

# Tůma. Collected works.

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**Tůma**

**Mulier quæ erat**

Motettum de Scta Maria Magdalena

TumW C.3.20

Motet

*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

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

## Sources

<b>B1</b>	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.15713
	<i>Category</i>	manuscript copy (principal source)
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	<i>License</i>	public domain
	<i>URL</i>	<a href="https://data.onb.ac.at/rec/AC14297608">https://data.onb.ac.at/rec/AC14297608</a>
	<i>Notes</i>	18 parts (S solo, A solo, T solo, B, solo, S rip, A rip, T rip, B rip, cnto, fag, trb 1, trb 2, vl 1, vl 2, vlc, vlne, org, maestro di cappella)

## 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:

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<i>Bar</i>	<i>Staff</i>	<i>Description</i>
11	vl 2	3rd ♪ in B1: f'8
18	trb 2	1st ♪ in B1: e♭'8.-e♭'16
52	vl 2	4th ♪ in B1: c'''

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## Lyrics

Mulier quae erat in civitate peccatrix,  
attulit alabastrum unguenti.

Et stans retro secus pedes Domini,

lacrymis coepit rigare pedes eius,

Et capillis capitis sui tergebat.

Alleluia.

(Luke 7:37-38)

## C.3.20 Mulier quæ erat

Larghetto

Cornetto  
 I  
 Trombone  
 II  
 Fagotto

I  
 Violino  
 II

Soprano  
 Alto  
 Tenore  
 Basso

Organo  
 e Bassi

*p* Solo  
 Mu-li-er quae e-rat in ci-vi-ta-te pecca-trix,  
*p* Solo  
 Mu-li-er

*p* Solo  
 ♭6  
 ♯5  
 6  
 ♭6  
 ♯5

5

Four staves of piano accompaniment, all containing rests. The key signature is one flat (B-flat).

Two staves of piano accompaniment. The right hand has a melodic line with a forte (*f*) dynamic marking. The left hand has a bass line with a forte (*f*) dynamic marking. The key signature is one flat.

Four staves of piano accompaniment, all containing rests. The key signature is one flat.

quae e - rat in ci - vi - ta - te pecca - trix,

Two staves of piano accompaniment. The right hand has a melodic line with a forte (*f*) dynamic marking. Below the staves is a guitar-style fingering pattern:  $\frac{4}{2}$  2,  $\frac{6}{5}$  5, *f* # 6 6 7 6 5  $\frac{4}{2}$  - 6 6.

9

at-tulit a-la-bastrum, at-tulit a-la-bastrum, a-la-ba-strum un-guen-ti,  
 at-tulit a-la-bastrum, at-tu-lit a-la-bastrum un-guen-ti,

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

13

at - tu - lit a - la - ba - strum, a - la - bastrum un - guen - ti.

at - tu - lit a - la - ba - strum, a - la - bastrum un - guen - ti.



16

*f* Tutti *p* Solo

Et stans re - tro se - cus pe - des Do - mini, la - - crymis coe - pit,

*f* Tutti

Et stans re - tro se - cus pe - des Do - mini,

*f* Tutti *p* Solo

Et stans re - tro se - cus pe - des Do - mini, la - cry - mis

*f* Tutti

Et stans re - tro se - cus pe - des Do - mini,

[6 5] Tutti 4 3 4 [6] 9 8 *p* Solo [6 4] b6 5 [6 b5 -] 9 b6

20

*f Tutti*  
 la - crymis coe - pit ri - ga - re pe-des e - ius, la - cry-mis coe - pit ri - ga - re

*f Tutti*  
 la - cry-mis

*f Tutti*  
 coe - pit ri - ga - re pe-des e - ius, la - crymis coe - pit ri - ga - re, coe - pit ri -

*f Tutti*  
 la - crymis coe -

*f Tutti*  
 6 - 5 - 9 6 b 7 b5 6 5 8 9 b10 9 b [b6] 6 b4 6

24

pe - des e - ius, pe - des e - ius,

coe - pit ri - ga - re pe - des e - ius,

ga - re\_ pe - des, pe - des\_ e - ius,

- pit ri - ga - re pe - des e - ius,

$\frac{4}{2}$   $\frac{4}{6}$  [-]  $\frac{6}{5}$   $\flat$   $\frac{7}{4}$   $\frac{\flat 6}{4}$   $5$   $-$   $\frac{4}{2}$   $\frac{6}{5}$   $\frac{4}{2}$   $-$   $\frac{6}{5}$   $\frac{4}{6}$

28

Piano accompaniment for measures 28-30. The grand staff consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is in a key with two flats (B-flat and E-flat) and a common time signature. Measures 28-30 show a simple harmonic accompaniment with sustained notes and rests.

Vocal line for measures 28-30. The melody begins with a trill on a note, followed by a quarter note and a half note. The lyrics are: "et ca - pil - lis ca - pi - tis su - i ter - ge -".

Empty vocal staff for measure 28.

*p* Solo

Piano solo for measure 29. The melody is marked *p* Solo and features a melodic line with eighth and sixteenth notes. The lyrics are: "et ca - pil - lis ca - pi - tis su - i ter - ge -".

