

# Tůma. Collected works.

František Ignác Antonín  
**Tůma**

**Stabat mater**  
TumW F.6

Sequence

*S, A, T, B (solo), S, A, T, B (coro), a-trb, 2 vl, 2 vla, b, org*

edited by Wolfgang Esser-Skala

*Organo*





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## F.6 Stabat mater

**Larghetto**

*org* **f Solo**

5

9

13

17

21

25

28

32

36

Bass clef, 2 flats. Measure 36 starts with a dotted half note followed by eighth notes. The key signature changes to [b]6 at the beginning of the measure. The bassoon part starts with a dynamic **p**. The bassoon continues with eighth-note patterns, including a grace note and a sixteenth-note run. The key signature changes back to 6 at the end of the measure.

40

Bass clef, 2 flats. Measure 40 starts with a quarter note followed by eighth notes. The bassoon part begins with a dynamic **f**. The bassoon continues with eighth-note patterns, including a grace note and a sixteenth-note run. The key signature changes back to 6 at the end of the measure.

44

Bass clef, 2 flats. Measure 44 starts with a quarter note followed by eighth notes. The bassoon part continues with eighth-note patterns, including a grace note and a sixteenth-note run. The key signature changes back to 6 at the end of the measure.

48

Bass clef, 2 flats. Measure 48 starts with a quarter note followed by eighth notes. The bassoon part continues with eighth-note patterns, including a grace note and a sixteenth-note run. The key signature changes back to 6 at the end of the measure.

52

Bass clef, 2 flats. Measure 52 starts with a quarter note followed by eighth notes. The bassoon part continues with eighth-note patterns, including a grace note and a sixteenth-note run. The bassoon ends with a fermata over the last note.

O quam tristis et afflita

55      Adagio

*org* **f Tutti**

61

66

71

76

## Quis est homo, qui non fleret

82 **Andante**  
 $\text{org}$  **p Solo**

5 6 [5]  $\natural$  - 6 [5] 6  $\natural$  - 6 5  $\flat$  7 5  $\sharp$  6 [6]  $\flat$

87

4 3 4 3 6 4 3  $\flat$  6 6 [5] 6 [5] 6  $\natural$  - 6 5  $\flat$  6  $\natural$  - 6 5 -  $\sharp$

92

$\flat$  5  $\flat$  5  $\sharp$  7 6 [5] 7 5  $\sharp$  4 [5]  $\sharp$

98

**f**  $\flat$  6 [5] 6 4  $\natural$  [6] 4 3 6  $\flat$  5  $\sharp$  6 [5]  $\sharp$  **p**  $\flat$  6 [5] 6  $\flat$

103

6 7 6  $\sharp$  6  $\flat$   $\flat$  6 -  $\natural$  [5] 6  $\flat$  6 [5] 6  $\natural$

108

6 6  $\flat$  6 [5] 6 [5] 4  $\sharp$  6 **f** 6 4 3 4 3 4 3  $\flat$  6 6 [5] 6  $\natural$

113 **Adagio**  
**Tutti**

1 6  $\frac{4}{3}$   $\frac{4}{2}$  6 7 6  $\natural$  5  $\flat$   $\flat$  2  $\frac{4}{2}$  6  $\frac{6}{5}$  6  $\frac{6}{2}$

119

$\flat$  - 6  $\flat$  6 [5] 9 8 6 6 5  $\frac{6}{4}$  7  $\frac{6}{5}$  5 -  $\flat$   $\flat$  7 5 6 9 8  $\frac{5}{4}$

