

# Tůma. Complete works.

František Ignác Antonín

**Tůma**

**Bonum est confiteri**

Motetto per ogni tempo

TumW C.3.6

Motet

*A (solo), 2 vl, vla, b, org*

edited by Wolfgang Esser-Skala

*Full score*



Edition Esser-Skala · Koppl, Austria · 2024

© 2024 by Edition Esser-Skala (Selbstverlag § 2 Abs 1 Z 7 GewO 1994). This edition is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License. To view a copy of this license, visit <https://creativecommons.org/licenses/by-sa/4.0/>.

Music engraving by LilyPond 2.24.2 (<https://www.lilypond.org>) and EES Tools v2023.10.0.  
Front matter typeset with Source Sans and Fredericka the Great.

Please report any errors or mistakes to [edition@esser-skala.at](mailto:edition@esser-skala.at).

 [edition-esser-skala/tuma-complete-works](https://github.com/edition-esser-skala/tuma-complete-works)  
v2024.06.1, 2024-06-30 (16937a7e4b1a8fbb234c8669ccd9bb18db9008ee)



# Critical Report

## Abbreviations

A	alto
b	basses
org	organ
vl	violin
vla	viola

## Sources

<b>B1</b>	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.15705
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1746
	<i>RISM ID</i>	600138908
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://data.onb.ac.at/rec/AC14297600">https://data.onb.ac.at/rec/AC14297600</a>
	<i>Notes</i>	10 parts (A solo, vl 1 (2×), vl 2 (2×), vla, 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>
10–78	–	The <i>da capo</i> of bars 19–53 is written out in <b>B1</b> .

---

## Lyrics

Bonum est confiteri Domino  
et psallere nomini tuo, Altissime!  
Ad annunciandum mane misericordiam tuam,  
et veritatem tuam per noctem.

Quam magnificata sunt opera tua Domine.  
Nimis profundae factae sunt tuae cogitationes.

Quia delectasti me Domine in factura tua.  
In operibus manuum tuarum exultabo.

Amen.

(Psalms 92(91):2,3,5,6)

# C.3.5 Bonum est confiteri

**Recitativo**

*I*  
Violino

*II*

Viola

Alto

*p* Solo

Bo - num est con - fi - te - ri Do - mi - no et psal - le - re no - mi - ni tu - o, Al -

Organo e Bassi

*p* Solo

6 6 5 6 5

---

4

tis - si - me! Ad an - nun - ci - an - dum ma - ne mi - se - ri - cor - di - am tu - am, et ve - ri -

6 4/2 6

---

8

**Larghetto**

*f*

*f*

*f*

ta - tem tu - am per noctem.

2 6 6/5

*f* 6 5 4 3 9 8 4 3 9 8 6

12

*p* *f*

*p* *f*

*p* *f*

*p* tasto solo

6 5 4 6 19 8 6 6 [6]

15

*tr* *tr* *tr*

Adagio

Larghetto

*p* *p*

Quam ma-gni-fi-ca-ta, quam ma-gni-fi-ca

6 6 5 *p* 6 2 6

19

*f* *f* *f*

*f* *f*

*f*

ta sunt o-pe-ra tu-a Do-mine, quam ma-gni-fi-

[6] 6 7 7 *f* 6 5 7 9 8 *p* [6]

22

*p* *f* *p* *f*

ca - - - - - ta sunt

6] 5 6  $\frac{6}{5}$  6 *f* 6 5  $\frac{9}{4}$   $\frac{8}{3}$  6 5

25

*p* *tr* *p* *tr*

o - pera tu - a Do - mine, o - pera tu - a Domi - ne, Do - - -

$\frac{9}{4}$   $\frac{8}{\#}$  6 5  $\frac{9}{4}$   $\frac{8}{3}$  6  $\frac{15}{4}$  4 3]  $\frac{6}{5}$  [4  $\frac{\#}{6}$  6 6]

28

*tr* *tr* *tr*

Do - - -

7 6  $\frac{\#}{6}$  6 [6] 7 6 6 [6  $\frac{\#}{6}$  6

30

*f* *p*

*f* *p*

*f* *p*

mine.

