

Tůma. Collected works.

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Tůma

Pange lingua

TumW C.2.1

Hymn

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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Please report any errors or mistakes to edition@esser-skala.at.

 [edition-esser-skala/tuma-collected-works](https://github.com/edition-esser-skala/tuma-collected-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

Sources

B1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.15686
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1742
	<i>RISM ID</i>	600138901
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14297579
	<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:

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
129	vl 2	bar in B1 : g'4-a'2
160	-	In B1 , "Adagio" only appears in org and maestro di cappella.

C.2.1 Pange lingua

Larghetto

The musical score is arranged in a system with the following parts from top to bottom:

- Cornetto**: Bass clef, 3/4 time. Rested until the final measure, then plays a quarter note G4 and a quarter note F4. Dynamics: *f*.
- I Trombone**: Bass clef, 3/4 time. Rested until the final measure, then plays a quarter note G4 and a quarter note F4. Dynamics: *f Tutti*.
- II Trombone**: Bass clef, 3/4 time. Rested until the final measure, then plays a quarter note G4 and a quarter note F4. Dynamics: *f Tutti*.
- Fagotto**: Bass clef, 3/4 time. Rested until the final measure, then plays a quarter note G4 and a quarter note F4. Dynamics: *f*.
- I Violino**: Treble clef, 3/4 time. Starts with a quarter rest, then plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *f*. Includes a trill (*tr*) on the final note.
- II Violino**: Treble clef, 3/4 time. Starts with a quarter rest, then plays a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *f*. Includes a trill (*tr*) on the final note.
- Soprano**: Treble clef, 3/4 time. Rested until the final measure, then plays a quarter note G4 and a quarter note F4. Dynamics: *f Tutti*. Lyrics: Pange,
- Alto**: Treble clef, 3/4 time. Rested until the final measure, then plays a quarter note G4 and a quarter note F4. Dynamics: *f Tutti*. Lyrics: Pange,
- Tenore**: Treble clef, 3/4 time. Rested until the final measure, then plays a quarter note G4 and a quarter note F4. Dynamics: *f Tutti*. Lyrics: Pange, lin - gua,
- Basso**: Bass clef, 3/4 time. Rested until the final measure, then plays a quarter note G4 and a quarter note F4. Dynamics: *f Tutti*. Lyrics: Pange,
- Organo e Bassi**: Bass clef, 3/4 time. Starts with a quarter rest, then plays a series of notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *f Solo*. Includes a trill (*tr*) on the final note. Pedal markings: $\frac{7}{\text{b5}}$ and $\frac{4}{\#}$. Lyrics: Tutti

8

lin - gua, glo - ri - o - si cor - po-ris my-ste - ri - um, san-gui - nis - que pre ti - o - si, quem in

lin - gua, glo - ri - o - si cor - po-ris my-ste - ri - um, san-gui - nis - que pre ti - o - si,

- glo - ri - o - si cor - po-ris my-ste - ri - um, san-gui - nis - que pre ti - o - si,

lin - gua, glo - ri - o - si cor - po-ris my-ste - ri - um, san-gui - nis - que pre ti - o - si,

4 # 7 6 # [6] 7 6 # $\begin{matrix} \flat 6 \\ \flat 4 \\ 2 \end{matrix}$ $\begin{matrix} 6 \\ 5 \end{matrix}$ $\begin{matrix} 9 \\ 4 \end{matrix}$ $\begin{matrix} 8 \\ 3 \end{matrix}$

17

Piano accompaniment for measures 17-24, featuring three staves in G major and 3/4 time.

Piano accompaniment for measures 25-32, featuring two staves in G major and 3/4 time.

mun - di, mun - di pre - ti - um fru - ctus ven - tris ge - ne - ro - si rex ef - fu -

quem in mun - di pre - ti - um fru - ctus ven - tris ge - ne - ro - si rex ef - fu -

quem in mun - di pre - ti - um fru - ctus ven - tris ge - ne - ro - si rex ef -

quem in mun - di pre - ti - um fru - ctus ven - tris ge - ne - ro - si rex ef -

Piano accompaniment for measures 21-24, featuring one staff in G major and 3/4 time.

