

# Tůma. Complete works.

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**Tůma**

**Stabat mater**

TumW G.3

Sequence

*S, A, T, B (solo), S, A, T, B (coro), 2 trb, 2 vl, vlc solo, 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).

 [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
org	organ
S	soprano
T	tenor
trb	trombone
vl	violin
vlc	violoncello

## Sources

<b>B1</b>	<i>Library</i>	D-DI
	<i>Shelfmark</i>	Mus.2968-D-514
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1890–1910
	<i>RISM ID</i>	1001001293
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://digital.slub-dresden.de/id480400431">https://digital.slub-dresden.de/id480400431</a>
	<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:

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<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
–	–	org	<b>B1</b> contains chords for org, which have been omitted from this edition.
2	5	vl 2	2nd ♯ in <b>B1</b> : g'4

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<i>Mov.</i>	<i>Bar</i>	<i>Staff</i>	<i>Description</i>
	6f	vl 2	bars in <b>B1</b> unison with A
	12	vl 2	bar in <b>B1</b> unison with A
	33	vl 2	bar in <b>B1</b> unison with A
	37	org	bar in <b>B1</b> : d2.
3	19	vl 1	2nd ♯ in <b>B1</b> : g♯'2
4	–	org	notes in treble (ottavo) clef added by editor
	3	vl 1, S	1st ♯ in <b>B1</b> : b♯'4
	19	org	bar in <b>B1</b> : g2–g4–f4
5	–	vlc	clefs were added by the editor
	19	vlc	2nd/3rd ♯ in <b>B1</b> : c2
	19	org	bar in <b>B1</b> : c2–4
	99	org	bar in <b>B1</b> : c2.

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# 1 Stabat mater

Larghetto

I  
Violino

II

Tenore

Basso

Organo  
e Bassi

13

8

iux-ta cru - cem la - cri - mo -

iux-ta cru - cem la - cri - mo

4 6 5 b [b7 6 5] b9 4 8 7 9 b 8 5

17

tr

- - - sa, dum pen - de - bat, dum pen -

- - - sa, dum pen - de - bat,

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

21

de - - - bat fi - li - us. Cu-ius a - nimam ge -

dum pen - de - bat fi - li - us.

9 # 8 7 [9 b 5] 6 # 6 4 2 6 6



25

8

mentem, et do - len - tem per-trans - i - vit, pertrans-i - vit gla - di - us, per - trans -

Contristantem et do - lentem per - trans - i - vit, per-trans - i - vit, pertrans - i - vit gla - di - us, per-trans - i - vit, pertrans -

# 7 5 [4] 4 5 # 6 [b6] 7 [45] # 6 4 #

29

8

i - vit gla - di - us.

i - vit gla - di - us.

6 4 # # [6] 6 5 # 6 6 5 7 4 b6 5 6 5 b

34

7 5 [4] 7 5 [4] [6] 5 4 5 #

## 2 O quam tristis

[Tempo deest]

1  
trb

2

1  
vl

2

S  
*f* Tutti  
O quam tri - stis et af - fli - cta fu - it il - la be - ne - di - cta ma - -

A  
*f* Tutti  
O quam tri - stis et af - fli - cta fu - it il - la be - ne - di - cta ma - -

T  
*f* Tutti  
O quam tri - stis et af - fli - cta fu - it il - la be - ne - di - cta ma - ter, ma -

B  
*f* Tutti  
O quam tri - stis et af - fli - cta fu - it il - la be - ne - di - cta ma - -

org  
b  
*f* Tutti

7 4 6 45 [2] 7 45 - 6 5 [-] 6 [5] -  
5 [4] 2 5 [4] 4 # 5 5 [-] 5 [4] -

10

- - ter u - ni - ge - ni - ti! Quae mae - re - bat et do - le -

- - ter u - ni - ge - ni - ti! Quae mae - re - bat et do - le -

- - ter u - ni - ge - ni - ti! Quae mae - re - bat et do - le -

- - ter u - ni - ge - ni - ti! Quae mae - re - bat et do - le -

19

- bat, et do - le - - bat, pi - a ma - ter dum vi - de - bat

- bat, et do - le - - bat, pi - a ma - ter dum vi - de - bat

- bat, et do - le - - bat, pi - a ma - ter dum vi - de - bat

- bat, et do - le - - bat, pi - a ma - ter dum vi - de - bat

28

na-ti poe - nas, na-ti poe - nas in - cli - ti.

na-ti poe - nas, na-ti poe - nas in - cli - ti.

na-ti poe - nas, na-ti poe - nas in - cli - ti.

na-ti poe - nas, na-ti poe - nas in - cli - ti.

