices are: "son, e - lei - son, e - lei - son." The third voice has a red asterisk above the first note. The fourth and fifth staves are for a solo section, with the Soprano in treble clef and the Bass in bass clef. The lyrics for the Soprano are: "Chri - ste e - lei -". The lyrics for the Bass are: "Chri-ste e -". The solo section begins in measure 17 and continues into measure 18. The piano accompaniment for the solo section is in the bottom staff. The notes are mostly whole and half notes, with some eighth notes in measure 18. The lyrics for the solo section are: "Chri - ste e - lei -". The piano accompaniment for the solo section is in the bottom staff. The notes are mostly whole and half notes, with some eighth notes in measure 18. The lyrics for the solo section are: "Chri - ste e - lei -".

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

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

p Solo Chri - ste e - lei -

p Solo Chri-ste e -

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

19

son, Chri - ste e - lei - son, Chri-ste au - di, Chri-ste ex - au - di, ex -

lei - son, Chri - ste e - lei - son, Chri - ste ex - au - di, Chri - ste ex -

#] # 5 4 # 5 4 3

22

The musical score is for a piano and voice ensemble. It begins with a piano introduction in G major (one sharp) and 4/4 time. The piano part consists of four staves: three for the right hand and one for the left hand. The vocal parts are also in G major and 4/4 time. The first vocal part has lyrics in Latin, and the second vocal part has lyrics in Latin. The piano part includes a forte (f) dynamic marking at the beginning of the introduction and at the end of the first system. The vocal parts also include a forte (f) dynamic marking at the beginning of the first system. The score is divided into three systems, each with a repeat sign at the end.

System 1:

Piano: *f* (forte)

Vocal 1: au - di nos.

Vocal 2: au - di, ex - au - di nos.

System 2:

Piano: *f* (forte)

Vocal 1: au - di nos.

Vocal 2: au - di, ex - au - di nos.

System 3:

Piano: *f* (forte)

Vocal 1: au - di nos.

Vocal 2: au - di, ex - au - di nos.

Chord Progression (Piano):

5^b 4 - # 6 9 6 5 9 8 9 [8] 5^b 4 - # *f* [6 #]

25

6 5 # # 6 5 # 6 6 6 6

28

28

6 6 6 6 6 6 5 [5⁺ #] 6 [5⁺ #] [6 6] 6 [5⁺ #]

31

f

f

f

f Tutti

Pa-ter de coe-lis, De-us, Fi - li, Re - demptor mun-di, De-us, Spi - ritus,

f Tutti

Pa-ter de coe-lis, De-us, Fi - li, Re - demptor mun-di, De-us, Spi - ritus,

f Tutti

Pa-ter de coe-lis, De-us, Fi - li, Re - demptor mun-di, De-us, Spi - ritus,

f Tutti

Pa-ter de coe-lis, De-us, Fi - li, Re - demptor mun-di, De-us, Spi - ritus,

Tutti 5⁴ 5⁴ Solo [5⁴] 6 Tutti 6 # Solo [6] Tutti

35

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 35. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal parts enter in measure 36 with the lyrics 'Spi-ritus Sancte, De - us, mi-se-re-re no - bis, mi-se-re-re no - bis, mi-se-re - re'. The lyrics are repeated across several measures, with some parts of the ensemble resting. A red asterisk (*) is placed above the Soprano part in measure 36 and below the Bass part in measure 37. The score concludes with a final piano accompaniment flourish in measures 39 and 40.

Spi-ritus Sancte, De - us, mi-se-re-re no - bis, mi-se-re-re no - bis, mi-se-re - re

Spi-ritus Sancte, De - us, mi - se-re-re no - bis, mi-se-re-re no - bis, no -

Spi-ritus Sancte, De - us,

Spi-ritus Sancte, De - us,

6
5

39

no - bis, San-cta Tri - nitas, u - nus De - us, mi - se - re - re

- bis, San-cta Tri - nitas, u - nus De - us, mi - se - re - re

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

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

5 4 # 5 6 6 5 [6 4 2] 6 # [6 9 8 6] 7

43

no - bis. San-cta Ma - ri - a, san-cta De - i ge - nitrix, san-cta vir-go vir - ginum, o - ra pro

no - bis. San-cta Ma - ri - a, san-cta De - i ge - nitrix, san-cta vir-go vir - ginum, o - ra pro

