

Tůma. Collected works.

František Ignác Antonín

Tůma

Miserere

TumW D.3.1

Psalm

S, A, T, B (solo), S, A, T, B (coro), 2 trb, 2 vl, vla solo, vlc solo, b, org

edited by Wolfgang Esser-Skala

Full score



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Critical Report

Abbreviations

A	alto
B	bass
b	basses
org	organ
S	soprano
T	tenor
trb	trombone
vl	violin
vla	viola
vlc	violoncello

Sources

B1	<i>Library</i>	D-B
	<i>Shelfmark</i>	Mus.ms. 22104/2
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1745
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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>
1–65	–	Inconsistent uses of  vs  have been emended in the following bars: 8 (trb 1), 17 (vl 1), 35 (vl 2), 39 (vl 1), and 62 (vl 1).
12	vl 2	2nd/3rd  in B1 : b'2– 
98	vl 1	10rh/11th  in B1 : g"16–g"16
244	org	bar in B1 : G2– 
301	trb 2	2nd  in B1 : f#8–g8

D.3.1 Miserere

Adagio

I
Trombone

II

I
Violino

II

Soprano

Alto

Tenore

Basso

Organo
e Bassi

f Solo

f Solo

f

f

f Solo

6

6 # 5 $\flat 10$ 4

6

6

7 #

7 5

8

Tutti

pp *f* *pp* *f* *

f Tutti

Mi - se - re - re, mi-se - re - re me - i, De - us,

f Tutti

Mi - se - re - re, mi-se - re - re me - i, De - us,

f Tutti

Mi - se - re - re, mi-se - re - re me - i, De - us,

f Tutti

Mi - se - re - re, mi-se - re - re me - i, De - us,

p *f Tutti*

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

18

se-cun - dum ma-gnam mi-se - ri - cor - diam,

se-cun - dum, se - cun-dum magnam mi-se - ri - cor - diam,

se-cun - dum ma-gnam, se - cun - dum ma - gnam mi-se - ri - cor - diam,

se-cun-dum ma-gnam, se - cun - dum ma - gnam mi-se - ri - cor - di - am, mi-se - ri -

6
5

4 # [4]5

5 - [4]5

5 - [4]7

9 8
4 3

[4]7
5

6 - 9 8
4 3

27

Solo

Solo

mi-se-ri - cor - diam, mi-se-ri - cor - di - am tu - am.

mi-se-ri - cor - diam, mi-se-ri - cor - di - am tu - am.

mi-se-ri - cor - diam, mi-se-ri - cor - di - am tu - am.

cor - di - am, mi-se-ri - cor - di - am tu - am.

Solo

[b]7 6 9 8 7 6 7 [6] 7 - 6 5' 6 6 4

5 [-] 4 3 5 4 5 2 5 6 6 6

-] - - # - # # 4

37

Tutti

Multi - tu - dinem mi - se - ra - ti -

Multi - tu - dinem mi - se -

Multi - tu - dinem mi - se -

Et se - cundum multi - tu - dinem mi - se -

Tutti

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

46

o - num tu - a - rum, de - le, de - le, de - le, de - le in - i - qui - ta - tem me - am.

ra - ti - o - num tu - a - rum, de - le, de - le, de - le, de - le in - i - qui - ta - tem me - am.

ra - ti - o - num tu - a - rum, de - le, de - le, de - le, de - le in - i - qui - ta - tem me - am.

ra - ti - o - num tu - a - rum, de - le, de - le, de - le, de - le in - i - qui - ta - tem me - am.

ra - ti - o - num tu - a - rum, de - le, de - le, de - le, de - le in - i - qui - ta - tem me - am.

6 6 # 6 6 6 # 6 5 [8] [7] [6] 6 [7] 4 #

57

The musical score consists of several systems of staves. The first system shows a piano (p) dynamic and a 'Solo' instruction. The notation includes various musical symbols such as notes, rests, and fingerings. The score is in G major (one sharp) and 12/8 time. The first system has two staves, the second has two staves, the third has five staves, and the fourth has one staff. The score ends with a double bar line.

Measure 57: Treble clef, G major. Notes: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Bass clef, G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Dynamics: *p*. Fingering: 6, 5, 4, 6, 7.

Measure 58: Treble clef, G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Bass clef, G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Dynamics: *p*. Fingering: 6, 5, 4, 6, 7.

