

Tůma. Collected works.

František Ignác Antonín

Tůma

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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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)
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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

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
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

Cornetto

I

Trombone

II

Fagotto

I

Violino

II

Soprano

Alto

Tenore

Basso

Organo e Bassi

Lyrics:

Mu - li - er quæ e - rat in ci - vi - ta - te pec - ca - trix,

Mu - li - er

Figured Bass:

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

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

16

f

f

f

f

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 ♭ [6] 9 8 [6 ♭] ♭6 [6 5] 9 ♭6

20

f

f

f

f

f

f

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 ♭ 7 6 5 9 10 9 ♭ [b6] 6 4 2 6

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,

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

Solo

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

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 - - -

p

[$\flat$ 6 5 $\flat$ 4 $\natural$ 6] [$\flat$ 6] [$\natural$ 6] 6]

31

Piano Introduction:

- Three staves for the piano (treble, middle, and bass clefs) in B-flat major (two flats).
- Tempo: *Andante*.
- First measure: Rest.
- Second measure: Rest.
- Third measure: *f* (forte) dynamic, starting with a quarter note G4.
- Fourth measure: *f* (forte) dynamic, continuing the melody.

Vocal Entry:

- Four vocal staves (Soprano, Alto, Tenor, Bass) in B-flat major.
- Tempo: *Andante*.
- First measure: Rest.
- Second measure: *f* (forte) dynamic, starting with a quarter note G4.
- Third measure: *f* (forte) dynamic, continuing the melody.
- Fourth measure: *f* (forte) dynamic, continuing the melody.

Lyrics:

et ca - pil - lis ca - pi-tis su - -
 - - bat,
 et ca - pil - lis ca - pi-tis su - -
 et ca - pil - lis ca - pi-tis su - -
 et ca - pil - lis ca - pi-tis su - -

Performance Instructions:

- f* (forte) dynamic markings.
- Tutti* instruction for the vocal entry.
- Figured bass notation: 6/5, 6/5, 4, 3, 6/5, 4, 3.

34

i ter - ge - bat, ter - ge -

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

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

i ter - ge - bat, ter - ge -

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

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 4 Solo 6 [4] 6] 7 6 5 6 5-] 4 6 6 5 [b] Tutti [6———]

[illegible]

[illegible]

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-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-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

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

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 - le - lu -

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

6] 5 # 6 5 4 # 6 5 4 #

[illegible]

61

Agnus Dei
Op. 92, No. 3
Andante

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 4 3 2 1
5 4 3 2 1
4 3 2 1
3 2 1
2 1
1

64

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

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

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

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

8 $\flat 6$ 5 3 — [6] $\natural$ [6] $\flat$ [6] $\flat$ [6] $\natural 6$ $\left[\begin{smallmatrix} 6 \\ 5 \\ \flat \end{smallmatrix} \right]$ $\left[\begin{smallmatrix} 5 \\ 4 \end{smallmatrix} \right]$ — $\natural$