

Tūma. Collected works.

František Ignác Antonín

Tūma

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



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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.15718 |
| | <i>Category</i> | manuscript copy (principal source) |
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| | <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, rests in the first two measures, then a quarter note G4 with a forte *f* dynamic.
- I Trombone**: Treble clef, 3/4 time, rests in the first two measures, then a quarter note G4 with a forte *f* dynamic.
- II Trombone**: Treble clef, 3/4 time, rests in the first two measures, then a quarter note G4 with a forte *f* dynamic.
- Fagotto**: Bass clef, 3/4 time, rests in the first two measures, then a quarter note G3 with a forte *f* dynamic.
- I Violino**: Treble clef, 3/4 time, starts with a forte *f* dynamic, followed by eighth notes and triplets.
- II Violino**: Treble clef, 3/4 time, starts with a forte *f* dynamic, followed by eighth notes and triplets.
- Soprano**: Treble clef, 3/4 time, rests in the first two measures, then a quarter note G4 with a forte *f Tutti* dynamic and the syllable "Au -".
- Alto**: Treble clef, 3/4 time, rests in the first two measures, then a quarter note G4 with a forte *f Tutti* dynamic and the syllable "Au -".
- Tenore**: Treble clef, 3/4 time, rests in the first two measures, then a quarter note G4 with a forte *f Tutti* dynamic and the syllable "Au -".
- Basso**: Bass clef, 3/4 time, rests in the first two measures, then a quarter note G3 with a forte *f Tutti* dynamic and the syllable "Au - di -".
- Organo e Bassi**: Bass clef, 3/4 time, starts with a forte *f Solo* dynamic, followed by eighth notes, then rests, and finally a forte *f Tutti* dynamic.

4

Piano introduction and accompaniment for the first system, featuring a 4-measure rest in the first measure and a 7-measure rest in the second measure.

Piano introduction and accompaniment for the second system, featuring a 7-measure rest in the first measure and a 7-measure rest in the second 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,
Solo Tutti 6 6 6 5 5 4

Vocal and piano accompaniment for the third system, including lyrics and performance markings.

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 for measures 29-32. The top two staves are for the right hand and the bottom two for the left hand. All staves contain whole rests, indicating that the piano accompaniment is silent during these measures.

Two staves of music for measures 29-32. The upper staff is in treble clef and contains a melodic line with a forte (*f*) dynamic, trills (*tr*), and slurs. The lower staff is in bass clef and contains a supporting bass line, also starting with a forte (*f*) dynamic. The music is in 6/8 time and B-flat major.

Four empty staves, two in treble clef and two in bass clef, corresponding to the piano accompaniment part of measures 29-32.

A single bass clef staff showing the bass line for measures 29-32 with detailed fingering. The music begins with a forte (*f*) dynamic and a "Solo" marking. The notes and their corresponding fingerings are: G2 (7), F2 (6), G2 (6), E2 (5), D2 (4), C2 (3), G2 (6), F2 (b5), E2 (b4), D2 (3), G2 (6), F2 (4), E2 (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

san - cti - or quisquam ge - ni tus Jo-an - ne, san - cti - or quisquam ge - ni - tus Jo-an - ne,

[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 measure 44. The piano accompaniment includes a bass line with a forte (f) dynamic marking in measure 44.

Vocal line and piano accompaniment for measures 45 through 48. The vocal line includes the lyrics "ge - nitus Jo-an - ne." and a trill in measure 48. The piano accompaniment includes a bass line with a forte (f) dynamic marking in measure 48.

Bass line for measures 41 through 48, including fingering numbers (6, 5, 6, 7, 6, 7, ♭6, 6, [6], ♭, f, 7, ♭6) and a forte (f) dynamic marking.

45

Non fu - it

[6/5] 4 3 [6/b5] 4 3 [6/b5] b4 3 6 4 b P

49

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

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

53

Piano accompaniment for measures 53-56. The grand staff consists of four staves. The first two measures contain some notes, while the last two measures are mostly rests.

Piano accompaniment for measures 53-56. The grand staff consists of two staves. The first two measures contain some notes, while the last two measures are mostly rests.

Vocal line and piano accompaniment for measures 53-56. The vocal line includes the lyrics "san - cti - or quisquam ge - nitus Jo-an" and a trill. The piano accompaniment is mostly rests.

Piano accompaniment for measures 53-56. The grand staff consists of two staves. The first two measures contain some notes, while the last two measures are mostly rests.

[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

tin - ge-re a - - - - - quis, qui ne - fas sae - cli

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. The bottom staff contains fingerings: ♮, [6], 5 6, 5 6, 5 6, *f*, 7 6, 6 5.

72

Measures 72-76: Piano accompaniment. Measures 72-75 are empty. Measure 76 contains a whole note chord in the final measure of each staff.

Measures 72-76: Melodic lines. The top staff (treble clef) features a melodic line with trills (tr) and slurs. The bottom staff (bass clef) features a supporting melodic line. Both staves end with a whole note chord in measure 76.

Measures 72-76: Empty musical staves. All staves are empty except for a whole note chord in the final measure of each staff.

Measures 72-76: Bass line. The staff shows a sequence of notes and rests. Below the staff are guitar-style fingering numbers: 4 3, 6 b5, b4 3, [6], 4 4, 6 5 - [4 3 -], 6, 6, [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 6 2 6 5 6 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-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 - 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 trill in measure 95. Dynamics include piano (p) and piano forte (f).

Vocal staves for measures 89-93. The score consists of five staves: four for the vocal line (treble clefs) and one for the bass line (bass clef). Each staff contains a whole note followed by rests for the remainder of the measure. The vocal line is marked with "ia." below the first note of each measure.

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.