Measure 59: Treble clef, G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Bass clef, G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Dynamics: *p*. Fingering: 6, 5, 4, 6, 7.

Measure 60: Treble clef, G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Bass clef, G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Dynamics: *p*. Fingering: 6, 5, 4, 6, 7.

Measure 61: Treble clef, G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Bass clef, G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Dynamics: *p*. Fingering: 6, 5, 4, 6, 7.

Measure 62: Treble clef, G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Bass clef, G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Dynamics: *p*. Fingering: 6, 5, 4, 6, 7.

Measure 63: Treble clef, G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Bass clef, G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Dynamics: *p*. Fingering: 6, 5, 4, 6, 7.

Measure 64: Treble clef, G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Bass clef, G3 (quarter), A3 (quarter), B3 (quarter), A3 (quarter), G3 (quarter). Dynamics: *p*. Fingering: 6, 5, 4, 6, 7.

Amplius lava me

66 **Larghetto**

trb

1

2

vl

1

2

S

A

T

B

p Solo

Am - plius, am - pli - us la - va me ab in - i - qui - ta - te me - a,

org

b

p Solo

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

The musical score is for the piece 'Amplius lava me'. It begins at measure 66 with a 'Larghetto' tempo marking. The instrumentation includes two tubas (trb), two violins (vl), Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (org b). The tubas and violins play sustained notes in the first two measures, followed by a rhythmic pattern in the third measure. The voices (S, A, T, B) enter in the third measure with the lyrics 'Am - plius, am - pli - us la - va me ab in - i - qui - ta - te me - a,'. The organ plays a solo in the third measure, with a bass line that includes the notes 6, [6], $\flat 6$, [$\flat 5$], 6, #, 5, 6, 7, 6, and a final dash.

69

et a pec - ca - to, pecca - to me - o mun - da, mun -

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

72

da, mun - da me, mun - da, mun - da, mun - da me.

7 6 - # 6 5 4 # *f* 5 b6 [b]7 6 7 6 7 # 6 5 #

75

The musical score for page 11, measures 75-78, is presented below. The score includes a grand staff with two empty staves, a vocal line with lyrics, and a basso continuo line with figured bass notation.

Measures 75-78:

- Grand Staff:** Two empty staves.
- Vocal Line:** Four measures of music. The first measure starts with a piano (*p*) dynamic. The lyrics are: "Quo - ni - am in - i - qui - ta - tem me - am e - go co - gno - sco, et pec - ca - tum me - um con - tra".
- Basso Continuo:** Four measures of music. The figured bass notation is: $\sharp$ 7 5 [4], 7 5, 6 —, 6.

79

The musical score for page 12 begins at measure 79. It features a piano accompaniment in the upper staves, which starts with a rest in the first measure and then enters with a forte (*f*) dynamic in the second measure, playing a continuous eighth-note pattern. The vocal lines (soprano, alto, and tenor) are present but contain rests throughout the measures shown. The basso continuo line is written in bass clef and includes the following lyrics: "me, con - tra me, con - tra me est sem - per." Below the bass line, the figured bass notation is provided: # 6 # 6 b5 5 6 4 # 5 6 7 6 - 7 6 -.

me, con - tra me, con - tra me est sem - per.

6 # 6 b5 5 6 4 # 5 6 7 6 - 7 6 -

82

Adagio

Piano Accompaniment:

- Measures 82-86: *f* (forte). The right hand features a melodic line with a trill in measure 84. The left hand provides a harmonic accompaniment.

Vocal Parts:

- First Voice (Soprano):** *f* Tutti. Lyrics: Pec - ca - - - - vi, et
- Second Voice (Alto):** *f* Tutti. Lyrics: Pec - ca - - - - vi, et
- Third Voice (Tenor):** *f* Tutti. Lyrics: Ti - bi so - li pec - ca - - - - vi, et
- Fourth Voice (Bass):** *f* Tutti. Lyrics: Pec - ca - - - - vi, et

Figured Bass (Basso Continuo):