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

bis, no - bis. San-cta Ma - ri - a, san-cta De - i ge - nitrix, san-cta vir-go vir - ginum, o - ra pro

7 7 [6] 6 [b] 6 6 7 6

47

no - bis.

p Solo

no - bis. Ma - ter Chri - sti, ma - ter pu - ris - si-ma, in - vi - o - la - ta, in - te-me-

p Solo

no - bis. Ma - ter di - vi - nae gra - ti-ae, ca-stis - si - ma, in - vi - o - la - ta,

no - bis.

p Solo

7 6

51

Musical score for a choral and piano piece, page 51. The score includes four systems of staves. The first system shows four staves with treble and bass clefs, all in G major (one sharp). The second system shows a piano accompaniment with two staves. The third system shows four vocal staves with lyrics in Italian. The fourth system shows a piano accompaniment with two staves. Dynamics include *f* (forte) and *Tutti*. A red asterisk is placed above a note in the first system's bass staff.

ra - ta, o - ra pro no - bis, o - ra pro no - bis, o - ra pro no - bis. Ma-ter,

in - te-me-ra - ta, o - ra pro no - bis, o - ra pro no - bis. Ma-ter,

6 [6] [b]6 9 8 [6] *f* Tutti

55

ma - ter a - ma - bilis, ma - ter ad - mi - ra - bilis, ma - ter Cre - a - to - ris, ma - ter Sal - va - to - ris,

ma - ter a - ma - bilis, ma - ter ad - mi - ra - bilis, ma - ter Cre - a - to - ris, ma - ter Sal - va - to - ris,

ma - ter a - ma - bilis, ma - ter ad - mi - ra - bilis, ma - ter Cre - a - to - ris, ma - ter Sal - va - to - ris,

ma - ter a - ma - bilis, ma - ter ad - mi - ra - bilis, ma - ter Cre - a - to - ris, ma - ter Sal - va - to - ris,

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

[illegible]

64

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

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

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

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

6 5' 4 # 5' 6 4 5 7 5 [9 8] 6 4 5 6 7 # 6 4 5 - #

69

69

bis, o - ra pro no - bis.

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

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

bis, pro no - bis.

Solo [6]

73

6 5 #

46 6 46 6 46 6 46 6 46 6 46 6 5 #

77 Andante

Vir - go, vir - go pruden - tis - sima, vir - go,

p Solo

6 # 6 [6] 6 # 5 *p* Solo 16 2 6

81

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

6 7 6 [6] 7 6 6 [b]5 4/2 6 6 5

84

The musical score is written for a voice and piano. It begins at measure 84. The key signature is one sharp (F#). The vocal line is in the treble clef. The piano accompaniment consists of four systems, each with a grand staff (treble and bass clefs). The first three systems of the piano accompaniment are mostly silent, with only a few notes in the bottom system. The vocal line has the following lyrics: "o - - - ra, o - - - ra, o - - - ra, o - ra, o - ra pro no -". The bottom piano system has some activity in the bass clef, with notes and fingerings indicated.

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

4/2 6 6 5 6 16 61

87

The musical score for page 24, measures 87-90, is as follows:

- Measures 87-89:** All staves (piano and vocal) contain rests.
- Measure 90:**
 - Piano (Left Hand):** Plays a descending eighth-note scale: G4, F#4, E4, D4, C4, B2, A2, G2. Fingering: 6, [6], 7, 7, 6.
 - Piano (Right Hand):** Plays a descending eighth-note scale: G4, F#4, E4, D4, C4, B3, A3, G3. Fingering: 3, 3, 3.
 - Vocal (Soprano):** Starts with a half note G4, followed by a quarter rest. The word "bis." is written below the first note.
 - Vocal (Alto):** Rest.
 - Vocal (Tenor):** Rest.
 - Vocal (Bass):** Rest.