$\flat$        $\frac{7}{5}$      $\frac{6}{-}$      $\frac{6}{\frac{4}{2}}$       6       $\frac{47}{5}$       [ $\frac{45}{4}$  #]      p      [ $\frac{45}{4}$  #]

## 3 Quis est homo

Andante

1  
ul  
2

S  
Qui non fle-ret, si vi-de-ret in tan-

A  
*p* Solo  
Quis est ho-mo, matrem Chri-sti in tan-to sup-pli-ci-

T

org  
b  
*p* Solo  
4 # [6 7] 4 3 46 -

4

to sup-pli-ci-o, in tan-to sup-pli-ci-o, sup-pli-ci-o? Quis non

o, in tan-to sup-pli-ci-o, in tan-to sup-pli-ci-o?

46 - b 44 6 - b 4 6 # [4] 7 5 [6] [45] # 6 7

7

pos - set Chri - sti ma - trem do - len - tem, do - len - tem, do -  
 Con - tri - sta - ri, con - tem - pla - ri do - len - tem, do -

4 4 [6] 7 4 b 6 b7 4 3 [6] 7 4 3 6 - b 4 6 b 4 6 #

10

Larghetto

len - tem, do - len - tem cum fi - li - o?  
 len - tem, do - len - tem cum fi - li - o?  
 Pro pec - ca - tis su - ae gen - tis vi - dit

*P* Solo

b 4 6 [45] # 5 6 6 5 # 6 4/4 b 6

14

Iesum in tormen - tis et fla - gel-lis sub - ditum. Vi-dit su-um dul-cem na - tum mo-ri -

$\flat 7$   $\flat 5$   $\flat$   $\flat$   $4$   $4$   $\flat$   $7$   $6$   $\flat 5$   $\flat 4$   $3$   $\flat$



19

*Andante*

*pp* *tr* *pp*

E - ia, mater, fons a -

en - do de-so - la-tum, dum e - mi - sit spi - ri-tum.

*pp* *p*

$\flat 7$   $6$   $4$   $4$   $4\frac{2}{2}$   $6$   $4$   $\sharp$   $6$   $5$   $4$   $4$   $6$   $6$   $7$   $4$   
 $5$   $4$   $4$   $6$   $6$   $7$   $4$   
 $5$   $4$   $4$   $6$   $6$   $7$   $4$



24

E - ia, ma - ter, fons a - mo - ris, me sen - ti - re vim do - lo - ris fac, ut tecum, fac, ut te - cum lu - ge -  
 mo - ris, me sen - ti - re vim do - lo - ris fac, ut te - cum lu - ge

6 6 [6] 7 # 6  $\flat$ 6  $\flat$ 5 6 [b5] 9  $\flat$ 7  $\flat$ 5 6 4  $\flat$   $\flat$ 7  $\flat$ 6 5  $\flat$ 5 4 3

28

am. Fac, ut ar - de - at cor me - um in a - man - do Christum De - um, ut si - bi com - pla - ce - am.  
 am. In a - man - do Chri - stum De - um, ut si - bi com - pla - ce - am.

$\flat$ 6 # 7 # 6 6 [6]  $\flat$  6 [6  $\flat$ 6] 6 [5]

## 4 Sancta mater

[Tempo deest]

1  
trb

2

1  
vl

2

S  
*f* Tutti  
Sancta ma - ter, i - stud a - gas, cruci - fi - xi fi - ge pla -

A  
*f* Tutti  
Sancta ma - ter, i - stud a - gas, cruci - fi - xi fi - ge, fi - ge pla -

T  
*f* Tutti  
Sancta ma - ter, i - stud a - gas, cruci - fi - xi fi - ge, fi - ge pla -

B  
*f* Tutti  
Sancta ma - ter, i - stud a - gas, cruci - fi - xi fi - ge pla -

org  
b  
\* *f* Tutti 6 5 4 5 6 4 6 4 7 6 7 6 6 6 7 46

Detailed description: The score is for a piece titled 'Sancta mater'. It features a trumpet (trb) and violin (vl) ensemble, and vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The organ part (org b) is indicated by figured bass notation. The tempo is marked '[Tempo deest]'. The music is in a common time signature (C) and a key signature of one flat (Bb). The vocal parts enter with the lyrics 'Sancta mater, i-stud a-gas, cruci-fi-xi fi-ge pla-'. The organ part begins with a series of chords indicated by numbers and accidentals: 6, 5, 4, 5, 6, 4, 6, 4, 7, 6, 7, 6, 6, 6, 7, 46. The organ part also includes a dynamic marking of *f* and the instruction 'Tutti'.

