

Túma. Collected works.

František Ignác Antonín

Túma

Audite insulæ

Motetto de S: Joanne Baptistæ

TumW C.3.17

Motet

A (solo), S, A, T, B (coro), cnto, fag, 2 trb, 2 vl, b, org

edited by Wolfgang Esser-Skala

Full score



Edition Esser-Skala · Koppl, Austria · 2025

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Music engraving by LilyPond 2.24.2 (<https://www.lilypond.org>) and EES Tools v2023.10.0.
Front matter typeset with Source Sans and Fredericka the Great.

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)
v2025.02.0, 2025-03-01 (22dbf35fc3e392c5a29ef68a220473f68c598783)



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.15718
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1743
	<i>RISM ID</i>	600138980
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14297613
	<i>Notes</i>	15 parts (A 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>
85	vl 2	1st  in B1 : f'8

Lyrics

Audite insulae,
et attendite populi de longe.
Dominus ab utero vocavit me,
de ventre matris meae
recordatus est nominis mei.

Non fuit vasti spatium per orbis
sanctior quisquam genitus Joanne,
qui nefas saeculi meruit
levantem tingere aquis.

Alleluia.

C.3.17 Audite insulæ

Vivace

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

- Cornetto**: Treble clef, 3/4 time signature. Rest for the first two measures, then a quarter note G4 with a forte (*f*) dynamic.
- I Trombone**: Treble clef, 3/4 time signature. Rest for the first two measures, then a quarter note G4 with a forte (*f*) dynamic.
- II Trombone**: Treble clef, 3/4 time signature. Rest for the first two measures, then a quarter note G4 with a forte (*f*) dynamic.
- Fagotto**: Bass clef, 3/4 time signature. Rest for the first two measures, then a quarter note G3 with a forte (*f*) dynamic.
- I Violino**: Treble clef, 3/4 time signature. Starts with a quarter rest, then a quarter note G4 (*f*), followed by eighth-note patterns and triplets.
- II Violino**: Treble clef, 3/4 time signature. Starts with a quarter rest, then a quarter note G4 (*f*), followed by eighth-note patterns and triplets.
- Soprano**: Treble clef, 3/4 time signature. Rest for the first two measures, then a quarter note G4 with a forte (*f*) dynamic and the instruction *Tutti*. Lyric: "Au -".
- Alto**: Treble clef, 3/4 time signature. Rest for the first two measures, then a quarter note G4 with a forte (*f*) dynamic and the instruction *Tutti*. Lyric: "Au -".
- Tenore**: Treble clef, 3/4 time signature. Rest for the first two measures, then a quarter note G4 with a forte (*f*) dynamic and the instruction *Tutti*. Lyric: "Au -".
- Basso**: Bass clef, 3/4 time signature. Rest for the first two measures, then a quarter note G3 with a forte (*f*) dynamic and the instruction *Tutti*. Lyric: "Au - di -".
- Organo e Bassi**: Bass clef, 3/4 time signature. Starts with a quarter note G3 (*f*) and the instruction *Solo*, followed by eighth-note patterns. The instruction *Tutti* appears at the end of the measure.

di - te, au-di-te in-su-lae, au-di - te, au - di-te in -sulae,

di - te, au-di-te in-su-lae, au-di - te, au - di-te in -sulae,

di - te, au-di-te in-su-lae, au - di - te, au - di-te in -sulae,

- te, au-di-te in-su-lae, au-di - te, au - di-te in -sulae,

6 6 Solo Tutti 6 6 5 5 4

8

et at-ten-dite, et at-ten-dite po-pu-li de longe, po-pu-li de longe,

et at-ten - di - te, et at-ten - di - te po-pu-li de longe, po-pu-li de longe, po-pu-li de

et at-ten-dite, et at-ten-dite po-pu-li de longe, po-pu-li de longe, po-pu-li de

et at-ten-dite, et at-ten-dite po-pu-li de longe, po-pu-li de longe,

Solo Tutti

Andante

13

po - pu - li de longe, po - pu - li de lon - - ge. Do - minus

longe, po - pu - li de lon - ge, de lon - - ge. Do - mi -

longe, po - pu - li de lon - ge, de lon - - ge. Do - mi -

po - pu - li de longe, po - pu - li de lon - - ge. Do - mi -

6 6 4 4 6 5 7 46 5 46 Solo Tutti

18

ab u - tero vo - ca - vit me, de ventre ma - tris me - ae re - corda - tus est no - minis

