

Tůma. Collected works.

František Ignác Antonín

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

Violino II



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 [edition-esser-skala/tuma-collected-works](https://github.com/edition-esser-skala/tuma-collected-works)
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C.3.1 O altitudo divitiarum

Adagio

vl 2

f

6

10

15

20

Andante $\frac{3}{4}$ 2

26

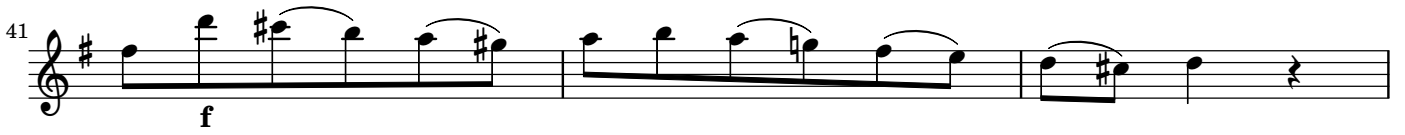
f

29

32

p

36

41 
f

44 
p f

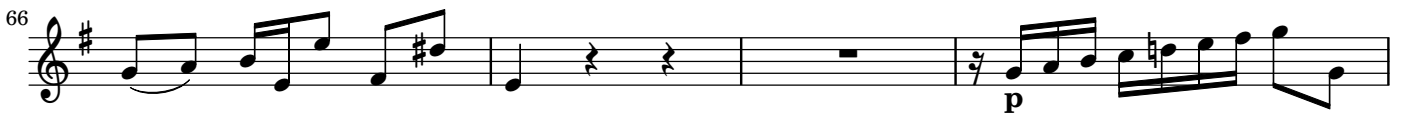
48 

51 

55 
p

58 

61 
2 f

66 
p

70 
p

74 Musical notation for measures 74-76. Measure 74 starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with two rests, followed by a dynamic marking *f*. The melody consists of eighth and sixteenth notes with various slurs and accents.

77 Musical notation for measures 77-79. The notation continues with eighth and sixteenth notes, maintaining the *f* dynamic and featuring several slurs.

80 Musical notation for measures 80-83. Measure 80 includes a trill (*tr*) over a note. The piece concludes with a double bar line and a common time signature (C).

84 **Allegro** Musical notation for measures 84-87. The tempo is marked **Allegro**. Measure 84 starts with a dynamic marking *f* and features a mix of eighth and sixteenth notes.

88 Musical notation for measures 88-93. The melody continues with eighth and sixteenth notes, including some rests.

94 Musical notation for measures 94-98. The notation shows a continuation of the eighth and sixteenth note patterns.

99 Musical notation for measures 99-103. The melody continues with eighth and sixteenth notes.

104 Musical notation for measures 104-108. The notation continues with eighth and sixteenth notes.

109 Musical notation for measures 109-112. The piece concludes with a double bar line and a common time signature (C).