*p* Solo

Piano solo for measure 30. The melody is marked *p* Solo and features a melodic line with eighth and sixteenth notes. The lyrics are: "et ca - pil - lis ca - pi - tis su - i ter - ge -".

Empty bass staff for measure 28.

Bass line for measures 28-30. The bass line includes figured bass notation:  $\flat$ ,  $\frac{6}{5}$ ,  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\frac{6}{\flat}$ ,  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ ,  $\flat$ . The lyrics are: "et ca - pil - lis ca - pi - tis su - i ter - ge -".

31

*f* Tutti  
et ca - pil - lis ca - pi-tis su - -

*f* Tutti  
- - bat, et ca - pil - lis ca - pi-tis su - -

*f* Tutti  
- - bat, et ca - pil - lis ca - pi-tis su - -

*f* Tutti  
et ca - pil - lis ca - pi-tis su - -

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

34

Piano accompaniment for the first system, measures 34-36. It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The music is in a minor key and features complex rhythmic patterns with many sixteenth notes.

Piano accompaniment for the second system, measures 34-36. It consists of two staves: a treble clef staff and a bass clef staff. The music continues the complex rhythmic patterns from the first system.

i ter - ge - - bat, ter - ge - - - -

Vocal line for the first system, measures 34-36. The lyrics are "i ter - ge - - bat, ter - ge - - - -". The melody is in a treble clef and features a mix of quarter and eighth notes.

i ter - ge - - - bat, ter - ge - - bat, ter - ge - -

Vocal line for the second system, measures 34-36. The lyrics are "i ter - ge - - - bat, ter - ge - - bat, ter - ge - -". The melody continues with similar rhythmic values.

i ter - ge - - bat, ter - ge - - bat, ter - ge - bat, ter -

Vocal line for the third system, measures 34-36. The lyrics are "i ter - ge - - bat, ter - ge - - bat, ter - ge - bat, ter -". The melody concludes the phrase.

i ter - ge - - bat, ter - ge - -

Vocal line for the fourth system, measures 34-36. The lyrics are "i ter - ge - - bat, ter - ge - -". This system appears to be a continuation or a separate line of the vocal part.

[a] 5 8 6 3 - 6 5 6 6 5 6

Bass line for the fifth system, measures 34-36. It features a series of numbers: [a] 5 8 6 3 - 6 5 6 6 5 6, which likely represent fingerings or specific notes for a bass instrument.

37

Allegro

[46] 5 [7] 4 4  
 Solo 4 6 [4 6] 7 6 5 6 5 [b -] 4/2 6 6 5 4  
 Tutti [6 - -]

41

ia, al-le - luia, al-le-lu - ia, al-le-lu - ia, al-le-lu -

ia, al-le-lu - ia, al-le-lu - ia, al-le-lu - ia, al-le-lu - ia, al-le-lu -

ia, al-le - luia, al-le-lu - ia, al - le-lu - ia, al-le-lu - ia, al-le-lu -

ia, al-le-lu - ia, al-le-lu - ia, al-le-lu - ia, al-le-lu -

4 - 6 ♭ 6 1 4 6 5 6 5 3 - 6 6 3 - 6 6 3 - 6 6 6 4/3



45

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

ia, al - le - lu - ia, al - le - lu - ia, al - le -

ia, al - le - lu - ia, al - le - lu - ia, al - le -

6] 6 6 [b] 5 6 5 b - 6 [b6] 3 - [b6] 6 5 5 6 5 b -

48

lu - ia, al - le - lu - ia,

lu - ia, al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia,

al - le - lu - ia,

6 [b6] 3 -] b6 b5 [6/5 5/4 -] 3] Solo b6/5 # 9 8

51

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, \_\_\_\_\_

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, \_\_\_\_\_

6 5 9 8 6 5 # Tutti 6 5 6 6 6 5 6 5 3 - 6 5 3 -

55

ia, \_\_\_\_\_ al - le - lu - ia, al - le - lu - ia, al - le - lu -

le - lu - ia, \_\_\_\_\_ al - le - lu - ia, al - le - lu - ia, al - le - lu -

\_\_\_\_\_ al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

\_ al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -



61

le - lu - ia,

ia, al - le - lu-ia, al - le - lu -

ia, al - le - lu-ia, al -

- al - le - lu-ia,

Solo

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

Tutti

64

The musical score consists of several systems. The first system includes a grand staff with four staves (two for the right hand and two for the left hand) and a bass staff. The second system includes a grand staff with two staves (treble and bass clef). The third system includes a vocal line with lyrics and a bass staff. The fourth system includes a vocal line with lyrics and a bass staff. The fifth system includes a vocal line with lyrics and a bass staff. The sixth system includes a bass staff with figured bass notation.

al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, al - le - lu - ia.

8  $\flat 6$  5 3 - [6]  $\flat$  [6]  $\flat$  [6]  $\flat$  [6]  $\flat 6$  [6]  $\flat$  5 4 -  $\flat$