nus ab u - te - ro vo - ca - vit me, de ventre ma - tris me - ae re - cor - da - tus est no - minis

nus ab u - te - ro vo - ca - vit me, de ventre ma - tris me - ae re - cor - da - tus est no - minis

nus ab u - te - ro vo - ca - vit me, de ventre ma - tris me - ae re - cor - da - tus est no - minis

6 # 6 7 6 # [B] 4 - 6 6 6 [-]

23

me - i, re-cor-da-tus, re-cor-da - tus est no - minis me - i.

me - i, re-cor-da-tus, re-cor-da-tus est no - minis me - i.

me - i, re-cor-da-tus, re-cor-da-tus est no - minis me - i.

me - i, re-cor-da-tus, re-cor-da-tus est no - minis me - i.

5 4 # Solo Tutti 45 [6] 6 5 4 3 2 3

29 Andante

Four staves of piano accompaniment, all containing rests for measures 29 through 32.

Musical notation for measures 29-32. The top staff is in treble clef, starting with a forte (*f*) dynamic and a trill (*tr*) over a quarter note. The bottom staff is in bass clef, starting with a forte (*f*) dynamic. Both staves contain rhythmic patterns and trills.

Four empty musical staves for measures 29 through 32.

Bass clef musical notation for measures 29-32. It begins with a forte (*f*) dynamic and the word "Solo". Fingering numbers are provided below the notes: 7 6, 6 5 4 3, 6 b5 b4 3, 6 5 4 4.

33

p Solo
Non fu - it va - sti spa - ti - um per or - bis

p
6 5 3 6 6 4 3 4 3 6 5

37

Four staves of piano accompaniment, all containing rests for measures 37 through 40.

Two staves of piano accompaniment for measures 37 through 40, featuring rhythmic patterns of eighth and sixteenth notes.

A single staff for the vocal line in measure 37, containing a whole rest.

Vocal line for measures 38 through 40 with lyrics: "san - cti - or quisquam ge - ni tus Jo - an - ne, san - cti - or quisquam ge - ni - tus Jo - an - ne,"

A single staff for the vocal line in measure 37, containing a whole rest.

A single staff for the vocal line in measure 37, containing a whole rest.

Bass line for measures 37 through 40, including figured bass notation: [6], 5, b6, [6], b, -

41

Four staves of piano accompaniment, all containing rests for measures 41 through 44.

Vocal line and piano accompaniment for measures 41 through 44. The vocal line features a melodic phrase with a trill in the final measure. The piano accompaniment provides harmonic support.

Vocal line and piano accompaniment for measures 45 through 48. The vocal line includes the lyrics "ge - nitus Jo-an - ne." and features a trill in the final measure. The piano accompaniment continues with harmonic support.

Bass line for measures 41 through 48, including fingering numbers: 6, 5, 6, 7, 6, 7, ♭6, 6, [6], ♭, f, 7, ♭6.

45

Non fu - it

[6] 4 3 [6] 4 3 [6] b4 3 6 4 b P

49

Four staves of piano accompaniment, all containing rests for measures 49 through 52.

Two staves of piano accompaniment for measures 53 through 56. The music features eighth notes and rests, with a piano (*p*) dynamic marking in both staves.

Vocal line and piano accompaniment for measures 53 through 56. The vocal line is on a single staff with lyrics underneath. The piano accompaniment consists of two staves with rests.

va - sti spa - ti - um per or - bis san - cti - or — quisquam ge - ni - tus Jo - an - ne, san - cti - or,

Bass line for measures 53 through 56, showing a sequence of chords and notes.

6 b6 [- b7] 6 [b5 6] b6 [- 7] 6

53

Piano accompaniment for measures 53-56, featuring a grand staff with treble and bass clefs. The music consists of whole rests in all staves.

