

Tůma. Collected works.

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Tůma

O altitudo divitiarum

Motetto de Tempore

TumW C.3.1

Motet

S (solo), S, A, T, B (coro), cnto, fag, 2 clno (C), 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
clno	clarion
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.15716
	<i>Category</i>	manuscript copy (principal source)
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	<i>Notes</i>	17 parts (S solo, S rip, A rip, T rip, B rip, cnto, fag, clno 1, clno 2, 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>
–	clno	denoted “ad libitum” in B1
86	org	2nd ♭ of upper voice in B1 : g'2

Lyrics

O altitudo divitiarum
sapientiae et scientiae Dei,
quam incomprehensibilia sunt iudicia eius,
et investigabiles viae eius.
(Romans 11:33)

Misit de alto salutare suum,
et de ligno vitam mortalibus.

C.3.1 O altitudo divitiarum

Adagio

Cornetto
f

I
Trombone
f

II
f

Fagotto
f

Clarino I, II
in C
f

I
Violino
f

II
f

Soprano
f Tutti
O al - ti - tu - do di - vi - ti - a - rum

Alto
f Tutti
O al - ti - tu - do di - vi - ti - a - rum

Tenore
f Tutti
O al - ti - tu - do di - vi - ti - a - rum

Basso
f Tutti
O al - ti - tu - do di - vi - ti - a - rum

Organo e Bassi
f Tutti Solo $\frac{4}{2}$ 6 *Tutti* 7 6 4 3

4

sa - pi - en - ti - ae et sci - en - ti - ae De - i,

sa - pi - en - ti - ae et sci - en - ti - ae De - i, quam in -

sa - pi - en - ti - ae et sci - en - ti - ae De - i, quam

sa - pi - en - ti - ae et sci - en - ti - ae De - i,

Solo 2 6 Tutti 6 6 4/2 [4]6 7 6 Solo 2 6 Tutti 5

8

quam in-com-pre-hen-si - bi - li-a sunt iu - di - ci - a, sunt iu -

com-pre-hen-si - bi - li-a sunt, quam in - com-pre-hen-si - bi - li-a sunt iu - di - ci - a, iu -

in-com-pre-hen-si - bi - li - a sunt, in - com-pre-hen-si - bi - li-a sunt iu - di - ci - a, iu -

quam in-com-pre-hen-si - bi - li-a sunt iu - di - ci - a, iu -

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

12

di - ci - a, iu - di - ci - a e - - - ius,

di - ci - a, iu - di - ci - a e - - - ius,

di - ci - a, iu - di - ci - a e - ius, e - ius, et in - ve - sti -

di - ci - a, iu - di - ci - a e - - - ius, et in - ve - sti - ga - biles vi - ae e - ius, in -

[6] [5] [6] [45] 7 6 5 6 Solo 2 # 6 Tutti 5 6 8 #

17

6 3 4 [4]6 3 6 5 6 # 6 [4] 6 5 4 # 6 [4]6 [4 3] b6 6 9 6 6 5 - 3

21 Andante

vi - ae e - ius, vi - ae e - - - ius. *p* Solo Mi - sit, mi - sit de

les, in - ve - sti - ga - bi - les vi - ae e - ius.

vi - ae e - ius, vi - ae e - - - ius.

- - - bi - les vi - ae e - ius.

p Solo 5 6

6 5 6 b5 6 9 6 7 6 5 - 3

5 3 b 5 4 6 4 3

26

Four staves of piano accompaniment for measures 26-29. The top three staves are in treble clef with a key signature of one sharp (F#), and the bottom staff is in bass clef with a key signature of one sharp (F#). All staves contain whole rests throughout the four measures.

A single staff in treble clef with a key signature of one sharp (F#) for measures 26-29. It contains whole rests throughout.

Two staves of piano accompaniment for measures 26-29. Both staves are in treble clef with a key signature of one sharp (F#). They feature a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic. The right hand has a melodic line with slurs and accents, while the left hand plays a similar rhythmic accompaniment.

A single staff in treble clef with a key signature of one sharp (F#) for measures 26-29. It contains whole rests throughout.

al - to,

A single staff in treble clef with a key signature of one sharp (F#) for measures 26-29. It contains whole rests throughout.

