

# Tūma. Collected works.

František Ignác Antonín

**Tūma**

**Iam sol recedit igneus**

TumW C.2.4

Hymn (in festo Sanctissimæ Trinitatis)

*A (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](mailto: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

<b>B1</b>	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.15684
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1743
	<i>RISM ID</i>	600138782
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://data.onb.ac.at/rec/AC14297577">https://data.onb.ac.at/rec/AC14297577</a>
	<i>Notes</i>	16 parts (A solo, S rip, A rip, T rip, B rip (2×), 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.

## Lyrics

Iam sol recedit igneus,  
tu lux perennis Unitas,  
nostris, beata Trinitas,  
infunde lucem cordibus.

Te mane laudum carmine,  
te deprecamur vespere  
digneris ut te supplices  
laudemus inter coelites.

Patri, simulque Filio,  
tibi que Sancte Spiritus,  
sicut fuit, sit iugiter  
saeculum per omne gloria.  
Amen.

(Cantus Index 008358.3)

# C.2.4 Iam sol recedit igneus

Allegro

Cornetto  
 I  
 Trombone  
 II  
 Fagotto  
 I  
 Violino  
 II  
 Soprano  
 Alto  
 Tenore  
 Basso  
 Organo  
 e Bassi

f  
 f  
 f  
 f  
 f Tutti  
 Iam sol re - ce -  
 f Tutti  
 Iam sol re - ce - dit, re - ce - dit, re -  
 f Tutti  
 Iam sol re - ce - dit, re - ce -  
 f Tutti  
 5 6 3 40 6 6 [6]

*f*

*f Tutti*

Iam sol re - ce - dit, re-ce - dit, re-ce - dit, re - ce -

- dit, re-ce - dit, re-ce - dit, re-ce - dit, re-ce - dit, re -

ce - dit, re - ce - dit, re-ce - dit, re-ce - dit, re-ce - dit, re - ce -

dit, re-ce - dit, re - ce - dit, re - ce - dit, re-ce - dit, re - ce - dit, re -

6 6 6 6 5 5 7 4  
5 5

## Adagio

9

dit, re - ce - dit, re - ce-dit i - gneus, tu

ce - dit, re - ce - dit i-gne - us, tu lux per -

- dit, re - ce-dit, re - ce - dit, re - ce - dit i - gneus, tu lux per - en - nis U - ni-tas, tu lux per -

ce - - - dit, re - ce-dit i - gneus, tu lux per - ennis U-ni-tas, tu lux per -

6 6 6 6 7 6 5 3 3 6 6 [-] 5 3 6 6

7 6 5 3 3 6 6 [-] 5 3 6 6

7 6 5 3 3 6 6 [-] 5 3 6 6

15

lux per-ennis U-ni-tas, nostris, be-a-ta Tri-ni-tas, in-fun-de lumen, in-fun-de

en-nis U-ni-tas, nostris, be-a-ta Tri-ni-tas, in-fun-de lumen,

en-nis U-ni-tas, nostris, be-a-ta Tri-ni-tas, in-fun-de lumen, in-fun-de

en-nis U-ni-tas, nostris, be-a-ta Tri-ni-tas, in-fun-de lumen, in-fun-de

6 7 - ♭6 [b] # 7 6 # 6



20

de lumen, in - fun - de lumen, lumen cor - dibus, in - fun - de lumen cor-di - bus, in - fun - de

in - fun - de lumen, lu - men, lumen cor-di - bus, in - fun - de lu - men cor - di-bus, in -

lumen, in - fun - de lumen, lu - men cor - dibus, in - fun-de lumen, lu - men cor - di-bus, in - fun - de

fun - de lumen, in - fun - de lumen cor - dibus, in - fun-de lu - men cor - di - bus, in -

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

26 *Larghetto*

lu-men, lu-men cor-di-bus.

fun-de lu-men cor - dibus.

lu-men, lu-men cor - dibus.

fun-de lu-men cor - dibus.

*f* Solo

6 6 4 3 6 6

♭5

32

The musical score is written for piano and voice. The piano part consists of five staves. The first two staves are grand staves (treble and bass clef), and the next three are single staves (treble, alto, and bass clef). The key signature is B-flat major (two flats). The time signature is 4/4. The piano part features a complex texture with many rests and some melodic lines. The voice part is on a single staff at the bottom, featuring a melodic line with some rests and a bass line with some rests. The score is divided into five measures. The first measure has a forte (f) dynamic. The second measure has a piano (p) dynamic. The third measure has a forte (f) dynamic. The fourth measure has a forte (f) dynamic. The fifth measure has a forte (f) dynamic. The piano part has a complex texture with many rests and some melodic lines. The voice part is on a single staff at the bottom, featuring a melodic line with some rests and a bass line with some rests. The score is divided into five measures. The first measure has a forte (f) dynamic. The second measure has a piano (p) dynamic. The third measure has a forte (f) dynamic. The fourth measure has a forte (f) dynamic. The fifth measure has a forte (f) dynamic.