7 # 6 5 #

Tutti

7 # 6 5 - #

87 *Andante*

ma - lum co - ram te fe - - ci, ut iu - sti - fi - ce - - ris in ser -

ma - lum co - ram te fe - - ci, ut iu - sti - fi - ce - - ris in ser -

ma - lum co - ram te fe - - ci, ut iu - sti - fi - ce - ris in ser -

ma - lum co - ram te fe - - ci, ut iu - sti - fi - ce - ris in ser -

[6]
4+
4

6 5 6 7 6 # 5 # 9 8

91

mo - ni - bus tu - is, et vin - cas, et vin - cas cum iu - di - ca -

mo - ni - bus tu - is, et vin - cas, et vin - cas cum iu - di - ca -

mo - ni - bus tu - is, et vin - cas, et vin - cas cum iu - di - ca -

mo - ni - bus tu - is, et vin - cas, et vin - cas cum iu - di - ca -

6 5 # 6 [9 8] 6 6 5 - 4 3

95

p Solo

ris. Ec-ce e - nim in in - i - qui - ta - tibus con - cep - tus sum, et in pec - ca - tis

ris.

ris.

ris.

p Solo

f

6 6 ♭5 ♭6 [♭]7 6 5 6 7 6 # 5 ♭6 [♭]7 6 7 6

99

con-ce-pit me ma - ter, ma - ter me - a.

p Solo
Ec - ce

p *f* *p*

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

103

e-nim ve-ri-ta-tem di-le - xi - sti, in - cer - ta et oc - cul-ta sa-pi - en - ti-ae tu-ae ma - ni - fe - sta -

6 45 6 6 # - 6 6 6 6 6 [6] 6

107

The musical score for page 107, measures 107-110, is presented in a multi-staff format. The top two staves represent the piano accompaniment in 12/8 time, featuring a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The vocal melody is written on a single staff, with lyrics in Italian: "sti, ma-ni-fe-sta - sti mi - hi." The bass line is written on a single staff, with figured bass notation below it. The figures are: 6 5 [5#] - 6 6 6 [5#] 5 6 7 6 - 7 6 -. The dynamic marking *f* (forte) is placed above the bass line in measure 109.

- - sti, ma-ni-fe-sta - sti mi - hi.

6 5 [5#] - 6 6 6 [5#] 5 6 7 6 - 7 6 -

111

f

f

f *Tutti*
A - sperges me hys - so - po, et munda-bor, et mun-da - bor,

f *Tutti*
A - sperges me hys - so - po, et munda - bor, la -

f *Tutti*
A - sperges me hys-so - po, et munda - bor, et munda-bor, et mun-da - bor, la -

f *Tutti*
A - sperges me hys-so - po, et mun - da - bor, et munda - bor, mun-da - bor,

7 [5] # 6 [5] # Tutti 6 [5] # 8 4 [b]3 2 3 2 3 5* - 6 45 9 8 7 6 # 8

116

la - va - bis me, et su - per ni - vem de - al - ba - bor.

va - bis me, la - va - bis me, et su - per ni - vem de - al - ba - bor.

va - bis me, la - va - bis me, et su - per ni - vem de - al - ba - bor.

la - va - bis me, et su - per ni - vem de - al - ba - bor.

Figured Bass: 8 4 # - 9 8 6 5 [b] 8 7 6 5 7 [5] 6 4 5 - #

Auditui meo

121 **Andante**

vla solo

vlc solo

A

T

B

org b

f Solo *p* 6 6 6 *f* 6 5

Au - di - tu - i me - o da-bis gau - di-um et lae - ti - tiam.

127

f

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

132

4 6 4 6

136

6 5

140

p

Au - di - tu - i me - o da-bis gau - di-um et lae -

7 6 4 # 6 [6] 6 5

146

p

ti - tiam, et ex-ul - ta - - - - bunt, et ex - ul -

6 7 6

151

ta - - - - - bunt, ex - ul - ta-bunt

6 7 6 6

=

156

os - sa hu - mi - - li - - a - - - ta, os - sa,

b6 [b]7 6 7 6 #

161

P Solo

A - ver - te, a - ver - te fa - ci - em tu - am

os - sa hu - mi - li - a - ta.

P Solo

A - ver - te, a - ver - te fa - ci - em tu - am

6 6 6 6 9 8 7 6 5

167

a pec - ca - tis, pec - ca - tis me - is, et o - mnes in - i - qui - ta - tes

a pec - ca - tis me - is, et o - mnes in - i - qui -

6 6 6 4 6 5

173

me - as de - le.

ta - tes me - as de - le.