90

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93

Vir - go po - tens, vir-go cle - mens, vir-go fi - de - lis, vir-go fi - de - lis, o - ra, o -

7 5 6 6 6 6 [b]6 6 6 6 5 6

97

ra pro no - bis, pro no - bis.

P Solo
Spe - cu-lum iu - sti - ti-ae, se - des, se - des sa-pi-en - ti-

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

101

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

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

105

Score 1: Causa nostra laetitiae, vas spirituale

Instrumentation: Soprano, Alto, Tenor, Bass, and Keyboard (Harpsichord or Organ).

Key: G Major (one sharp: F#).

Time Signature: 3/4.

Lyrics:

Cau-sa no-strae lae - ti - ti-ae, vas spi - ri - tu - a - le,
 bis. Cau-sa no-strae lae - ti - ti-ae, vas spi - ri - tu - a - le,
 Cau-sa no-strae lae - ti - ti-ae, vas spi - ri - tu - a - le,
 Cau-sa no-strae lae - ti - ti-ae, vas spi - ri - tu - a - le,

Performance Notes:

- The vocal parts enter in the first measure with a forte (*f*) dynamic.
- The keyboard accompaniment provides a harmonic foundation with a steady eighth-note pattern in the right hand and a more active bass line.
- The score includes a *Tutti* marking and a *Solo* marking for the keyboard part.
- The final measure of the keyboard part is marked *Solo*.

109

vas ho - no - ra - bi-le, vas in - si-gne de - vo-ti - o-nis,

vas ho - no - ra - bi-le, vas in - si-gne de - vo-ti - o-nis,

vas ho - no - ra - bi-le, vas in - si-gne de - vo-ti - o-nis,

vas ho - no - ra - bi-le, vas in - si-gne de - vo-ti - o-nis,

Tutti Solo Tutti Solo

5 3 2 5 3 6 # 2 5 2 5 6 # 7 7 9 8

113

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

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

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

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

Tutti 6 5 [9 8] 6 [9 8] 6] 5 4 3 *p* Solo

117

The musical score consists of four staves. The first three staves are grand staves, each with a treble and bass clef. The fourth staff is a single bass clef. The key signature is one sharp (F#). The time signature is 3/4. The score is divided into four measures. Measures 117-119 show a melodic line in the upper right staff with a trill and a slur, while the other staves are mostly empty. Measure 120 contains a complex melodic line with triplets and a trill in the upper right staff, and a bass line with chords and triplets in the lower left staff.

Measures 117-119: The upper right staff contains a melodic line with a trill and a slur. The other staves are empty.

Measure 120: The upper right staff contains a melodic line with triplets and a trill. The lower left staff contains a bass line with chords and triplets.

Chord symbols: [6 7] #, [6], 6, 6 5

120

This musical score page contains measures 120, 121, and 122. It features a guitar part at the top and a piano accompaniment below. The guitar part is in E major and 12/8 time, with a key signature of one sharp (F#). The piano part consists of two systems of staves. The first system has a treble and bass staff, with the bass staff containing a melodic line and a trill in measure 122. The second system has three treble staves and one bass staff. The bass staff in the second system has a melodic line and a trill in measure 122. The piano part includes a vocal line with the lyrics "Ro - -" in measure 122. The guitar part includes a melodic line and a trill in measure 122. The piano part includes a melodic line and a trill in measure 122.

Measures 120, 121, and 122 are shown. The guitar part is in E major and 12/8 time. The piano part consists of two systems of staves. The first system has a treble and bass staff, with the bass staff containing a melodic line and a trill in measure 122. The second system has three treble staves and one bass staff. The bass staff in the second system has a melodic line and a trill in measure 122. The piano part includes a vocal line with the lyrics "Ro - -" in measure 122. The guitar part includes a melodic line and a trill in measure 122. The piano part includes a melodic line and a trill in measure 122.

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

123

sa my-stica, tur - ris Da-vi - di-ca, tur-ris e-bur - ne-a,

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

127

do - mus au - re-a, o - ra pro no - bis, o - ra pro no - bis

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

131

bis, o - ra pro no - bis.

