

# Túma. Complete works.

František Ignác Antonín

**Túma**

## **O magnum mysterium**

Motetto per il festo di Natale del Signor Nostro

TumW C.3.4

Motet

*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](mailto:edition@esser-skala.at).

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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.15720
	<i>Category</i>	manuscript copy (principal source)
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	<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:

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
106	B	2nd ♯ in <b>B1</b> : d16–c16–B8
109f	vl	grace notes missing in <b>B1</b>
126	cnto, vl 1, S	2nd ♯ in <b>B1</b> : e'8

## Lyrics

O magnum mysterium,  
o admirabile sacramentum,  
o grande miraculum divini amoris!

Obstupescite coeli!

Exsultet terra!

Tartarus frende!

Universorum conditor servile corpus induit,  
ut quos peccatum perdidit,  
miseros morti eriperet.

Mortales plaudite,  
de coelo hodie vobis illuxit  
optata generis humani spes.

Alleluia.

**Editor's note**

If you like this work and plan to perform it, we strongly encourage you to **buy the edition available from Musikverlag Dr. J. Butz** (BU 2454) to support their great work.



## C.3.4 O magnum mysterium

Grave

*Cornetto*

*I*

*Trombone*

*II*

*Fagotto*

*I*

*Violino*

*II*

*Soprano*

*f Tutti*

O ma - gnum, ma - gnum my - ste - rium, o ad - mi - ra - bile sa - cra - men -

*Alto*

*f Tutti*

O magnum, ma - gnum my - ste - rium, o admi - ra - bile sa - cra -

*Tenore*

*f Tutti*

O ma - gnum, ma - gnum my - ste - rium, o admi - ra - bile sa - cra -

*Basso*

*f Tutti*

O ma - gnum, ma - gnum my - ste - rium, o admi - ra - bile sa - cra -

*Organo e Bassi*

*f Tutti*

6 6 6 [45] 6 6 7 6  
 $\frac{4}{b}$  #  $\frac{4}{2}$  #  $\frac{4}{2}$  #  $\frac{4}{4}$

Larghetto

- tum, o gran - de, grande mi - ra - cu - lum, mi - ra - cu - lum

men - tum, o grande, grande mi - ra - cu - lum, mi - ra - cu - lum

men - tum, o gran - de mi - ra - cu - lum, mi - ra - cu - lum

men - tum, o grande, grande mi - ra - cu - lum, mi - ra - cu - lum

5<sup>♯</sup> - | 5<sup>♯</sup>      5<sup>♯</sup> | 6<sup>♯</sup> 5 6      [6<sup>♯</sup>] 6      7 4<sup>♯</sup>6      # 6 9 8      #      # [6<sup>♯</sup> 4<sup>♯</sup>5]      6 6 4<sup>♯</sup>5      [4<sup>♯</sup>] 6 6 [4<sup>♯</sup>5]      6 6 [4<sup>♯</sup>5]

*f Solo*



15

Piano accompaniment for measures 15-22. The score consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and alto clefs). The music is in a major key with a 3/4 time signature. Dynamics include *f* (forte) in measures 15, 16, 17, 20, and 21. Trills are present in measures 15 and 16.

Piano accompaniment for measures 23-30. The score consists of two staves (treble and bass clefs). The music continues from the previous system. Trills are marked with *tr* in measures 23 and 24. Dynamics include *f* in measure 24.

Vocal line for measure 23. The staff is in treble clef. The lyrics are "di - vi-ni a - mo - - - - - ris, di -". Dynamics include *f Tutti*.

Vocal line for measure 24. The staff is in treble clef. The lyrics are "di - vi-ni a -". Dynamics include *f Tutti*.

Vocal line for measure 25. The staff is in treble clef. The lyrics are "di - vi-ni a - mo - - - - - ris, di -". Dynamics include *f Tutti*.

Vocal line for measure 26. The staff is in bass clef. The lyrics are "di - vi-ni a - mo -". Dynamics include *f Tutti*.

Piano accompaniment for measures 27-30. The staff is in bass clef. The music continues from the previous system. Dynamics include *f* in measure 27.