7

gas cor-di me-o va-li-de. Tu-i na - ti vul-ne - ra - - -

gas cor-di me-o va-li-de. Tu-i na - ti vul - ne-ra - - -

gas cor-di me-o va-li-de. Tu-i na - ti vul - ne - ra - - -

gas cor-di me-o va-li-de. Tu-i na - ti vul - ne - ra - - ti, na-ti vul-ne - ra - -

7 # 6 5 - 1 1 3 10 10 6 9 8 46 6 6 10 [b5] 6 7 6  
4 3 5

13

ti, tam di-gna - ti pro me pa - ti, poe - - nas, poe - nas me - cum di-

ti, tam di-gna - ti pro me pa - ti, poe - - - nas, poe -

ti, tam di-gna - ti pro me pa - ti, poe - nas, poe - nas,

ti, tam di-gna - ti pro me pa - ti, poe - nas,

4  $\frac{4}{2}$  6 10  $\flat 6$   $\flat 5$   $\frac{6}{5}$   $\flat$  [3]  $\flat 6$   $\flat 5$   $\frac{6}{\flat 5}$   $\flat$

19

First system of piano accompaniment, measures 19-24. The music is in a 6/8 time signature with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Second system of piano accompaniment, measures 25-30. The musical texture continues with similar rhythmic patterns and harmonic support for the vocal lines.

Vocal line for the first system, measures 19-24. The lyrics are: - vi-de, poe - nas me - cum di - vide, poe - nas me - cum di - vi-de.

Vocal line for the second system, measures 25-30. The lyrics are: - nas, poe-nas me-cum di - vi - de, poe - - nas me - cum di - vi - de.

Vocal line for the third system, measures 31-36. The lyrics are: poe - nas me-cum di - vi - de, poe - - nas me - cum di - vi - de.

Vocal line for the fourth system, measures 37-42. The lyrics are: poe - - nas me-cum di - vi - de, poe - nas me - cum di - vi - de.

Fifth system of piano accompaniment, measures 43-48. The music concludes with sustained chords and a final melodic flourish.

5 - 6 4 6 4 6 4 6 4 6 4 6 #  
 4 4 4 b2 [b] 2 2 2 2 #

tasto solo

5 Fac me tecum

Larghetto

vl  
solo  
vlc  
A  
T  
org  
b

*f* Solo 6  $b6$  6 5 6  $b6$  6 5  $b6$  5 #

7

5 4 # [7] 5 4 [b7] 5 4 [b7] 5 4 b b6 b7 6 7 b6

14

*p* Solo  
Fac me te-cum pi - e - fle - re, pi -

*f* Solo  
Fac me te-cum

*p* Solo  
Fac me te-cum

4 4 *p* 6  $b6$  6 5 6  $b6$  6

21

*f*

*f* *p*

- e fle - re, cru - ci - fi - xo, cru - ci - fi - xo con - do -

pi - e - fle - re, con - do - le - re, con - do - le - re,

46 5 # 5 7 5 47 5 47 4 4 47

28

*f*

*f*

le - re, do - nec e - go, do - nec e - go, e - go vi - xe - ro.

do - nec e - go, do - nec e - go, do - nec e - go vi - xe - ro.

4 3 4 3 4 b 4 b # 6 6 # 6

35

*tr*

*tr*

*tr*

*tr*

6 6 # 5 6 6 6 46 4 6 5

41

Lux - ta

b 6 b5 6 b5 6 b6 5 7 b6 5 6 5 [b]

47

Lux - ta cru - cem tecum sta - re, et me ti - bi so-ci -  
 cru - cem tecum sta - re, et me ti - bi so-ci - a-re, et me ti - bi so-ci -

p 6 b 9 8 6 6 # b 7 b

54

a - re in plan-ctu, in plan - ctu de - si - de -  
 a - re in plan-ctu, in plan-ctu, in plan - ctu de - si - de -

f p 6 4 b6 [7] [5 4] b7 b 5 4 b b9 8 b



61

*f*

*f*

ro.

ro.