5 $\flat 6$ $\flat 7$ $[45]$ $[-]$ 6 9 8 4 #

26

dit gen - ti - um.

dit gen - ti - um.

fu - dit gen - ti - um.

fu - dit gen - ti - um.

p Solo **tasto solo**

6 $\frac{4}{4}$ # 7 $\frac{4}{4}$ #

35

Andante

Four staves of a grand piano (treble and bass clefs) containing rests for the first system.

Two staves of a grand piano (treble and bass clefs) with notes and dynamic markings. The first measure has a rest, followed by notes in the second measure. Dynamic markings 'f' are present.

An empty treble clef staff.

p Solo
 No-bis da - tus, no - bis na - tus ex in - ta - cta Vir - gi - ne, con-ver -

p Solo
 No-bis da - tus, no - bis na - tus ex in - ta - cta Vir - gi - ne, et in mundo

p Solo
 No-bis da - tus, no - bis na - tus ex in - ta - cta Vir - gi - ne, con-ver -

Piano accompaniment for the vocal lines, showing notes and fingerings (6, 7, 6, 6, 5, 6, [6], 7, 6) in the bass clef.

45

sa - tus, spar-so ver - bi se - mi - ne, su - i mo - ras in - co - la - tus mi-ro

spar-so ver - bi se - mi - ne, su - i mo - ras in - co - la - tus mi-ro clau -

sa - tus spar-so ver - bi se - mi - ne, in - co - la - tus mi-ro

6 [5] 6 5 $\frac{4}{2}$ 6 7 6 $\frac{4}{2}$ 7# $\frac{6}{5}$

55

p Solo
In su - pre - mae no - cte coenae

clau - sit or - di - ne.

sit, clau - sit or - di - ne.

clau - sit or - di - ne.

f *p*

3 4 6
2
6
4 3
6
6 5 6

65

Piano introduction for measures 65-72. The grand staff consists of two treble clefs and two bass clefs. The music is in the key of F# (one sharp). The first two staves are empty, while the last two staves contain a series of horizontal lines, indicating a silent or sustained piano introduction.

Piano accompaniment for measures 65-72. The treble and bass clefs are shown. Dynamics include piano (p) and forte (f). The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef provides a harmonic accompaniment.

Vocal line for measures 65-72. The lyrics are: re - cum-bens cum fra - tri - bus ob - ser - va - ta le - ge ple - ne ci - bis, ci - bis in le - ga - li-

Empty musical staves for vocal and piano accompaniment, corresponding to measures 65-72.

Basso continuo line for measures 65-72. The notation includes figured bass symbols: [6], 7 6 #, 7 6 6, ♭, #, [3 4] 6, 6 5.

74

Piano accompaniment for measures 74-81, consisting of four staves (treble and bass clefs) with a key signature of one sharp (F#). The notes are mostly rests, indicating a sparse accompaniment.

Piano accompaniment for measures 74-81, consisting of two staves (treble and bass clefs) with a key signature of one sharp (F#). The notes are mostly rests, indicating a sparse accompaniment. A dynamic marking 'p' is present in the second measure of the treble staff.

bus, ci-bum tur-bae du - o - de - nae se dat su - is, se dat su-is ma - -

Piano accompaniment for measures 74-81, consisting of three staves (two treble clefs and one bass clef) with a key signature of one sharp (F#). The notes are mostly rests, indicating a sparse accompaniment.

Piano accompaniment for measures 74-81, consisting of one bass staff with a key signature of one sharp (F#). The notes are mostly rests, indicating a sparse accompaniment.

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

83

ni-bus.

2 6 6 6 # # # f #
tasto solo

91

Allegro

The score consists of a piano accompaniment and four vocal parts. The piano part is written in treble and bass clefs, with a key signature of one sharp (F#) and a common time signature (C). It begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The vocal parts are written in treble and bass clefs, with a key signature of one sharp (F#) and a common time signature (C). They begin with a forte (*f*) dynamic and include the instruction *Tutti*. The lyrics are in Latin and are repeated across the four vocal parts.

