

Tůma. Collected works.

František Ignác Antonín
Tůma

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

Esser
Skala
Edition



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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
	<i>URL</i>	https://data.onb.ac.at/rec/AC14297589
B2	<i>Library</i>	A-H
	<i>Shelfmark</i>	878
	<i>Category</i>	manuscript copy
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	<i>RISM ID</i>	not available
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B3	<i>Library</i>	A-GÖ
	<i>Shelfmark</i>	1900
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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 \downarrow in B1 : b'4
18	vl 1	2nd \downarrow in B1 : f \sharp "4
35	B	2nd \downarrow in B1 : g4–g4
36	trb 1	last \downarrow in B1 : f'8
42	vl 2	1st \downarrow in B1 : e'4
54	fag	3rd \downarrow in B1 : G4
59	vl 2	2nd \downarrow in B1 : d \sharp "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 \downarrow in B1 : e16–f \sharp 16
153	trb 1	4th \downarrow in B1 : f \sharp '4
164	B	1st \downarrow in B1 : B8–B8– \downarrow
201	A	2nd/3rd \downarrow in B1 : f'16–e'16–e'4.
217	B	2nd/3rd \downarrow in B1 : a4.–d \sharp 8

G.5 Litaniæ lauretanæ

Andante

Cornetto

I

Trombone

II

Fagotto

I

Violino

II

Soprano

Alto

Tenore

Basso

Organo solo

Bassi

A page of musical notation for a six-part composition. The top three staves are bass staves (Bass, Bass, Bass) and the bottom three staves are treble staves (Treble, Treble, Treble). The music is in 4/4 time, with a key signature of one sharp (F#). The bass parts provide harmonic support, while the treble parts feature more melodic and rhythmic complexity, including eighth-note patterns and grace notes. The notation is divided into measures by vertical bar lines.

12

13# 13# 13# 13#

p

p

p Solo

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

- son, e - lei -

8

7 5 6 5¹ 7

22

Orchestra (Top Three Staves):

- Violin 1: Rest
- Violin 2: Rest
- Viola: Rest
- Cello/Bass: Rest

Vocal (Bottom Three Staves):

Lyrics: au - di, ex - au - - - di nos.

Dynamic: *f*

Time Signature: $\frac{5}{4}$ $\frac{6}{4}$ $\frac{9}{8}$ $\frac{5}{4}$ $\frac{6}{4}$

Musical score for orchestra and piano, page 25, measures 6-10. The score consists of eight staves. The top three staves are bassoon staves (B♭), the fourth staff is a piano staff (treble clef), the fifth staff is a piano staff (bass clef), the sixth staff is a piano staff (treble clef), the seventh staff is a piano staff (bass clef), and the bottom staff is a bassoon staff (B♭). The key signature is B♭ major (two sharps). The time signature is common time. Measure 6: Bassoon 1 and 2 play eighth-note patterns. Measure 7: Bassoon 1 and 2 play eighth-note patterns. Measure 8: Bassoon 1 and 2 play eighth-note patterns. Measure 9: Bassoon 1 and 2 play eighth-note patterns. Measure 10: Bassoon 1 and 2 play eighth-note patterns. The piano parts provide harmonic support with sustained notes and eighth-note chords.

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

8 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 -

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

43

no - bis. Sancta Ma - ri - a, sancta De - i ge - nitrix, sancta vir - go vir - ginum, o - ra pro

no - bis. Sancta Ma - ri - a, sancta De - i ge - nitrix, sancta vir - go vir - ginum, o - ra pro

8 - bis. Sancta Ma - ri - a, sancta De - i ge - nitrix, sancta vir - go vir - ginum, o - ra pro

bis, no - bis. Sancta Ma - ri - a, sancta De - i ge - nitrix, sancta vir - go vir - ginum, o - ra pro

7 7 [6] 6 [h] 6 6 7 6

47

no - bis.

p Solo

no - bis. Mater 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

f

f

f

f

f

f

f

f Tutti
Ma-ter,

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

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

f Tutti
Ma-ter,

6 [6] [5]6 9 8 [6] *f* Tutti

64

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

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

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

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

6 5 6 5 6 7 6 5

69

10 9 8 2 6 5 6 4 5 6

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

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

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

bis, pro - no - - - - - - bis.

Solo [6]

Musical score for orchestra and piano, page 73, measures 1-8. The score consists of ten staves. The top four staves are for the orchestra, with the bassoon, double bass, cello, and double bass playing sustained notes. The bottom six staves are for the piano, featuring the right hand playing a continuous eighth-note pattern and the left hand providing harmonic support. The key signature changes from B major (two sharps) to A major (one sharp) at the end of the section. The piano part includes dynamic markings such as f (fortissimo), p (pianissimo), and mf (mezzo-forte). The score is divided into measures by vertical bar lines.

