

# Tůma. Collected works.

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**Tůma**

**Qui charitate accensus**

Motettum de tempore

TumW C.3.2

Motet

*T (solo), S, A, T, B (coro), cnto, fag, 2 clno (C), [2 trb], timp (C–G), 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

<b>A</b>	alto
<b>B</b>	bass
<b>b</b>	basses
<b>clno</b>	clarion
<b>cnto</b>	cornett
<b>fag</b>	bassoon
<b>org</b>	organ
<b>S</b>	soprano
<b>T</b>	tenor
<b>timp</b>	timpani
<b>trb</b>	trombone
<b>vl</b>	violin

## Sources

<b>B1</b>	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.15717
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1745
	<i>RISM ID</i>	600138920
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://data.onb.ac.at/rec/AC14297612">https://data.onb.ac.at/rec/AC14297612</a>
	<i>Notes</i>	15 parts (T solo, S rip, A rip, T rip, B rip, cnto, fag, clno 1, clno 2, trb 1, trb 2, vl 1, vl 2, vlc (2×), 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:

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<i>Bar</i>	<i>Staff</i>	<i>Description</i>
–	trb 1/2	Parts are missing in B1 and thus have been added by the editor.

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## Lyrics

Qui charitate accensus Deum  
prae omnibus exquirat,  
triumphar emicat inter sydera.  
Non illum corrumpit mundi vanitas,  
non gloriae obscurat splendor  
blanda voluptate superior,  
ipsa etiam devincit Tartara.

O divinae charitatis fax,  
qualis inter sydera  
solis pura micat lux,  
talis inter coetera  
virtutum libamina  
fulges tu praestantia.

Amans Dominum in se armatus,  
labris expers corpus lacerat ipse tyrannus,  
ipse sibi carnifex,  
scelera quae non patravit  
pius ultor expiat.

Quamvis insons carnem scindit  
nec saevire desinit,  
dat exempla sui tortor  
clara poenitentiae.  
Haec noxii sequantur  
qui crimine foedantur.

Sanctum pii iuvenum  
colant innocentem,  
quos peccata maculant  
colant poenitentem.

### C.3.2 Qui charitate accensus

Recitativo · Adagio

I Violino

II Violino

Tenore

Organo e Bassi

*f* *p* *f* *p* *p* Solo

Qui cha-ri-ta-te ac-cen-sus De-um prae

*f* Solo *p*

5/3 6/4 5/3 7 6 6/5

*f* *p* *f* *f* *f*

o-mnibus ex-qui-rit, tri-umphar e-micat in-ter sy-dera.

*f* *p* *f*

[6] 4/2 6 5 5 6

*p* *p* *p*

Non il-lum cor-rum-pit mundi va-ni-tas, non glo-ri-ae

*p*

7 6 7 6 6

11

ob-scurat splen - dor blan-da vo-lu-pta-te su-pe-rior, i-psa e - tiam de-vin-cit

*p*

[6 5] *p* 5 6  $\frac{4}{2}$  5

15

Aria · Andante

Tar-tara.

*f* *f* *f*

[6 5]  $\frac{4}{3}$  6 7 6 5  $\frac{6}{5}$  #

19

*p* *p*

9 8 9 8 9 8 9 6 [7] # *p* 7 # [6] 5 4 #

22

3 *f* 3 3 3 3

*f* *tr*

5 3 *f* 7 # 5 6 4 #

O di - vi - nae cha - ri - ta - tis fax, o di -

25

*p* 3 3 *f*

*p* 3 3 *f*

O di - vi - nae cha - ri - ta - tis fax, o di - vi - nae cha - ri - ta - tis fax, qua - lis in - ter sy - de - ra so - lis

*p* # 6  $\frac{3}{4}$  6 5 *f* 6 7 # *p*

28

*p* 3 3 *f* *p* 3

*p* 3 3 *f*

vi - nae cha - ri - ta - tis fax, qua - lis in - ter sy - de - ra so - lis

[h]6 *f* *p* 4 3 6 7 6

31

pu - ra mi - cat lux, so - lis mi - cat, so - lis mi - cat, so - lis mi - cat, so - lis pu - ra mi - cat

