

Túma. Complete works.

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Túma

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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Please report any errors or mistakes to edition@esser-skala.at.

 [edition-esser-skala/tuma-complete-works](https://github.com/edition-esser-skala/tuma-complete-works)
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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.15713
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1744
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	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14297608
	<i>Notes</i>	18 parts (S solo, A solo, T solo, B, solo, S rip, A rip, T rip, B rip, cnto, fag, trb1, 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:

<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'''

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

The musical score is arranged in a system with the following parts from top to bottom:

- Cornetto**: Treble clef, key signature of two flats, common time. The staff contains whole rests for all four measures.
- I Trombone**: Treble clef, key signature of two flats, common time. The staff contains whole rests for all four measures.
- II Trombone**: Treble clef, key signature of two flats, common time. The staff contains whole rests for all four measures.
- Fagotto**: Bass clef, key signature of two flats, common time. The staff contains whole rests for all four measures.
- I Violino**: Treble clef, key signature of two flats, common time. The staff begins with a piano (*p*) dynamic. It features a melodic line with eighth and sixteenth notes, including a trill in the second measure and a fermata over the final note.
- II Violino**: Treble clef, key signature of two flats, common time. The staff begins with a piano (*p*) dynamic. It features a rhythmic accompaniment of eighth notes.
- Soprano**: Treble clef, key signature of two flats, common time. The staff contains whole rests for all four measures.
- Alto**: Treble clef, key signature of two flats, common time. The staff contains whole rests for all four measures.
- Tenore**: Treble clef, key signature of two flats, common time. The staff begins with a piano (*p*) dynamic and a *Solo* marking. It contains the vocal line with lyrics: "Mu-li-er quae e - rat in ci - vi - ta - te pecca - trix,". The melody is primarily quarter notes.
- Basso**: Bass clef, key signature of two flats, common time. The staff contains whole rests for the first three measures, followed by a piano (*p*) dynamic and *Solo* marking in the fourth measure with the lyrics "Mu - li - er".
- Organo e Bassi**: Bass clef, key signature of two flats, common time. The staff begins with a piano (*p*) dynamic and *Solo* marking. It features a bass line with quarter notes and rests. Below the staff are figured bass notations: ♭, ♭6, 6, ♭6, ♭5, and #.

5

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

$\frac{4}{2}$ $\frac{6}{5}$ 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 - ba-strum, at - tu-lit a - la - bastrum un - guen-ti,

4 # [6 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.

[b6] b 6 - 6] 4 3 f [6] 6 [b]

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,

Tutti *p* Solo

[6 6] 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

b5 - [b] b2

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 - $\frac{4}{4}$

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

28

p Solo

et ca - pil - lis ca - pi - tis su - i ter - ge - - -

p Solo

et ca - pil - lis ca - pi - tis su - i ter - ge - - -

| b 6 5 b 4 | 6 | 4 | 6 | 6 |

31

Piano introduction for measures 31-33. The score consists of four staves: three for the right hand (treble clef) and one for the left hand (bass clef). The music is in a minor key and 3/4 time. It begins with a rest in measure 31, followed by a series of chords and eighth-note patterns in measure 32, and continues in measure 33. A dynamic marking of *f* (forte) is present in each measure.

Piano introduction for measures 34-36. The score consists of two staves for the right hand (treble clef) and two for the left hand (bass clef). The music continues with eighth-note patterns and chords. A dynamic marking of *f* (forte) is present in each measure.

Vocal and piano accompaniment for measures 37-40. The score includes four vocal staves and one piano accompaniment staff. The lyrics are: "et ca - pil - lis ca - pi-tis su - - bat, et ca - pil - lis ca - pi-tis su - - bat, et ca - pil - lis ca - pi-tis su - -". The piano accompaniment features chords with figured bass notation: $\left[\begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \right]$, *f*, $\left[\begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \right]$, *Tutti*, 4, 3, 6, 5, 4, 3. Dynamic markings include *f* and *f Tutti*.

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 a complex, rhythmic accompaniment with many sixteenth and thirty-second notes.

Piano accompaniment for the second system, measures 34-36. It consists of two staves for the right hand (treble and alto clefs). The music continues the complex, rhythmic accompaniment 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 minor key and features a complex, rhythmic accompaniment with many sixteenth and thirty-second 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 the complex, rhythmic accompaniment.

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 continues the complex, rhythmic accompaniment.

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

Vocal line for the fourth system, measures 34-36. The lyrics are "i ter - ge - - bat, ter - ge - -". The melody continues the complex, rhythmic accompaniment.

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

Bass line for the fifth system, measures 34-36. It consists of one staff in bass clef. The music continues the complex, rhythmic accompaniment. Fingerings are indicated by numbers 1-5 and an 'a' in brackets.

37

Allegro

bat, ter - ge - bat. Al - le - lu -

- bat, ter-ge - bat. Al - le - lu -

ge - bat, ter-ge - bat. Al - le - lu -

- bat, ter-ge - bat. Al - le - lu -

[46] 5 [7] 4 ♯
Solo ♯ 6 [4 6] 7 6 5 6 5 [b -] ♯4 6 6 5 ♯
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-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-ia, al-le-lu-

4 - 6 b 6 1 4 6 5 b 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 - lu - ia, al - le -

ia, al - le - lu - 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 -

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

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, _____

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

55

Piano accompaniment for measures 55-57. The music is in 3/4 time with a key signature of two flats. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes, while the left hand provides a steady accompaniment.

Piano accompaniment for measures 58-60. The music continues with the same complex rhythmic pattern in both hands.

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

Vocal line for measure 58. The melody begins with a long note on 'ia', followed by a series of eighth notes for 'al - le - lu - ia'.

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

Vocal line for measure 59. The melody starts with a long note on 'le - lu - ia', followed by eighth notes for 'al - le - lu - ia'.

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

Vocal line for measure 60. The melody begins with a long note, followed by eighth notes for '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 -

Vocal line for measure 61. The melody starts with a long note, followed by eighth notes for 'al - le - lu - ia'.

Piano accompaniment for measures 61-63. The music includes figured bass notation: 6] 45 # | 6 5 | # | 6 — 4 —.

61

le - lu - ia,

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

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

- al - le - lu-ia,

Solo

Tutti

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