178

Cor mun-dum cre - a in me,

Et

183

De - us, et spi - ri - tum re - ctum in - no - va in vi - sce - ri - bus me -

spi - ri - tum re - ctum in - no - va, in - no - va in vi - sce - ri - bus me -

[6 4] 3] 6 [7] 4 #

≡

188

is.

is.

f [tr] *f* 6 5

192

Ne pro - i - ci-as, ne pro -

197

i - ci-as me a fa - ci - e tu - a, et spi - ri-tum sanctum

202

tu - um ne au - - - - - fe - ras a

6 - $\frac{6}{5}$ [$\frac{4}{5}$] [$\frac{4}{5}$] $\frac{6}{5}$ [$\frac{4}{5}$]

207

me.

f 6 $\frac{4}{5}$ $\frac{6}{5}$ $\frac{4}{5}$ 3 $\frac{6}{5}$ [$\frac{4}{5}$] $\frac{4}{5}$ $\frac{6}{5}$

212

p

a 3

Red - de mi - hi lae - ti - ti-am et spi - ri - tu prin - ci -

a 3

Red - de mi - hi lae - ti - ti-am et

Red - de mi - hi lae - ti - ti-am sa - lu - ta - ris tu - i

p

6 5 [4 3] 5 4 3 7 9 8 6 5 6

218

pa - - li, prin - ci - pa - li con - fir - ma, con - fir - ma, con - fir - ma me, con -

spi - ri - tu prin - ci - pa - li, prin - ci - pa - li con - fir - ma, con - fir - ma, con - fir - ma me, con -

et spi - ri - tu prin - ci - pa - li con - fir - ma, con - fir - ma, con - fir - ma me, con -

6 4 3 6 9 [5] 7 6 5 #

225

f

fir - ma me.

fir - ma me.

fir - ma me.

f 6 5 [6] 6 6

≡

231

f

fir - ma me.

fir - ma me.

fir - ma me.

4 3 6 4 5 4 3 6 4 3 6 4 # 6 [tr]

236

12/8

[tr]

6 5

240

12/8

[tr]

7 6 5 4 3

*

Docebo iniquos

245 [no tempo]

trb

1 *f*

2 *f*

vl

1 *f*

2 *f*

S

f Tutti
Do - ce - bo in - i - quos vi - as tu - as, et

A

f Tutti
Do - ce - bo in - i - quos vi - as tu - as, et im - pi - i ad te con-ver-

T

f Tutti
Do - ce - bo in - i - quos vi - as tu - as, et im - pi - i ad te conver - ten - tur.

B

f Tutti
Do - ce - bo in - i - quos vi - as tu - as, et im - pi - i ad te conver - ten -

org
b

f Tutti
8 4 3 4 2 5 6 7 6 7 6 5 3 6 6 8 6

250

im - pi-i ad te con-ver - ten - - tur. Li - be - ra me de san-gui - ni-bus, De-us, De -

ten - - - - tur. Li - be - ra me de sangui - ni-bus, De - us sa - lu - tis me -

Li - be - ra me de sangui - ni - bus, De - us, De - us sa - lu - tis me -

- - - tur. Li - be - ra me de san - gui - ni - bus, De - us, De - us sa - lu - tis me -

6 5 6 5 5 6 5 6 5 6 6 7 6

255

us, et ex - ul - ta - bit, ex - ul - ta - bit lingua me - a iu - sti - ti am tu - am.

ae, et ex - ul - ta - bit, ex - ul - ta - bit lingua me - a iu - sti - ti am tu - am.

ae, et ex - ul - ta - bit, et ex - ul - ta - bit lingua me - a iu - sti - ti am tu - am.

ae, et ex - ul - ta - bit lingua me - a iu - sti - ti am tu - am.

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

259

Do-mine, la-bi-a me-a a-pe-ries, laudem tu-am, laudem tu - am. Quo-niam si vo-lu-

Do-mine, la-bi-a me-a a-pe-ries, et os me-um an-nun-ci - a-bit laudem tu - am. Quo-niam si vo-lu-

Do-mine, la-bi-a me-a a-pe-ries, et os meum annun-ci - a-bit laudem tuam. Quo-ni-am si vo-lu - is - ses

Do-mine, la-bi-a me-a a-pe-ries, et os meum annun-ci - a - bit laudem tuam. Quo-niam si vo-lu-

6 # 8 6 6 5 4 3 6

264

is-ses sa-cri - fi - cium, de dissem u - ti-que, ho-lo-caustis non de-le-cta - - - be-ris.

is-ses sa-cri - fi - cium, de dissem u - ti - que, ho-lo - cau - stis non de-le - cta - - be - ris.

sa-cri-fi - cium, de - dissem u - ti-que, ho-lo-caustis non de-le-cta - - - be - ris.

is-ses sa-cri - fi - cium, de dissem u - ti-que, ho-lo - cau - stis non de-le - cta - - be - ris.