A single staff in treble clef with a key signature of one sharp (F#) for measures 26-29. It contains whole rests throughout.

A single staff in bass clef with a key signature of one sharp (F#) for measures 26-29. It contains whole rests throughout.

A single staff in bass clef with a key signature of one sharp (F#) for measures 26-29. It contains whole rests throughout.

f
6 5 6 5 6 5

30

Five staves of piano accompaniment, all containing rests. The staves are grouped by a brace on the left. The key signature is one sharp (F#).

An empty vocal staff with a treble clef and a key signature of one sharp (F#).

Two staves of piano accompaniment for measures 35-39. The music features eighth-note patterns and trills. A piano dynamic marking 'p' is present in measures 38 and 39.

Vocal line for measure 40, starting with the lyrics "mi - sit,". The staff has a treble clef and a key signature of one sharp (F#).

An empty vocal staff with a treble clef and a key signature of one sharp (F#).

An empty vocal staff with a treble clef and a key signature of one sharp (F#).

An empty vocal staff with a bass clef and a key signature of one sharp (F#).

Two staves of piano accompaniment for measures 40-44. The music consists of a simple bass line with quarter notes and rests. A sharp sign is present in measure 44.

6 45 7 6 6 [6 3] 4 #

35

40

Measures 40-44: Piano accompaniment consisting of five staves (treble and bass clefs) with rests in all staves.

Measure 40: Vocal line with a rest.

Measures 41-44: Piano accompaniment with melodic lines in both hands. Dynamics include *f* and *p*.

Measures 41-44: Vocal line with lyrics: - re su - um, sa - lu - ta - - -

Measure 41: Piano accompaniment with rests in both hands.

Measure 42: Piano accompaniment with rests in both hands.

Measure 43: Piano accompaniment with rests in both hands.

Measures 41-44: Bass line with dynamics *f* and *p* and figured bass notation: 6 6 6 [6] [b]6 6 6 6 P 5 6

45

49

Piano accompaniment for measures 49-53. The score consists of four staves: two grand staves (treble and bass clef) and two bass staves (bass clef). All staves are empty, indicating a rest for the piano part during these measures.

Vocal line for measure 49, showing a whole rest on a single staff.

Piano accompaniment for measures 54-58. The score consists of two grand staves (treble and bass clef). The music features a rhythmic pattern of eighth and sixteenth notes with various accidentals (sharps and naturals). Trills are marked with 'tr' in the final measure of each system.

Vocal line for measures 54-58. The staff shows whole rests for measures 54-57, followed by a half note and a quarter note in measure 58. The lyrics "et de" are written below the notes in measure 58.

Vocal line for measure 59, showing a whole rest on a single staff.

Vocal line for measure 60, showing a whole rest on a single staff.

Vocal line for measure 61, showing a whole rest on a single staff.

Bass line for measures 54-61. The staff shows a sequence of notes with fingerings: 45, # 6, 5, 7 6 6, [6 3], #. The notes correspond to the vocal line in measure 58.

54

li - gno, de li - gno vi - tam mor - ta - - - -

p 47 6 5 6 [45] 6 [5]

This page contains a musical score for page 54. It features a piano accompaniment and a vocal line. The piano part includes a complex rhythmic pattern in the right hand and a bass line with figured bass notation. The vocal line is in G major and includes the lyrics "li - gno, de li - gno vi - tam mor - ta - - - -". The score is divided into five measures. The piano part starts with a piano (*p*) dynamic and includes a trill in the second measure. The vocal line begins in the second measure. The bass line includes figured bass notation: 47, 6, 5, 6, [45], 6, [5].

59

Piano accompaniment for measures 59-63. The score consists of five staves: two grand staves (treble and bass clef) and three individual staves (two treble clef and one bass clef). All staves contain whole rests, indicating that the piano is silent during these measures.

Vocal line for measure 59, consisting of a single staff with a whole rest.

Piano accompaniment for measures 64-68. The score consists of two grand staves (treble and bass clef). The music features a rhythmic pattern of eighth and sixteenth notes in both hands, with some rests in the later measures.