*f*

6 b5 b 6 b5 6 b5 [6] 9 8 b7 6 b5

67

*tr*

*tr*

*p*

Vir - go vir - gi - num prae - cla - ra, fac me

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

*p*

b4 3 6 5 b6 b6 b

73

*f*

*f*

*p*

te - cum, te - cum plan - ge - re. Fac, ut por - tem Christi mor - tem, pas - si -

fac me te - cum plan - ge - re. Pas - si -

b6 5 7 b6 5 5 b 7 4

79

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

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

6 6 4 6 b6 6 b6 6 4 [7] b 6

86

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

b6 6 5 6 b6 6 5 b6 5 # 5/4 # [7]

93

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

5/4 4 [b7] 5/4 4 [b7] 4 b b6 b7 6 7 b6 4 4

# 6 Fac me plagis

[Tempo deest]

1 *f*

trb

2 *f*

1 *f*

vl

2 *f*

S *f* Tutti  
 Fac me pla-gis vul-ne-ra - ri, vul-ne-ra - ri, vul-ne-ra - - ri,

A *f* Tutti  
 Fac me pla-gis vul-ne - ra - ri, vul - ne - ra - ri, vul - ne - ra - ri,

T *f* Tutti  
 Fac me pla-gis vul-ne - ra - ri, vul-ne - ra - ri, vul - ne - ra - ri,

B *f* Tutti  
 Fac me pla-gis vul-ne - ra - ri, vul-ne - ra - ri, vul-ne - ra - ri,

org  
*f* Tutti

6 6 5 - 5' 6 6 9 8 - - [b - 6]

b5 b 4 - - 45 5 - 6 46

6

fac me cru - ce in - e - bri - a - ri et cru - o - re fi - li - i. In - flamma - tis et ac -

fac me cru - ce in - e - bri - a - ri et cru - o - re fi - li - i. In - flamma - tis et ac -

fac me cru - ce in - e - bri - a - ri et cru - o - re fi - li - i. In - flamma - tis et ac -

fac me cru - ce in - e - bri - a - ri et cru - o - re fi - li - i. In - flamma - tis et ac -

[6] 9 8 | b - [b5] 6 4 4 4 6 7

11

cen-sus per te, vir-go, sim de - fen-sus in di - e iu - di - ci - i. Christe, cum sit hinc ex -

cen-sus per te, vir-go, sim de - fen-sus in di - e iu - di - ci - i. Christe, cum sit hinc ex -

cen-sus per te, vir-go, sim de - fen-sus in di - e iu - di - ci - i. Christe, cum sit hinc ex -

cen-sus per te, vir-go, sim de - fen-sus in di - e iu - di - ci - i. Christe, cum sit hinc ex -

6 # 6 8 7 4 # *p* Solo 4 6 46

16

i - re, da per matrem me ve - ni - re ad pal-mam, ad pal-mam vi - cto - ri -  
 i - re, da per matrem me ve - ni - re ad pal-mam, ad pal-mam vi - cto - ri -  
 i - re, da per matrem me ve - ni - re ad pal-mam, ad pal-mam vi - cto - ri -  
 i - re, da per matrem me ve - ni - re ad pal-mam, ad pal-mam vi - cto - ri -

♭6/5   ♭5   9   8   6   7#   7/5   6/4   5#

Adagio

20

ae. *f* Tutti *p*  
Quando cor-pus mo-ri - e - - -

ae. *f* Tutti *p*  
Quando cor-pus mo-ri - e - - -

ae. *f* Tutti *p*  
Quando cor-pus mo-ri - e -

ae. *f* Tutti *p*  
Quando cor-pus mo-ri - e -

*f* Tutti *p*  
7 6 # 7 6 -  
5 - 5 4 3

25 *Andante*

*f*

tur, fac ut a - ni - ma do - ne - tur, do - ne - tur pa - ra - di - si glo -

*f*

tur, fac ut a - ni - ma do -

tur,

tur,

*f*

8 # 6 5 4 5 # 4 2 #



31

35

Piano accompaniment for the first system, measures 35-38. The music is in 6/8 time and features a complex harmonic structure with frequent chromaticism and accidentals.

Piano accompaniment for the second system, measures 35-38. This system continues the intricate piano accompaniment from the first system.

Vocal line for the first system, measures 35-38. The vocal part is mostly silent in these measures, with a few notes appearing in measure 38.

fac ut a - ni - ma do - ne -

Vocal line for the second system, measures 35-38. The vocal part begins in measure 35 with the lyrics "di - si, pa - ra - di - si glo - ri - ae, glo - ri - ae, pa - ra - di - si glo - ri -".

di - si, pa - ra - di - si glo - ri - ae, glo - ri - ae, pa - ra - di - si glo - ri -

Vocal line for the third system, measures 35-38. The vocal part continues with the lyrics "di - si glo - ri - ae, pa - ra - di - si, ma do - ne - tur pa - ra - di - si glo -".

di - si glo - ri - ae, pa - ra - di - si,

Vocal line for the fourth system, measures 35-38. The vocal part continues with the lyrics "ma do - ne - tur pa - ra - di - si glo -".

ma do - ne - tur pa - ra - di - si glo -

Piano accompaniment for the fifth system, measures 35-38. This system includes figured bass notation below the piano part.