Tutti  
 7 5 7 6 2 3 7 6 2 3 7 # 4 6 - 7 6  
 2. # -

25

vi - ni, di - vi - ni a - mo - ris, di -  
 mo - - - - ris, a - mo - ris, di - vi - ni a -  
 vi - ni a - mo - - - ris, a - mo - ris, di -  
 - - - - ris, a - mo - ris,

$\frac{4}{2}$   $\frac{6}{5}$  7 6  $\frac{4}{2}$  7 6 5  $\frac{6}{5}$   $\frac{5}{4}$  #  $\frac{7}{8}$  7 6

36

vi - ni a - moris, di - vi - ni a - mo - - - - ris, a -

mo - - - - ris, di - vi - ni a - mo - ris, a - moris, a -

vi - ni a - mo - - - - ris, di - vi - ni a - mo - ris, di - vi - ni a - mo - ris, a -

di - vi - ni a - mo - - - - ris, a -

4 - 7 6 [6] 6 10 - 4 6 [H] 7 6 4 6 7 6 4 5 7 6 5 7 5 [H]

47 Recitativo

mo - - ris.

mo - - ris.

mo - - ris.

mo - - ris. *p Solo* Ob-stu-pe - sci - te coe - li! Ex - ul - tet

*p Solo* *p Solo*

6 5 6 5 -  
4 # 4 4 #

55

Four staves of piano accompaniment, all containing whole rests.

Two staves of piano accompaniment, all containing whole rests.

Three staves of piano accompaniment, all containing whole rests.

ter-ra! Tar-tarus fren-de! U-ni-ver-so-rum con-di-tor ser-vi-le cor-pus in-du-it,

[6] 4 # b7 7 6

59

ut quos pec - ca - tum per - di dit, mi - se - ros, mi - se - ros mor - ti e - ri - peret.

♭4 6 ♭7 6 ♭ ♯7 ♯6 ♯5 5 #

64 Allegro

Three systems of piano accompaniment staves. Each system consists of a grand staff (treble and bass clefs) and a single bass clef staff. All staves in this section contain whole rests, indicating that the piano accompaniment is silent during these measures.

Two systems of melodic staves. The first system contains two treble clef staves with a 7/8 time signature. The music is marked with a forte *f* dynamic. The melody is characterized by eighth-note patterns and slurs. The second system contains two more treble clef staves, which are empty.

Four empty staves, consisting of two treble clef staves and two bass clef staves, indicating that no music is written for these parts in measures 64-66.

A single bass clef staff containing a melodic line. It begins with a forte *f* dynamic and a *Solo* marking. The line consists of eighth notes and includes fingerings such as [6], 6, and [6].

67

Piano accompaniment for measures 67-69. The grand staff consists of five staves: two treble clefs and three bass clefs. The music is in a key signature of one flat (B-flat major or D minor). The first three measures show a simple harmonic accompaniment with a steady bass line and chords in the upper registers.

Melodic line for measures 67-69. The staff is in treble clef. The melody begins with a quarter rest, followed by eighth and sixteenth notes. It features several trills (tr) and slurs, indicating a more technically demanding passage. The key signature remains one flat.

Four empty musical staves for measures 67-69, consisting of three treble clef staves and one bass clef staff. These staves are currently blank, suggesting they are reserved for other parts of the score.

Bass line for measures 67-69. The staff is in bass clef. The notes are accompanied by figured bass notation below the staff:  $\flat 6$  -  $\flat 4$  3 6  $\flat 6$  -  $\flat 4$  3 6  $\flat 6$  -



70

4 3 6 5 6 7 6 7 6 7 6 7 6 6 [6/45] 6 5

73

*p* Solo  
Mor - ta - les plau - - - di-te, mor - ta - les

[6] *p* 6] 6 *f* [6] *p*

76

Piano accompaniment for measures 76-78, consisting of four staves (treble and bass clefs) with rests.

Piano accompaniment for measures 76-78, consisting of two staves (treble and bass clefs) with musical notation.

Vocal staves for measures 76-78, consisting of three staves with rests.

plau - - di-te, mor - ta - les plau - di-te, mor - ta - les

*f* *p* *f* *p*  
6 5 # [6 # # #] 6

79

Piano accompaniment for measures 79-81, showing empty staves for the right and left hands.

Vocal line for measures 79-81, including dynamics *p* and *f*.

Empty vocal staves for measures 79-81.

Bass line for measures 79-81 with lyrics "plau - di-te, plau - di-te." and fingering [5] and 6.