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

135

135

System 1: Four staves (treble and bass clef) with rests.

System 2: Two staves (treble and bass clef) with rests.

System 3: Two staves with vocal lines and lyrics, and two staves with rests.

Vocal Line 1 (Soprano): *p* Solo
Foe - de-ris ar - ca, ia - nu - a coe - li, o - ra pro no - bis, o -

Vocal Line 2 (Alto): *p* Solo
Foe - de-ris ar - ca, ia - nu - a coe - li, stel-la ma-tu - ti-na, o - - ra pro no-bis, o -

System 4: Two staves with piano accompaniment and figured bass notation.

Figured Bass: 6 6 [B] 6 # 6 4 5' 4 # 4 5 6 9 8

139

This musical score page contains measures 139 through 142. It features a voice part and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. Measures 139 and 140 are mostly rests for all parts. In measure 141, the voice enters with the lyrics "ra, o - ra, o - ra, o - ra pro no - bis." The piano accompaniment provides a harmonic foundation. Measure 142 continues the vocal line with "ra pro no-bis, o - - ra pro no - bis." and includes a trill in the final measure. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active line in the left hand.

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

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

7 6 5 - 6 4 5 9 [5] 7 # 6 5 [6] 6] 7 7

143

This musical score page contains measures 143, 144, and 145. The notation is organized into four systems, each with a grand staff (treble and bass clefs) and a three-staff system (three treble clefs). The key signature is one sharp (F#). Measures 143 and 144 are mostly empty staves with a few notes in the bottom system. Measure 145 contains a complex melodic line in the top system, featuring triplets and sixteenth notes, and a bass line with fingerings 5, 6, 5, 6, and 6, 9, 8, 9, 8, 9, 8.

Measure 143: The top system (grand staff) is empty. The middle system (three treble clefs) is empty. The bottom system (treble and bass clefs) contains a few notes: a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5. The bass line has fingerings 5, 6, 5, 6, and 6, 9, 8, 9, 8, 9, 8.

Measure 144: The top system (grand staff) is empty. The middle system (three treble clefs) is empty. The bottom system (treble and bass clefs) contains a few notes: a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5. The bass line has fingerings 5, 6, 5, 6, and 6, 9, 8, 9, 8, 9, 8.

Measure 145: The top system (grand staff) is empty. The middle system (three treble clefs) is empty. The bottom system (treble and bass clefs) contains a complex melodic line in the top system, featuring triplets and sixteenth notes, and a bass line with fingerings 5, 6, 5, 6, and 6, 9, 8, 9, 8, 9, 8.

146

Adagio

f

f

f Tutti

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

f Tutti

Sa - lus in - fir - mo -

9 8

6
5]

f Tutti

151

f

f

— pro no - bis, re - fu - gi - um pec - ca - to - rum, pec - ca - to - rum, o -

- - - rum, re - fu - gi - um pec - ca - to - rum, pec - ca - to - rum,

f Tutti

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

f Tutti

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

5 4 3 2 1 6 6 6 7 6 4 2 6 7 6

156

ra pro no bis, con-so-la-trix af-fli-ctorum, o-ra, o-ra pro no bis, o-ra

o - ra pro no - bis, con - so - la-trix af-fli-ctorum, o-ra, o - ra, o-ra,

o - ra pro no - bis, con-so-la-trix af-fli-ctorum, o-ra, o - ra, o-ra,

o - ra pro no - bis, con - so-la-trix af-fli-ctorum, o-ra, o - ra pro no - bis, o-ra,

6 4 7 6 3 4 6 5 4 3 5 6 - 5 6 5

167

ctorum, o - ra, o - ra pro no - bis, au - xi - li-um Chri-sti-a - no-rum, o - ra pro no -

o - ra pro no - bis, pro no - bis, au - xi - li-um Chri-sti-a - no-rum, o - ra pro no - bis, o - ra

o - ra pro no - bis, au - xi - li-um Chri-sti-a - no-rum,

o - ra pro no - bis, au - xi - li-um Chri-sti-a - no-rum,

5 4 — 4 6 7 6 # 6 5 6 7 [9] 8]