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

34

lux, pu - ra mi - cat so - 3 - 3 -

f [5#]      [5#]      4

36

- - - - - lis lux,

6 # - 6 6 6 [5#] 6/5 [5#] f 6 [7#] [5#] 7 6 5



39

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

42

[5] # p 5 4 # 6 [5] 5 4 # 6 # 5 4 # f 7 [5] #

44

ta - lis in - ter coete-ra vir - tu - tum li -

[5] # 6 [5] 4 # p 6 # 6 #

47

*p* *f*

8 bamina ful-ges tu prae-stan - ti-a,

6 # 6 4 3 4 3 *f* 6

50

*p* *f*

8 ful - ges tu prae - stan - ti-

6] *p* 6 6 6 6 [6] 6 [6 6]

53

*f* *f* *tr*

8 a,

*f* 4 3 5 6 7 # 5 6 7 5 6 7 # 6 [46 6] 5

56

ta - lis in - ter coete-ra vir - tu - tum li - bamina ful - ges tu prae-stan -

*p* *p*

7 6 7 5 7

59

ti-a, ful - ges tu prae-stan -

*f* *p*

7 6 7 6

62

ti-a, ful-ges tu prae-stan -

*f* *p*

6 5 6 7 6

65

*f*

ti - a.

*f*

5 4 # 4/3 6 7 6 5 6 # 5

69

*p*

*tr*

*p*

9 8 9 8 9 8 9 6 7 # 5 4 #

72

*f*

*tr*

*f*

# 5 4 3 f 7 # 5 6 4 #

75 *Recitativo · Adagio*

Amans Do-minum in se ar-ma - tus, la-bis expers corpus la - cerat i - pse ty -

*p* *f* *p* *f* *p*

$\frac{4}{2}$  6  $\frac{[6]}{2}$  6  $\frac{4}{2}$

79

ran-nus, i - pse si - bi car-nifex, sce - le-ra quae non pa-tra - vit pi-us ul - tor

*f* *p* *f* *p*

$\frac{4}{4}$  6  $\frac{7}{\#}$   $\frac{[b]}{2}$   $\frac{[6]}{2}$  6  $\frac{7}{\#}$

83 *Aria · Andante*

ex-pi-at.

*f* *f* *f*

$\frac{[5]}{\#}$  *f* 6 6 6 # 6 6 6

87

6 6 6 6 6 [5] # 5 # # 5 # # 6 6 #

*p* *f* *p* *f*

90

Quam - vis in - sons, in - sons fla - gris car - nem scin - dit nec sae-

*p* [6] # 6

92

vi - - re de - si - nit, nec sae - vi - re de - si - nit,

senza org  
*pp*

6 6 # 6 *pp*

95

*p* *p* *p* *f*<sup>3</sup> *f*<sup>3</sup>

*f*

dat ex - em - pla su - i tor - tor cla - ra poe - ni - ten - ti - ae,

col'org

*p* *f*

6 # 6 # 5 # 5 #

98

*p* *p*

*f*

dat ex - em - pla su - i tor - tor cla - ra poe - ni - ten - ti - ae,

*p*

# 6 6 # 6 4 3 *p*

101

*f* *f* *f*

*f* *p* *f*

cla - ra poe - ni - ten - ti - ae.

*f* 6 4 5

104

Quamvis in - sons carnem scin - dit

107

nec sae-vi - re de - si - nit, dat ex - empla su - i tortor, dat ex-empla

111

su - i tor-tor cla - ra poe - ni - ten - ti - ae,





123

*f* *p*

no - xi - i se - quantur, haec no - xi - i se - quan - tur qui cri - mi - ne foe -

*p* *f* *p*

16 7] 6 6 16 6 6] 7 6

126

dan - tur, qui cri - mine foe - dan - tur, haec no - xi - i se - quan - tur qui

45 b [b]7 6 5 4/2 6 [6] # b 4/2 7 # 2

129

Da capo fin'al segno

cri - mi - ne foe - dan - tur, qui cri - mi - ne foe - dan - tur.