82

Piano accompaniment for measures 82-84. The score consists of four staves: two grand staves (treble and bass clef) and two bass staves (bass clef). All staves are empty, indicating a rest for the piano accompaniment in these measures.

Melodic lines for measures 82-84. The score consists of two grand staves (treble and bass clef). Both staves contain a melodic line with eighth and sixteenth notes, including slurs and accents. The key signature has one sharp (F#).

Four empty staves (two grand staves and two bass staves) for measures 82-84, indicating a rest for the instruments.

Bass line for measures 82-84. The score consists of one bass staff. The notes are: *f* (quarter), *6* (quarter), *6* (quarter), *6* (quarter), *5* (quarter), *[6]* (quarter), *#* (quarter), *[6]* (quarter), *6* (quarter), *#* (quarter). The *f* is a dynamic marking, and the numbers and symbols in brackets are fingering indications.

85

89

The musical score for page 89 consists of several staves. At the top, there are four empty staves for piano accompaniment. Below these are two staves for piano accompaniment with musical notation. The vocal line is written in a single staff with lyrics underneath. The lyrics are: "pta - ta, o - pta - ta, o - pta - ta ge - ne - ris hu - ma - ni spes,". Below the vocal line is another staff with musical notation. At the bottom, there are two staves for piano accompaniment with musical notation.

The lyrics are: pta - ta, o - pta - ta, o - pta - ta ge - ne - ris hu - ma - ni spes,

The bottom staff contains the following notes: 6 6 # b b7 # 4 #

93

Piano accompaniment for measures 93-96, showing four staves with rests.

Piano accompaniment for measures 93-96, showing two staves with rhythmic patterns.

Vocal staves for measures 93-96, showing three staves with rests.

Vocal line for measures 93-96, showing a single staff with lyrics: o - pta - ta ge - - - - - neris hu - ma - - - -

Bass line for measures 93-96, showing a single staff with dynamics (*f*, *p*) and fingering: [6 #], 6 - 5, 6 [5#], 6, [5#], [6#]



97

Four staves of piano accompaniment, all containing rests for measures 97, 98, 99, and 100.

Two staves of piano accompaniment. Measures 97 and 98 begin with a forte (*f*) dynamic and a 7-measure rest. The music then continues with eighth-note patterns. Measure 99 features a trill (*tr*) on the final note. Measure 100 also features a trill (*tr*) on the final note.

Four staves of vocal line, all containing rests for measures 97, 98, 99, and 100.

- ni spes.

One staff of piano accompaniment. Measure 97 starts with a 5/4 time signature and a sharp sign (#). The music begins with a forte (*f*) dynamic and continues with a sequence of notes, including sixths (6) and a sixteenth note (6|) in measure 100.

101

Three systems of piano accompaniment staves, each containing three staves. All staves in this section contain whole rests, indicating that the piano is silent during these measures.

Vocal line for measures 101-103. Measure 101 has a whole rest. Measure 102 features a melodic phrase starting with a quarter note, followed by eighth notes, and ending with a quarter note. Measure 103 continues the phrase with a quarter note, eighth notes, and a quarter note. There are slurs and accents over the notes in measures 102 and 103.

Three empty vocal staves for measures 101-103, each containing a whole rest.

Bass line for measures 101-103. Measure 101 has a whole rest. Measure 102 features a rhythmic pattern of quarter notes and eighth notes. Measure 103 continues the pattern. The lyrics "Mor-ta - les plau - - - di-te, plau - - - di-te," are written below the staff.

Bass line for measures 101-103. Measure 101 has a whole rest. Measure 102 features a rhythmic pattern of quarter notes and eighth notes. Measure 103 continues the pattern. Dynamics markings *p*, *f*, and *p* are placed below the staff. The number 6 is written below the first *p*, and 16 is written below the second *p*.

104

Piano accompaniment for the first system, measures 104-107. It consists of four staves: three for the right hand (treble clef) and one for the left hand (bass clef). All staves contain whole rests, indicating that the piano is silent during these measures.

Piano accompaniment for the second system, measures 104-107. It consists of two staves (treble and bass clef). Measures 104 and 105 contain active piano accompaniment with chords and moving lines. Measures 106 and 107 contain whole rests.

Vocal staves for the second system, measures 104-107. It consists of three staves in treble clef. All three staves contain whole rests, indicating that the vocalists are silent during these measures.