[b5] # [b] 6 4 b [b6] 6 7 46 7 # 6 5/2 6 6 6 - 4 6 -

39

- tur, do - ne - tur pa-ra-di-si glo - ri - ae, pa-ra-di - si  
 ae, fac ut a - ni-ma do - ne - tur pa-ra-di - si glo -  
 pa - ra - di - si glo - ri - ae, pa-ra-di-si glo - ri - ae,  
 - ri - ae, fac ut a - ni-ma do -

7 #    [46] 6 [45] #    6 - 5 6 -    7 6    [45] # 6 45 #    6    45 #    6

43

glo - ri - ae, pa-ra - di-si glo -

- - ri - ae, pa-ra - di-si glo - ri - ae,

pa-ra - di-si glo - - - - riae, fac ut

ne - - tur

# - ♭ 4/2 6 [4] [♯] 6 6 ♭ ♯2 ♭ # 4/2 ♭

47

Piano accompaniment for the first system, measures 47-50. The music is in 3/4 time and B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes.

Piano accompaniment for the second system, measures 47-50. This system continues the piano accompaniment from the first system, showing the right and left hand parts for measures 47-50.

Vocal line for the first system, measures 47-50. The lyrics are: - ri - ae, fac ut a - ni - ma do - ne - tur, do -

Vocal line for the second system, measures 47-50. The lyrics are: pa - ra - di - si glo - - - ri - ae, fac ut

Vocal line for the third system, measures 47-50. The lyrics are: a - ni - ma do - ne - - - - - tur, do - ne -

Vocal line for the fourth system, measures 47-50. The lyrics are: pa - ra - di - si glo - - - ri - ae, fac ut a - ni - ma do - ne -

Fingerings for the vocal line, measures 47-50. The numbers 8, 7, 6, 5, 4, 3, 2, 1 are placed below the notes to indicate the recommended fingerings for each note.

51

Piano accompaniment for the first system, measures 51-54. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Piano accompaniment for the second system, measures 51-54. The right hand continues the melodic line, and the left hand provides a steady accompaniment.

ne - tur pa-ra - di-si glo - - ri - ae, glo - - -

Vocal line for the first system, measures 51-54. The lyrics are: ne - tur pa-ra - di-si glo - - ri - ae, glo - - -

a - ni-ma do - ne - tur pa-ra - di-si glo - - -

Vocal line for the second system, measures 51-54. The lyrics are: a - ni-ma do - ne - tur pa-ra - di-si glo - - -

tur pa-ra - di-si glo - - ri - ae,

Vocal line for the third system, measures 51-54. The lyrics are: tur pa-ra - di-si glo - - ri - ae,

tur pa-ra-di-si glo - - ri - ae,

Vocal line for the fourth system, measures 51-54. The lyrics are: tur pa-ra-di-si glo - - ri - ae,

6 - 6 [b5]<sub>4</sub> 4 - 5 # 6 [b]<sub>4</sub> 6 [b]<sub>4</sub> 7 6 7

Fingerings for the piano accompaniment: 6 - 6 [b5]<sub>4</sub> 4 - 5 # 6 [b]<sub>4</sub> 6 [b]<sub>4</sub> 7 6 7

55

ri - ae, pa - ra - di - si glo - ri - ae, fac ut a - ni - ma do - ne - tur pa - ra - di - si glo - ri - ae, glo - ri - ae,

fac ut a - ni - ma do - ne - tur pa - ra - di - si glo - ri - ae, glo - ri - ae,

fac ut a - ni - ma do - ne - tur pa - ra - di - si glo - ri - ae,

9 8 7 6 7 6 5 - 6 [45 # -] 6 ♭ 5 6 7 6 [6] 6 #

60

di-si glo - ri - ae, pa-ra - di - si glo - ri - ae. A - - men.

ne - tur pa-ra - di-si glo - ri - ae. A - - men.

pa-ra - di-si glo - ri - ae. A - - men.

glo - ri - ae. A - - men.

tasto solo

4 # 9 8 4