# *f* 6 5 9 8 9 8 [6] 9 8] *p* *tasto solo*

33

*f* *f* *tr*

*f* *f*

*f* *f*

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

36

*tr* *p* *tr*

*p* *p* *p*

*p* *p*

Quam ma-gni-fi - ca - ta sunt o - pe-ra tu - a

5 6 5 # 4 7 6 4 [- 5] 3 6 4 6 5



39

Domine, o-pe-ra tu-a Domine, quam ma-gni-fi-ca

f f p f p f p

[4 3 #] # [6/5 4 3] [6/5 5 6 5 6/5]

42

ta sunt o-pe-ra tu-a Do

f p f p p

6/4 5/3 5 6 [6/5] 6/5

45

mi-ne, Do mi-ne.

f f f

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

49

Musical score for measures 49-51. The score is in G major and 4/4 time. It consists of four staves: two for the piano (treble and bass clefs) and two for the vocal line (treble clef). The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal line has lyrics: "p f p f". Dynamics are marked as *p* and *f*. A *p* *tasto solo* instruction is present below the bass staff.

9 8 9 8 6 p *tasto solo* 5 f 4 3 6 5

52

*Fine* Andante moderato

Musical score for measures 52-56. The score is in G major and 3/4 time. It consists of four staves: two for the piano (treble and bass clefs) and two for the vocal line (treble clef). The piano part features a rhythmic pattern of eighth notes. The vocal line has lyrics: "Ni - mis pro - fun - dae fa -". Dynamics are marked as *p*. A *Fine* marking is present above the vocal line.

Ni - mis pro - fun - dae fa -

57

Musical score for measures 57-61. The score is in G major and 3/4 time. It consists of four staves: two for the piano (treble and bass clefs) and two for the vocal line (treble clef). The piano part features a rhythmic pattern of eighth notes. The vocal line has lyrics: "ctae sunt, pro - fun - dae, pro - fun -". Dynamics are marked as *p*.

ctae sunt, pro - fun - dae, pro - fun -

63

dae fa - ctae sunt tu - ae co - gi -

# 7 6 # 7 5 [6] # #

69

ta

6 6 6 5

74

*Larghetto* *Dal segno al fine*

ti - o - nes. Quam ma - gni - fi - ca

6 4 - 5] f 6 5 4 3 [9 8] [4 3] p 6 2 6

79 Recitativo

Qui-a de-le-ctasti me Do-mine in fa-ctu-ra tu-a. In o-pe-ribus ma-nuum tu-a-rum ex-ul-ta-bo.

*p* [6] b5 6 4/2 5]

85 Allegro

A - - - - - men,

*f*

*p* [6] 6 *f* 6/3 # 6] 6 [4 #] 6 6

88

*p* *f*

*p* *f*

*p* *f*

[6] 5 6] 6 b7 *f* 6

91

*p*

a - - - - - men, a-men,

6 6 [5] 6 6 6

94

*p*

a - - - - -

6 6 [6] 6 6

97

*f* *p*

men, a - - - - -

6 *f* *p* # 6

100

men, a

6 5 6 5

103

*f*

*f*

*f*

*tr*

men, a - men.

6 [6] # *f* 6 6 4 # 6 3 # 6 [4] # 6

106

*p*

*p*

*p*

6 6 *p* [5] 6 6 # 7

109

*f* *f* *f*

A - - - - men,

*f* *p* *f*

6 [b6] 6 [6/5] # 6 # 6 6

112

*p* *p* *p*

a - - - - men, a - - - -

*p*

6 b7 6 # b5 # 6 # b5

115

*f* *p* *f* *p* *f*

- - - - men, a - - - - men, a - - - - men,

*f* *p* *f*

# [6] 6 [b] [6] # [6] 6 [6] 6

118

*p* *f* *p* *f* *p* *f*

a - - men, a - - - - -

6 # *f* *p* 6/5 6/5 6 5/4 3

121

*f* *p* *f* *p* *f* *p* *f* *p*

men, a - - - - - men.

*f* 6 *p* 6/5 6/5 6 *p* 6

124

*f* *f* *f*

6 b7 *f* b6 6 [6/5]