Piano Accompaniment:
 Treble clef: *f*
 Bass clef: *f*

Vocal Parts:
 Treble clef: *f* *Tutti*
 Bass clef: *f* *Tutti*

Lyrics:
 Ver - bum ca - ro, pa - nem ve - rum ver - bo car - nem, ver - bo car - nem, car - nem ef - fi -
 Ver - bum ca - ro, pa - nem ve - rum ver - bo car - nem, ver - bo car - nem ef - fi -
 Ver - bum ca - ro, pa - nem ve - rum ver - bo car - nem, ver - bo car - nem ef - fi -
 Ver - bum ca - ro, pa - nem ve - rum ver - bo car - nem, ver - bo car - nem ef - fi -

Figured Bass:
 4 # 5/3 6/4 5/3 [9 8] 2 6

97

cit, fit-que sanguis Chri-sti merum, et si sen-sus de - fi - cit, ad fir - man - - - dum, ad fir -

cit, fit-que sanguis Chri-sti merum, et si sen-sus de - fi - cit, ad fir - man - - - dum,

cit, fit-que sanguis Chri-sti merum, et si sen-sus de - fi - cit, cor sin - ce - - - rum,

cit, fit-que sanguis Chri-sti merum, et si sen-sus de - fi - cit, cor sin - ce - - - rum,

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

101

man - - dum cor sin - ce - - - rum so - la fi - des, so - la fi - des

ad firman - dum cor sin - ce - - - rum so - la fi - des, so - la fi - des

cor sin - ce - - rum ad - fir - man - - - dum so - la fi - des, so - la fi - des

cor sin - ce - - rum ad - fir - man - - - dum so - la fi - des, so - la fi - des

6] tasto solo 6 9 8 6 5

Adagio

106

111

mur, ve - ne - re - mur cer - nu - i, et an - ti quum do - cu -

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

115

mentum no - vo ce - dat, no - vo ce - dat, no - vo ce - dat ri - tu - i. Praestet fi - des,

6 $\flat 5$ [\flat]4 3 6 5 4 [\natural]3 6 6 5 4 7 9 8 6 4 6

5 4 3 6

119

praestet fi - des supple - men - tum sen - - - - - su - um de -

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

123

fe - ctui.

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

127 [Tempo deest]

f

f Tutti

f Tutti

f

f

f Tutti

Ge - ni - to - ri ge - ni - to - que laus et iu - bi - la - ti - o, sa-lus,

f Tutti

Ge - ni - to - ri ge - ni - to - que laus et iu - bi - la - ti - o, sa-lus,

f Tutti

Ge - ni - to - ri ge - ni - to - que laus et iu - bi - la - ti - o, sa-lus,

f Tutti

Ge - ni - to - ri ge - ni - to - que laus et iu - bi - la - ti - o, sa-lus,

f Tutti

[6] 7 6 # [6] 6] 7 6 #

136

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

145

tro - que com - par sit lau - da - - - ti - o,

tro - que com - par sit lau - da - - - ti - o,

tro - que com - par sit lau - da - ti - o, lau - da - ti - o,

tro - que com - par sit lau - da - - - ti - o, a - - -

[Adagio]

154

First system of piano accompaniment, measures 154-160. It features a right hand with a melodic line and a left hand with a rhythmic accompaniment. The key signature is one sharp (F#).

Second system of piano accompaniment, measures 154-160. It features a right hand with a melodic line and a left hand with a rhythmic accompaniment. The key signature is one sharp (F#).

Vocal line for the first system, measures 154-160. The lyrics are "a - - - - - men." with a long dash under "a" and a fermata over "men."

Vocal line for the second system, measures 154-160. The lyrics are "a - - - - - men, a - - - - - men, a - - - - - men." with long dashes under "a" and "men" and a fermata over the final "men."

Vocal line for the third system, measures 154-160. The lyrics are "a - - - - - men." with a long dash under "a" and a fermata over "men."

Vocal line for the fourth system, measures 154-160. The lyrics are "men, a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men." with long dashes under "a" and "men" and a fermata over the final "men."

Bass line for the fourth system, measures 154-160. It includes figured bass notation: 8, 6, [b]6, 6, [b]6, 6, 5, #.