77 Andante

p Solo

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

p Solo

6 # 6 [6] 6 # [6] 5 [6] 2 [6]

81

B **B** **B** **B** **B** **B**

G **G** **G** **G** **G** **G**

Soprano **Alto** **Tenor** **Bass**

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

13

13

13

13

13

6

6

6

6

6

6

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

tr

2 6 6 5 6 [6] 6

Musical score for orchestra and piano, page 90, measures 1-10. The score consists of ten staves. The top four staves are for the orchestra, featuring three bassoon staves (B-flat, B-flat, B-flat, and bass clef) and one cello staff (bass clef). The bottom six staves are for the piano, with two treble clef staves, two middle C clef staves, and two bass clef staves. The music is divided into ten measures by vertical bar lines. Measures 1-9 are mostly rests, with the piano providing harmonic support. Measure 10 begins with a dynamic piano (p) and features eighth-note patterns in the piano staves and sixteenth-note patterns in the bassoon staves. The score concludes with a bassoon solo in measure 11, indicated by a bassoon clef and a bassoon part.

93

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

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

101

13# 13# 13# 9#

8

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

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

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 2 5 3 6 # 2 [5] 2 [5] 6 # 5 # 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 $\frac{6}{5}$ [9 8] 6 [9 8] 6 $\frac{5}{4}$ - **p** Solo

Musical score page 117, featuring six staves of music for three voices (Soprano, Alto, Bass) and three instruments (Violin, Viola, Cello). The score is in 13/8 time, with a key signature of one sharp. The vocal parts are in soprano, alto, and bass clef, while the instrumental parts are in treble clef. The music includes dynamic markings such as *p*, *f*, *tr*, and *3*, and articulation marks like *sf* and *sfz*. Measure numbers [6], [7], [8], [9], [10], and [11] are indicated at the bottom of the page.

120

p Solo
Ro - -

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

127

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

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

135

p Solo

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

p Solo

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

6 6 # 6 # 6 5 6 9 8

139

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

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

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

Musical score for orchestra and piano, page 143, measures 5-8. The score consists of ten staves. The top five staves are for the orchestra, with parts for Bassoon 1, Bassoon 2, Bassoon 3, Bassoon 4, and Bassoon 5. The bottom five staves are for the piano, with parts for Treble 1, Treble 2, Treble 3, Treble 4, and Bass. The key signature is B major (two sharps). The bassoon parts play eighth-note patterns of (B, A, G, F#) in measures 5-7, and (B, A, G, F#) in measure 8. The piano parts play eighth-note patterns of (B, A, G, F#) in measures 5-7, and (B, A, G, F#) in measure 8. Measure numbers 5, 6, 5, 6, and 6 are indicated below the piano staves.

151

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

$\frac{5}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{4}{2}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{6}{4}$

156

12/8

12/8

12/8

12/8

4/4

4/4

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

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

8 o-ra pro no-bis, con-so-la-trix af-flitorum, o-ra, o-ra, o-ra,

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

6 5 4 3 5 6 - 5 6 5

161

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 - 3 2, 6 [2] 7 6 # 6 5 6 4 7 5 [9] 8 *

166

12/8
 4/4

bis, pro no - - bis, o - ra pro no - - bis, 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 no - - bis, o - -
 8 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, pro no - - bis, o - -
 5 4 5 6 5 2 6 6 5 4 5 6 5 4 5 6 5

172 **Vivace**

ta pro no - - bis.

no - - - bis.

ra pro no - - - bis.

ra pro no - - bis.

f Solo

$\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{6}{4}$

A page from a musical score for orchestra and piano. The score is in 3/4 time and B major. The top system shows three bassoon staves, the piano bass staff, and the piano treble staff. The piano treble staff contains a melodic line with sixteenth-note patterns. The bottom system shows the piano bass staff and two cello staves. The piano bass staff has a sustained note. The cello staves show eighth-note patterns. Measure numbers [6], #, [6], #, [6], 5 are at the bottom of the page.

179

13
13
13
6
6
6

Re - gi - na An - ge -

p Solo

6 6 *p*

182

B#

B#

B#

B#

G#

G#

G#

G#

G#

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

b f 6 # 5 5 6 5

185

p Solo

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

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

$\begin{smallmatrix} \# & 6 & 5 & \# & 6 & 6 \end{smallmatrix}$ $\begin{smallmatrix} \# & & & & & \end{smallmatrix}$ $\begin{smallmatrix} & & & & & \end{smallmatrix}$ $\begin{smallmatrix} [6 & \#] & & & & & \end{smallmatrix}$

191

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

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

5 [6] 6 5 4 # 7 ♫ [6] 6 5 5 6 5

200

B \sharp

B \sharp

B \sharp

Bass: \sharp

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

** p*

p

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

p

p

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

p

p

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

9 [5] 9 [5] 9 [5] 6 \natural \sharp 9 [5] 9 [5] 9 [5] 6 9 [5] 9 [5] 6 9 [5] 9 [5] 6 \sharp

204

p Solo

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

bis.

bis.

bis.

Solo $\begin{smallmatrix} 6 & 6 \end{smallmatrix}$ 5 6 $\begin{smallmatrix} 6 & 6 \end{smallmatrix}$ $\begin{smallmatrix} 5 & 5 \end{smallmatrix}$ 6

212

f

f

f

f

f Tutti
Agnus

f Tutti
Agnus

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

f Tutti
Agnus

f Tutti

6 6 7 6 4 5 5 6 6 5 4

216

Adagio

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

