

Tůma. Complete works.

František Ignác Antonín

Tůma

Stabat mater

Sequenza per la Messa dei 7 Dolori della Madonna

TumW G.1

Sequence

S, A, T, B (coro), cnto, fag, 2 trb, vl, vla, 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
vla	viola

Sources

B1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.15725
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1747
	<i>RISM ID</i>	600138806
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14297618
	<i>Notes</i>	24 parts (S (3×), A (3×), T (3×), B (3×), cnto, fag, trb 1, trb 2, vl (2×), vla (2×), vlc, vlne, org, maestro di cappella)
D1	<i>Library</i>	D-DI
	<i>Shelfmark</i>	Mus.2968-D-509
	<i>Category</i>	manuscript not used for this edition
	<i>Date</i>	1890–1910
	<i>RISM ID</i>	1001001595
	<i>License</i>	public domain
	<i>URL</i>	https://digital.slub-dresden.de/id480932069
	<i>Notes</i>	full score

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>
6f	org	Notes in treble clef were added by the editor.
12	org	4th ♪ of upper voice missing in B1
28	org	4th/5th ♪ in B1 unison with S/A

Lyrics

(Psalms 25(24):1–3)

G.1 Stabat mater

Larghetto

Cornetto

f

I

Trombone

II

f

Fagotto

f

Violino

f

Viola

f

Soprano

f Tutti

Sta - bat ma - ter do - lo - ro - sa, do - lo - ro -

Alto

f Tutti

Iux - ta cru - cem la - cry - mo - sa, dum pen - de - bat fi - li -

Tenore

f Tutti

Cu - ius a - ni - mam ge -

Basso

f Tutti

O quam tri - stis

Organo e Bassi

f Tutti

4 # [6] 46 5

4

sa. Quis est ho-mo, qui non fle-ret, Chri-sti ma-trem si vi-

us. Quae mae-re - bat et do-le - bat, pi - a mater dum vi - de - bat

mentem, con-tristantem et do-len - tem per - trans - i-vit gla - dius. Quis non pos-set

et af - fli-cta fu-it il-la be-ne-di-cta mater u-ni-ge - ni-ti!

7 - # 6 46 [6] 6 7 6 # 8 [6]

8

de-ret in tanto sup-pli-ci-o? Vi-dit su-um dul-cem natum mo-ri-en-do de-so-la -
na-ti poe-nas in-clyti. Vi-dit su-um dul-cem natum dum e-mi - sit spi-ritum.
con - tri - sta - ri, ma - trem Christi con-tem - pla - ri do - len - tem cum fi - li -
Pro pec-ca-tis su - ae gen-tis vi - dit Ie - sum in tor-mentis et fla - gel - lis sub - di -

6 6 6 7 46 46 7 [45] [45] #

12

tum. Tu - i na - ti vul - ne - ra - ti, tam di - gna - ti pro me pa - ti, poe - nas me - cum di - vi -

San - cta ma - ter, i - stud a - - gas, cru - ci - fi - xi fi - ge pla - gas cor - di me - o va - li -

o? Fac me te - cum pi - e fle - re, do - nec e - go vi - xe -

tum. Cru - ci - fi - xo con - do - le - re, do - nec e - go, do - nec e - go vi - xe -

$\sharp 5$ \sharp [6] 7 6 [45] [6] $\flat 6$ 6 5 6 5

16

Piano accompaniment for measures 16-19. The score is written for a grand staff with treble and bass clefs. The music is in a minor key and 4/4 time. The right hand plays a melodic line with some rests, while the left hand provides a steady accompaniment with eighth and sixteenth notes.

Piano accompaniment for measures 16-19, continuing from the previous system. The musical notation and structure are consistent with the first system.

de. Fac, ut por - tem Chri - sti mor -

de. Mi - hi iam non sis a - ma - ra,

ro. Vir - go vir - ginum prae - cla - - ra. Fac me

ro. Iux - ta cru - cem te - cum sta - re, et me ti - bi so - ci - a - re in plan - ctu de - si - de -

6 5 4 8 b6 6 5 46 5 4 [6] 5 4 16 7] 46

20

tem, pas - si - o - nis fac con - sor - tem et pla - gas, pla - gas, et pla - gas re - co - le -

fac me te - cum, te - cum plan - gere, fac me pla - gas re - co - le - re, re - co - le -

pla - gis, pla - gis vul - ne - ra - ri, fac me cru - ce in - e - bri - a - ri et cru - o - re fi - li -

ro. Flam - mis ne - u - rar suc - cen - sus, per te, vir - go, sim de - fen - sus in di - e iu - di - ci -

[6 - b6] 4 3 5 6 [6] 6 7 4 3

24

re. Chri - ste, cum sit hinc ex - i - re, da per matrem me ve - ni - re ad pal-mam vi - cto - ri - ae. A -

re. Da per matrem me ve - ni - re ad pal-mam vi - cto - ri - ae. A -

i. Quando cor-pus mo-ri - e - tur, fac ut a - nima do - ne - tur pa - ra - di - si glo - ri - ae.

i. Fac ut a - ni - ma do - ne - tur pa - ra - di - si glo - ri - ae.

28

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

- - # - # - - men, a - - # - men, a # - men.

A - - - - men, a - - - - men.

A - - - - men, a - - - - men.

10 9 8 7 | 7 6 5 -
8 7 6 5 | # 4 - #