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

166

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

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

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

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

5 4 # 5 # 6 5 4 [b]3 2 6 [6] 4 7 5 [b] 5 # 6 5 — # 6 5 #

172

Vivace

ta pro no - bis.

no - - bis.

ra pro no - - bis.

ra pro no - bis.

f Solo [6] [b] #

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162

182

lo-rum, re-gi-na Pa-tri-ar-cha-rum, o - - - ra pro no -

6 5

185

185

P Solo

Re - gi - na Pro - phe - ta - rum, re - gi - na A - po - sto - lo - rum, re -

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

6 5 # 6 6] # [6 5]

188

gi - na, re-gi - na Mar - tyrum, o - ra pro no - bis, o - - - -

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

6 5 6 5 # [6] 6 5 6

191

191

Three systems of musical notation. The first system consists of four staves (three treble clefs and one bass clef) with whole rests. The second system consists of two staves (treble and bass clefs) with eighth-note chords in the first measure, followed by whole rests. The third system consists of five staves (three treble clefs and two bass clefs). The first staff has a whole rest. The second staff contains a vocal melody with lyrics: "ra pro no - bis, o - ra, o - ra". The third staff contains a vocal melody with lyrics: "ra pro no - bis, o - ra, o - ra". The fourth and fifth staves have whole rests. The bottom system consists of two staves (treble and bass clefs). The treble staff has a whole rest. The bass staff contains a piano accompaniment with figured bass notation: 5, [6], 6 6 5 4 #, 7 #, [6 5], 6 5, 5, 6 5.

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

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

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

194

f *Tutti*
 Re - gi - na Con - fes - so - rum, re - gi - na, re - gi - na Vir - ginum, o - ra pro no -
 - pro no - bis. *f* *Tutti*
 Re - gi - na Con - fes - so - rum, o - ra pro no - bis, re -
 ra pro no - bis. *f* *Tutti*
 Re - gi - na Con - fes - so - rum, o - ra pro no - bis, pro no -
f *Tutti*
 Re - gi - na Con - fes - so - rum, o - ra, o - ra pro no -

f *Tutti*

197

bis, re - gi - na San - cto - rum o - mni - um, o - ra, o - -
 gi - na Sancto - rum o - mni - um, o - ra, o - ra pro no - bis, o - ra, o - - ra,____
 bis, re - gi - na San - cto - rum, San - cto - rum o - mni - um, o - - ra,____
 bis, o - ra, o - ra pro no - bis, o - ra pro no - bis, o - -

4 5 # [4] 5 # [4] 6 [4] # 6 9 [4] [4/5]

204

bis. A-gnus De - i, qui tol-lis pec-ca - ta mun - di: Par-ce, par - ce, par-ce,

bis.

bis.

bis.

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

208

f

f

f

par-ce no-bis, Do - mi - ne.

p Solo

Agnus

6 5 4 # *f* 6 5 # *p*

212

The musical score is divided into four systems. The first system consists of four staves (three treble, one bass) with a key signature of one sharp (F#) and a common time signature. The second system consists of two staves (treble and bass). The third system consists of four staves (three treble, one bass) with lyrics in Italian. The fourth system consists of two staves (treble and bass) with figured bass notation. Dynamics include *f* (forte) and *f Tutti*. The lyrics are: "De - i, qui tol-lis pec - ca - ta mun - di: Ex - au - di nos, Do - mi-ne. A-gnus".

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

The figured bass notation in the fourth system is: [6] 6 7 6 4 5 5# 6 6] 5# 4 - #

Adagio

216

De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di: Mi - se - re - re, mi - se - re -

De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di: Mi - se - re - re, mi - se - re -

De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di: Mi - se - re - re, mi - se - re -

De - i, qui tol - lis pec - ca - ta, pec - ca - ta mun - di: Mi - se - re - re, mi - se - re -

6 5 [b] 6 5 6 [b] 6 7 6 # 5 6 5 4 2 [6] 4 2

222

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

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

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

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

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