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

37

*p* Solo  
Te ma - ne, te

*p*

6 5 6 5 6 5 6 6

42

musical score for voice and piano, measures 42-47. The score is written in B-flat major (two flats) and 4/4 time. The piano accompaniment consists of three staves: two for the right hand (treble clef) and one for the left hand (bass clef). The voice part is on a single staff (treble clef). The lyrics are: "ma - ne laudum car - mine, te de - pre - ca - mur ve - spere,". The piano part features arpeggiated chords in the right hand and sustained chords in the left hand, with dynamic markings 'p' (piano) at measures 43, 45, and 46. The voice part has a melodic line with lyrics under the notes. The score ends with a double bar line at measure 47.

ma - ne laudum car - mine, te de - pre - ca - mur ve - spere,

[6] 6  
b5

6  
b5

- b6

48

te de - pre - ca

6 6

53

58

The musical score is written for piano and voice. It begins at measure 58. The piano accompaniment consists of a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat). Measures 58-61 are mostly rests for the piano. In measure 62, the piano has a complex figure: the right hand plays a series of eighth notes (F4, G4, A4, B-flat4, A4, G4, F4) with a forte (f) dynamic, while the left hand plays a single eighth note (F3) with a forte (f) dynamic. The voice part enters in measure 62 with the lyrics "ca - - - mur ve - spe - re,". The voice melody is written in a single staff with a key signature of two flats. The lyrics are: "ca - - - mur ve - spe - re,". The piano accompaniment continues with a bass line in measure 62, featuring a forte (f) dynamic. The score ends at measure 62.

ca - - - mur ve - spe - re,

6  $\flat 5$   $\left[ \begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \right]$



63

di - gne - ris ut te sup-plices, di -

*p*

6 5 6 5 | *p* 4 2 7 5

69

gne - ris ut te sup - plices lau - de - - - -

[6 5] 6 5 6 7 6

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79

lau - de - mus, lau - de - mus

*p* 6 5 *f* 6 7 6 *p* 6 6 6

84

The musical score for page 17, measures 84-88, is presented in a multi-staff format. The top system consists of five staves, all of which are empty, indicating a rest for the upper instruments. The middle system features a piano accompaniment with two staves. The right staff of this system contains a melodic line with a piano (*p*) dynamic marking in the first measure, followed by a forte (*f*) dynamic marking in the third measure. The left staff of this system contains a bass line with a piano (*p*) dynamic marking in the first measure and a forte (*f*) dynamic marking in the third measure. The bottom system includes three staves. The top staff of this system is empty. The middle staff contains the vocal line with the lyrics "in - ter coe - li - tes." and a piano (*p*) dynamic marking. The bottom staff of this system contains a bass line with a forte (*f*) dynamic marking and a 6/5 chord symbol in the third measure.

in - ter coe - li - tes.

*f* 6/5 6/5

89 *Andante*

*f*

*f*

*f*

*f*

*f*

*f Tutti*

Pa - tri, si-mul-que Fi - li-o, ti - bi-que

*f Tutti*

Pa - tri, si-mul-que Fi - li-o, ti - bi-que

*f Tutti*

Pa - tri, si-mul-que Fi - li-o, ti - bi-que

*f Tutti*

Pa - tri, si-mul-que Fi - li-o, ti - bi-que

*f Tutti*

$\frac{4}{2}$   $\frac{6}{4}$   $\frac{9}{4}$   $\frac{8}{3}$   $\sharp$

94

San - cte Spi - ri - tus, si - cut fu - it, sit iu - gi - ter saeculum per o - mne, per o - mne glo - ri - a.

San - cte Spi - ri - tus, si - cut fu - it, sit iu - gi - ter saeculum per o - mne, per o - mne glo - ri - a.

San - cte Spi - ri - tus, si - cut fu - it, sit iu - gi - ter saeculum per o - mne, per o - mne glo - ri - a.

San - cte Spi - ri - tus, si - cut fu - it, sit iu - gi - ter saeculum per o - mne, per o - mne glo - ri - a.

6 7 6 # [h]5 6 7 6 4 3 7 h6







107

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

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

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

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

6 5 6 6 7 6 6 6 6 7 4 #

111

The musical score for page 23, starting at measure 111, features a piano accompaniment and vocal parts. The piano part consists of three staves (treble, middle, and bass clefs) and a grand staff (treble and bass clefs). The vocal parts are arranged in four staves, each with lyrics. The lyrics are: "men, a - men, a -". The piano accompaniment includes various musical notations such as rests, eighth notes, sixteenth notes, and trills. The vocal parts include notes, rests, and trills. The score is in 3/6 time and features a key signature of one flat (B-flat).

men, a - men, a -

men, a - men, a -

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

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

3 / 6 6 3 6 6

115

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

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

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

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

tasto solo

5 4 3 5 3 5 6 5 6 4 3