7 [5] # 7 6 - 5 [5] # 6 6 6 - [5] 4 #

133 Allegretto

cnto

1

trb

2

fag

clno (C)

1, 2

timp

(C-G)

1

vl

2

S

*f Tutti*

Sanctum pi - i iu - venum co - lant in - no - centem,

A

*f Tutti*

Sanctum pi - i iu - venum co - lant in - no - centem,

T

*f Tutti*

Sanctum pi - i iu - venum co - lant in - no - centem, co - lant in - no -

B

*f Tutti*

Sanctum pi - i iu - venum co - lant in - no - centem, co - lant

org

b

*f Tutti*

Solo

Tutti

136

co-lant in - no - cen - tem, colant in - no - cen - tem,

co-lant in - no - cen - tem, in - no - cen - tem,

cen - tem, co - lant, colant, colant in - nocen - tem,

in - no - cen - tem,

6 # 6 6 7 4 # Solo [6] # #

140

quos pec - ca - ta ma - culant

co-lant poe-ni - ten - tem, co -

quos pec - ca - ta ma - culant co-lant poe-ni - ten - tem, co-lant, co - lant

quos pec - ca - ta ma - culant co-lant poe-ni - ten - tem

*Tutti*

6 # 5 6 7 [6 # 5] 8 #

144

tem, poe-ni - ten - tem,

- lant poe - ni - ten - tem,

poe - ni - ten - tem,

tem, poe-ni - ten - tem,

Solo

7 # 6 5 [5] # # [5] # 6 [6] 6 9 [5] 6 5 [5] #

147

quos pec-ca - ta ma - culant, quos pec-ca - ta ma - culant

quos pec-ca - ta ma - culant, quos pec-ca - ta ma - culant

quos pec-ca - ta ma - culant, quos pec-ca - ta ma - culant

quos pec-ca - ta ma - culant, quos pec-ca - ta ma - culant

Tutti  $\frac{6}{5}$   $\frac{9}{4}$   $\frac{8}{3}$   $\frac{6}{5}$   $\frac{9}{4}$   $\frac{8}{3}$

151

co-lant poe-ni - ten - - - tem, co-lant poe - ni-ten - tem, co-lant

co-lant poe-ni - ten - - - - tem, poe-ni-ten - tem,

co-lant poe-ni - ten - - - - tem, poe-ni - ten - tem,

co-lant poe-ni - ten - - - - tem, poe-ni - ten - tem, co-lant



155

Piano accompaniment for the first system, measures 1-4. The right hand has multiple voices, including a melodic line with a trill-like figure in the second measure. The left hand provides a steady bass line with eighth-note patterns.

Piano accompaniment for the second system, measures 5-8. The right hand continues with its multi-voiced texture, and the left hand maintains its rhythmic accompaniment.

Piano accompaniment for the third system, measures 9-12. A trill (tr) is marked above a note in the right hand. The accompaniment continues with similar textures.

Vocal line for the first voice, measures 1-4. The lyrics are: "poe-ni - ten - tem, poe - ni - ten - tem, co-lant poe - ni - ten - - tem."

Vocal line for the second voice, measures 1-4. The lyrics are: "co-lant poe-ni - ten - - - tem, co-lant poe - ni - ten - - tem."

Vocal line for the third voice, measures 1-4. The lyrics are: "co-lant poe-ni - ten - - - tem, co-lant poe - ni - ten - - tem."

Vocal line for the fourth voice, measures 1-4. The lyrics are: "poe-ni - ten - - - tem, co-lant poe - ni - ten - - tem."

Piano accompaniment for the fourth system, measures 13-16. The texture continues with similar patterns. Figured bass notation is present at the bottom of the page.

[6] 4 3  $\flat 7$  5 5 [4] 6 5 - 3