6 6 [6] 7 6 $\begin{smallmatrix} 8 \\ 6 \end{smallmatrix}$ $\begin{smallmatrix} 7 \\ 5 \end{smallmatrix}$ 6 [7] 7 4 3

Sacrificium Deo

270 **Grave**

1 **trb** **p Solo**

2 **p Solo**

1 **vl** **p sostenuto**

2 **p sostenuto**

S

A

T **p Solo**
Sacrifi-cium, sacri-fi-cium De-o spi-ritus con-tribu - la - tus, cor con-tritum et humi-li - a -

B

org **b** **p Solo**
tasto solo

276

Andante

tum, Deus, De - us, De-us, non de-spi - cies. Be - nigne fac, Do-mine, in bona

accomp. 6 [6]

283

p Solo
Tunc acceptabis sa - cri - fi - cium iu - sti - ti - ae, ob -

p Solo
Tunc acceptabis sa - cri - fi - cium iu - sti - ti - ae, ob -

volunta - te tu - a Sy - on, ut ae - di - fi - cen - tur muri Ie - ru - sa - lem.

p Solo
Tunc acceptabis sa - cri - fi - ci - um iu - sti - ti - ae, ob -

5 6 5 6 [6] 6 6 5 3 [6] 6 #

288

f Tutti

f Tutti

f Tutti

la - ti - o - nes et ho - lo - cau - sta, tunc im - po - nent su - per al - ta - re tuum vi - tulos. Glo - ri - a

f Tutti

la - ti - o - nes et ho - lo - cau - sta, tunc im - po - nent su - per al - ta - re tuum vi - tulos. Glo - ri - a

f Tutti

Glo - ri - a

f Tutti

la - ti - o - nes et ho - lo - cau - sta, tunc im - po - nent su - per al - ta - re tuum vi - tulos. Glo - ri - a

f Tutti

Tutti

♭ 5 6 7 6 6 ♭ [6] ♭ 4 - # ♭ # [6]

293

Pa-tri et Fi-li-o et Spi-ri-tu-i Sancto, sicut e-rat in princi-pi-o et nunc et sem-per,

Pa-tri et Fi-li-o et Spi-ri-tu-i Sancto, sicut e-rat in princi-pi-o et nunc et sem-per,

Pa-tri et Fi-li-o et Spi-ri-tu-i Sancto, sicut e-rat in princi-pi-o et nunc et sem-per, et in

Pa-tri et Fi-li-o et Spi-ri-tu-i Sancto, sicut e-rat in princi-pi-o et nunc et sem-per, et in sae-cu-la saecu-lorum, a-

6 5 9 4 8 3 4 # 6 [7] # 7 6 # 6 6 6

300

et in sae - cu-la sae-cu - lorum, a -

et in sae - cu-la saecu-lorum, a - men, et in sae - cu-la saecu-

sae - cu-la sae-cu - lorum, a - men, a - men, a-men, a -

- men, a - men, a - men, et in sae - cu-

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

305

- men, a - - men, a - - men, a - men, a - men, a - men, a -
 lo-rum, a - men, a - - men, a - men, a - men, a - - men, a - men,
 men, a - - men, a - men, a - men, a - men, amen, a - men, amen,
 la saecu - lorum, a - - men, a - men, a - - men, a -

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

311

The musical score is written for a piano and voice. It consists of six systems of staves. The first system shows the piano introduction in G major, 3/4 time, with a key signature of one sharp (F#) and a common time signature of 3/4. The piano part is in the left hand, and the voice part is in the right hand. The second system shows the voice entering with the lyrics 'men, a - men, a - men, a - men, a - men.' The third system shows the piano accompaniment for the voice. The fourth system shows the voice with the lyrics 'a - men, et in sae - cu - la saecu - lo - rum, a - men, a - men.' The fifth system shows the piano accompaniment for the voice. The sixth system shows the voice with the lyrics 'men, a-men, amen, a - men, a - men, a - men.' The piano part is in the left hand, and the voice part is in the right hand. The score ends with a double bar line.

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

a - men, et in sae - cu - la saecu - lo - rum, a - men, a - men.

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

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

6 # [5] 7 6 5 6 5 # - *tasto solo* 5 #