Vocal line for measures 64-68. The melody is written in a treble clef with a key signature of one sharp (F#). The lyrics "li -" are positioned below the final note of the line.

Vocal line for measure 69, consisting of a single staff with a whole rest.

Vocal line for measure 70, consisting of a single staff with a whole rest.

Vocal line for measure 71, consisting of a single staff with a whole rest.

Bass line for measures 64-71. The line is written in a bass clef with a key signature of one sharp (F#). It includes a sequence of notes and rests, with some notes marked with fingering numbers: 6, [5], b5, 6, [5], 6, 6, 6, #, [4], 2, 6, 6, #.

64

The musical score consists of several staves:

- Grand Staff (Piano):** Four staves (treble and bass clefs). The piano part begins with a forte (*f*) dynamic and a complex rhythmic pattern of eighth and sixteenth notes. It transitions to a piano (*p*) dynamic in the final measure of the system.
- Vocal Line:** A single staff with lyrics: "bus, et de li - gno, de li - gno vi - tam mor -". The melody is simple, with some rests.
- Bass Line:** A single staff with figured bass notation: *f* 6 6 6 # 6 6 6 6 [6 6] # *p* 7 [b]6 5.

70

Five staves of piano accompaniment, all containing rests. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#).

An empty vocal staff in treble clef with a key signature of one sharp (F#).

Two staves of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one sharp (F#). The music begins in measure 71 with a sixteenth-note triplet in the right hand and a corresponding bass line in the left hand.

Vocal line in treble clef with a key signature of one sharp (F#). The lyrics are: ta - - - libus, mor - ta - - - - li -

An empty vocal staff in treble clef with a key signature of one sharp (F#).

An empty vocal staff in treble clef with a key signature of one sharp (F#).

An empty bass staff in bass clef with a key signature of one sharp (F#).

Basso continuo line in bass clef with a key signature of one sharp (F#). The notes are: G4, F4, G4, F#4, G4, F4, E4, D4. Below the notes are the figured bass symbols: 6, 5, 6, 6 5 #, 6, 6 5 3, 4 3.

75

Piano accompaniment for measures 75-78, consisting of four staves (treble and bass clefs) with a key signature of one sharp (F#). All staves contain whole rests.

Single treble clef staff with a whole rest.

Piano accompaniment for measures 75-78, consisting of two staves (treble and bass clefs) with a key signature of one sharp (F#). Both staves feature a forte (*f*) dynamic and a complex rhythmic pattern of eighth and sixteenth notes.

Single treble clef staff with a whole rest and the text "bus." below it.

Single treble clef staff with a whole rest.

Single treble clef staff with a whole rest.

Single bass clef staff with a whole rest.

Single bass clef staff with a forte (*f*) dynamic and a sequence of notes: 6, 45, 6, 5, 6, 5.

79

6 45 7 6 6 [6 3]

84

Allegro

f

f

f

f Tutti
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

f Tutti
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

f Tutti
Al - le - lu - ia, al - le - lu - ia,

f Tutti
Al - le - lu - ia, al - le - lu - ia, al -

f Tutti
[6] [5] * 9 8

88

7 6 7 6 2 6 4/2 5 6 4 3 9 8 [6] 6 #

92

First system of piano accompaniment, measures 92-95. It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and alto clefs). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and accidentals.

An empty vocal staff for the first system, consisting of a single treble clef staff.

Second system of piano accompaniment, measures 96-99. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The music continues with similar rhythmic patterns and includes some slurs.

Vocal line for the second system, measures 96-99. The lyrics are: "al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -".

Vocal line for the third system, measures 96-99. The lyrics are: "ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,".

Vocal line for the fourth system, measures 96-99. The lyrics are: "ia, al - le - lu - ia, al - le - lu - ia, al -".

Vocal line for the fifth system, measures 96-99. The lyrics are: "ia, al - le - lu - ia, al - le - lu -".

Third system of piano accompaniment, measures 96-99. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The music concludes with a final chord and includes figured bass notation below the bass staff.

2 6 7 # 6 5 6 5 -

96

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

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

6 6 4 6 19 81 4 4 6 5 5 2 2 6 5 2 6

100

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

110

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

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

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

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

4 3 [6]