127

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

Eia mater, fons amoris

136 **Larghetto**

*org* **p Solo**

145

**p**

154

163

171

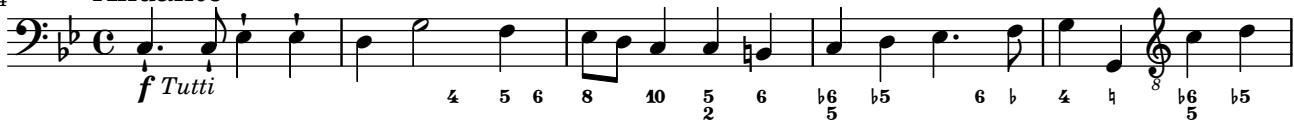
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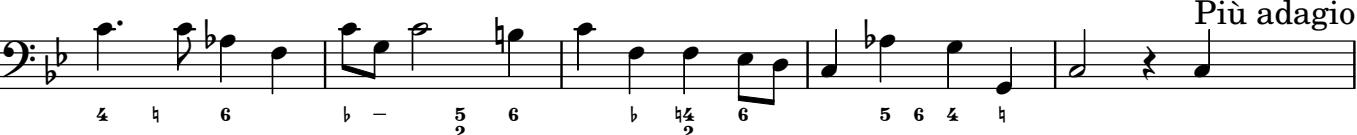
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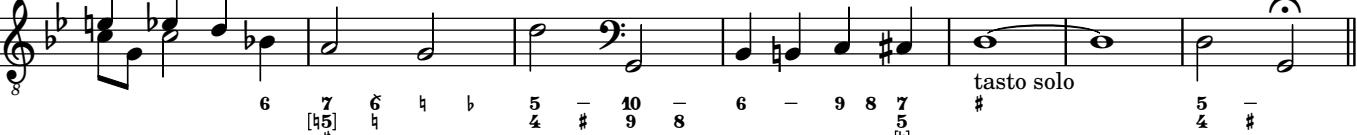
Sancta Mater, istud agas

214 **Andante**  
 org 
 f *Tutti*

219 

224 
 Più adagio

229 

235 
 tasto solo

Fac me tecum pie flere

242 **Larghetto**

*org* **f Solo**

247

252

258

264

270

276

282

288

The musical score consists of ten staves of organ music. The first staff begins with a dynamic of **f Solo**. Subsequent staves feature various dynamics including **p**, **f**, and **p**. Time signatures vary throughout the piece, indicated by numbers above the staff or by a fraction with a 4 or 2 in the denominator. Key changes are marked with sharps and flats. The music includes a variety of note values such as eighth and sixteenth notes, and rests.

Fac me plagis vulnerari

294 [Adagio]

*org* **f** Tutti

299

305

**p** Solo

310

316

**f** Tutti

Grave                          Andante

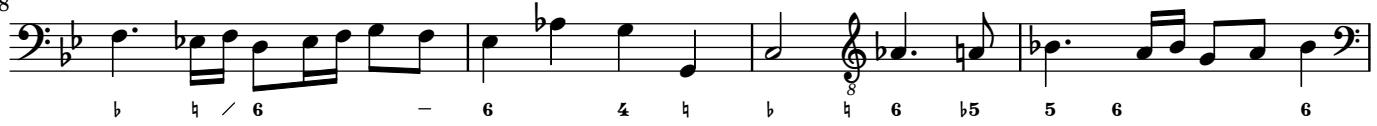
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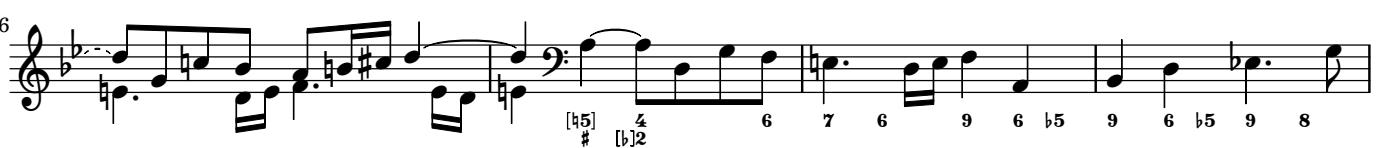
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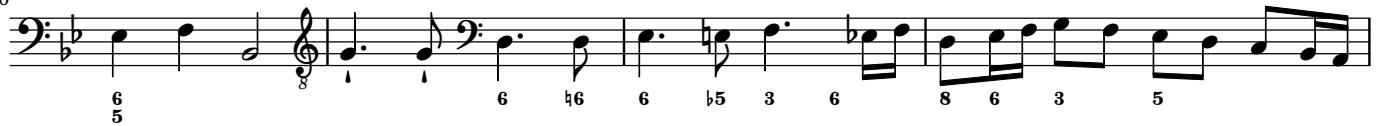
342



346



350



354