Vocal line and bass line for the second system, measures 104-107. The vocal line is in bass clef and contains the lyrics: "plau - - dite, plau - dite, plau - - - - di". The bass line is in bass clef and contains the numbers: "6 # 6 6 6 6 6]".

108

A grand staff consisting of four staves, all of which are empty, indicating a section of the score where the piano accompaniment is silent.

The first system of musical notation. It consists of two staves. The upper staff begins with a forte dynamic marking *f* and a piano part featuring a trill (*tr*) over a series of notes. The lower staff mirrors this melodic line. The notation includes various rhythmic values and accidentals.

A second system of musical notation consisting of four empty staves, continuing the section of silent piano accompaniment.

te.

The third system of musical notation. It features a single bass staff with a forte dynamic marking *f*. Below the staff is a sequence of numbers: *f* b6 - b4 3 | 6 6 - 4 3 | 6 b6 - 4 3 | 6 5 6 7 6 7 6 6. These numbers likely represent a fingering or a specific harmonic sequence for the bass line.

112 [Vivace]

Piano accompaniment for the first system, measures 112-114. The score is in 3/4 time with a key signature of one sharp (F#). It features four staves: three for the right hand and one for the left hand. The music is marked *f* (forte).

Piano accompaniment for the second system, measures 112-114. The score is in 3/4 time with a key signature of one sharp (F#). It features two staves for the right hand and two for the left hand. The music is marked *f* (forte).

Vocal line for the first voice part, measures 112-114. The score is in 3/4 time with a key signature of one sharp (F#). It is marked *f Tutti*. The lyrics are "Al-le-lu-ia, al-le -".

Vocal line for the second voice part, measures 112-114. The score is in 3/4 time with a key signature of one sharp (F#). It is marked *f Tutti*. The lyrics are "Al-le-lu-ia, al -".

Vocal line for the third voice part, measures 112-114. The score is in 3/4 time with a key signature of one sharp (F#). It is marked *f Tutti*. The lyrics are "Al-le-lu-ia,".

Vocal line for the fourth voice part, measures 112-114. The score is in 3/4 time with a key signature of one sharp (F#). It is marked *f Tutti*. The lyrics are "Al-le-lu-ia,".

Piano accompaniment for the third system, measures 112-114. The score is in 3/4 time with a key signature of one sharp (F#). It features one staff for the right hand and one for the left hand. The music is marked *f Tutti*. Below the staff are the numbers 7 6 7 6 6 6 6].

117

Piano accompaniment for the first system, measures 117-122. The score is written for four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and alto clefs). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Piano accompaniment for the second system, measures 123-128. The score continues with the same four-staff format as the first system, maintaining the intricate rhythmic texture.

Vocal line for the first system, measures 117-122. The melody is written in a treble clef and includes the lyrics: "lu - ia, al-le-lu - ia, al-le - lu - ia, al-le-lu - ia, al - le - lu - ia, al - le - lu -".

Vocal line for the second system, measures 123-128. The melody continues with the lyrics: "le - lu - ia, al-le-lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -".

Vocal line for the third system, measures 123-128. The melody continues with the lyrics: "al - le-lu - ia, al-le - lu - ia, al - le-lu - ia, al - le - lu -".

Vocal line for the fourth system, measures 123-128. The melody continues with the lyrics: "al - le-lu - ia, al - le-lu - ia,".

Basso continuo line for the fourth system, measures 123-128. The line is written in a bass clef and includes figured bass notation: 6/5, 6, [6 6], 6, [6 2 6 6], 6/5 [5#], [5#] 6, 6, 6.



130

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

- - 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 -



138

First system of piano accompaniment. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a steady bass line with quarter and eighth notes.

Second system of piano accompaniment, continuing the melodic and harmonic development from the first system.

First vocal line (Soprano/Alto) with lyrics: *al - le - - lu - ia, al - le - - lu -*

Second vocal line (Tenor/Bass) with lyrics: *al - le - - lu -*

Third vocal line (Bass) with lyrics: *al - le - - lu - ia, al - le - lu - ia, al-le-lu - ia,*

Third system of piano accompaniment, providing harmonic support for the vocal lines.

Fourth system of piano accompaniment, concluding the page's musical notation.

[1 3] #3 [4 2.] 3 [2.] #3 4 5 [4] #3 3 # - 5 # 6 [5] #

144

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.

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.

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