Piano accompaniment for measures 53-56, featuring a grand staff with treble and bass clefs. The music consists of whole rests in all staves.

Piano accompaniment for measures 53-56, featuring a grand staff with treble and bass clefs. The music consists of whole rests in all staves.

san - cti - or quisquam ge - nitus Jo-an

Piano accompaniment for measures 53-56, featuring a grand staff with treble and bass clefs. The music consists of whole rests in all staves.

Piano accompaniment for measures 53-56, featuring a grand staff with treble and bass clefs. The music consists of whole rests in all staves.

Piano accompaniment for measures 53-56, featuring a grand staff with treble and bass clefs. The music consists of whole rests in all staves.

[6

6]

6

5

6

7

6

7

6

[6

6

6

4

3]

57

ne, qui ne-fas sae-cli me-ru-it le-vantem

f 5 - 6 [6] 4 3 *p* 6 [6] *f* 7 6 [6/5]

62

Piano accompaniment for measures 62-66, showing five staves with rests.

Piano accompaniment for measures 62-66, showing two staves with musical notation including trills and dynamics.

Piano accompaniment for measures 62-66, showing one staff with rests.

Vocal line for measures 62-66, showing a treble clef staff with lyrics and musical notation.

tin - ge-re a - - - - - quis,

qui ne - fas sae - cli

Piano accompaniment for measures 62-66, showing one staff with rests.

Piano accompaniment for measures 62-66, showing one staff with rests.

Piano accompaniment for measures 62-66, showing one staff with musical notation including dynamics and fingerings.

4 3 *p* 5 6

7 6 7 6

4 # *f*

b4 3

4 3 *p*

67

Piano accompaniment for measures 67-71, consisting of five staves (two grand staff systems) with rests in all staves.

Vocal line and piano accompaniment for measures 67-71. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. Dynamics include *f* and *tr*.

Vocal line and piano accompaniment for measures 72-76. The vocal line is in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. Dynamics include *f* and *tr*.

me - ru - it le - vantem tin - ge - re a - - - - - quis.

Piano accompaniment for measures 72-76, consisting of five staves. Fingerings are indicated below the notes: 4, [6], 5 6, 5 6, 5 6, *f*, 7 6, 6 5.

72

Measures 72-76: Piano accompaniment. Measures 72-75 are whole rests. Measure 76 contains a whole note chord in all staves.

Measures 72-76: Melodic line. The top staff is in treble clef and the bottom staff is in bass clef. Both are in a key with one flat (B-flat) and common time (C). The melody in the top staff includes trills (tr) and slurs. The bass staff provides a simple harmonic accompaniment.

Measures 77-81: Piano accompaniment. Measures 77-80 are whole rests. Measure 81 contains a whole note chord in all staves.

Measures 72-81: Bass line. The staff is in bass clef, in a key with one flat (B-flat) and common time (C). The line includes various chords and intervals, with some notes marked with numbers 4, 3, 6, 5, and 3.

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

6
b5

[4 3 -]

Allegro

77

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

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

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

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

f Tutti

8 1 / 3 6 3 4 6 2 6 6 4/2 6 4/2 6 5 46 4/2 6

81

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

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

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

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

6 4 5 5 6 4 6 5 6 4 6 6 4 6

85

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

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

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

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

89

Piano accompaniment for measures 89-93. The score consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The music is in a minor key and 3/4 time. Measures 89-93 feature a simple harmonic accompaniment with a quarter note in the first measure of each measure, followed by rests.

Piano accompaniment for measures 94-98. The score consists of two staves (treble and bass clefs). Measures 94-98 feature a more active accompaniment with eighth and sixteenth notes, including a grace note in measure 95. Dynamics include piano (p) and piano-forte (p^f).

Vocal lines for measures 89-93. The score consists of five staves: four for the vocal parts (soprano, alto, tenor, and bass) and one for the piano accompaniment (bass clef). Each vocal staff contains the text "ia." and a single note with a fermata in the first measure, followed by rests. The piano accompaniment is the same as in the first system.

94

98

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

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

4 3 5/3 [6] 5/5