

Tůma. Collected works.

František Ignác Antonín

Tůma

O quam suavis est

Motetto del Santissimo

TumW C.3.7

Motet

T (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.15714
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1744
	<i>RISM ID</i>	600138857
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14297609
	<i>Notes</i>	16 parts (T solo, S rip, A rip, T rip, B rip (2×), 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>
9	vl 2	2nd ♪ in B1 : d [#] '16
38	B	last ♪ in B1 : d8
52	vl 2	6th ♪ in B1 : a'8
62	vl 2	1st ♪ in B1 : b16–c'16–d'8

Lyrics

O! quam suavis est, Domine, spiritus tuus,
 qui ut dulcedinem tuam in filios demonstrares.,
 pane suavissimo de coelo praestito,
 esurientes reple bonis,
 fastidiosos divites dimittis inanes.
 (Wisdom 12:1;16:21)

O salutaris hostia,
 quae coeli pandis ostium:
 bella fremunt hostilia,
 Da robur, fer auxilium.

Alleluia.

C.3.7 O quam suavis est

Adagio

Cornetto
I
Trombone
II
Fagotto

I
Violino
II

Soprano
 O! o! quam sua - vis, sua - vis, o! o! quam sua - vis, sua - vis,

Alto
 O! o! quam sua - vis, o! o! quam sua - vis,

Tenore
 O! o! quam sua - vis, o! o! quam sua - vis,

Basso
 O! o! quam sua - vis, o! o! quam sua - vis,

Organo e Bassi

f *Tutti* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

6 5 $\left[\begin{smallmatrix} 6 \\ 4 \\ 2 \end{smallmatrix} \right]$ *p* *f* 6 $\left[\begin{smallmatrix} 8 \\ 6 \\ 4 \end{smallmatrix} \right]$ $\left[\begin{smallmatrix} 7 \\ 5 \end{smallmatrix} \right]$ $\frac{4}{2}$ *p*

5

9

f *f* *f* *f* *f*

f *f* *f* *f* *f*

f *f* *f* *f* *f*

f *f* *f* *f* *f*

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

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

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

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

o! o! quam sua - vis, o! o! quam sua - vis, o! quam sua - vis est,

o! o! quam sua - vis, sua - vis, o! o! quam sua - vis, sua - vis, o! quam sua - vis est,

o! o! quam sua - vis, o! o! quam sua - vis, o! quam sua - vis est,

o! o! quam sua - vis, o! o! quam sua - vis, o! quam sua - vis est,

f Tutti *p* *f* *p* *f*

$\frac{6}{4}$ 5 $\frac{[6]}{4}$ 2 $\frac{6}{\#}$ $\frac{6}{\flat}$ $\frac{5}{\flat}$ $\frac{4}{2}$ 6 6 $\frac{[4]}{\flat}$

14

18

ce - di-nem tu - am, qui ut dul - ce - di-nem tu - am in fi - li - os

ce - di-nem tu - am, qui ut dul - ce - di-nem tu - am in fi - li - os

ce - di-nem tu - am, qui ut dul - ce - di-nem tu - am in fi - li - os

ce - di-nem tu - am, qui ut dul - ce - di-nem tu - am in fi - li - os

6 $\frac{6}{4}$ 6 $\frac{4}{2}$ 6 #

22

de - mon - stra - res, pa - ne sua - vis - si - mo de coe - lo prae - sti - to, pa -

de - mon - stra - res, pa - ne sua - vis - si - mo de

de - mon - stra - res, pa - ne sua - vis - si - mo de coe - lo prae - sti - to, pa -

de - mon - stra - res, pa - ne sua - vis - si - mo de coe - lo prae - sti - to,

26

Piano accompaniment for the first system, measures 26-28. The music is in G major and 4/4 time. It features a complex texture with multiple voices in both hands, including sixteenth and thirty-second notes.

Piano accompaniment for the second system, measures 26-28. This system continues the intricate piano accompaniment from the first system, with a trill (tr) marked in the right hand at the beginning of measure 26.

Vocal line for the first system, measures 26-28. The lyrics are: vis - si-mo de coe-lo prae-sti - to, pa - ne sua-vis - simo de

Vocal line for the second system, measures 26-28. The lyrics are: coe - lo prae - - stito, pa - ne sua - vis - simo de coe - lo

Vocal line for the third system, measures 26-28. The lyrics are: ne sua-vis-si-mo, pa - ne sua - vis - simo de coe-lo prae - sti-to, pa - ne de_

Bass line for the first system, measures 26-28. The lyrics are: pa - ne sua-vis - simo de coe - lo prae - sti - to, pa - ne sua -

Bass line for the second system, measures 26-28. The lyrics are: pa - ne sua -

4 # 45 #10 - [b] 5 5 6 - 7 6 45 # 4 4 # 7 6 6 45

30

coe-lo prae - stito, de coe - lo prae-sti - to,
 prae - sti - to, de coe - lo prae - sti - to,
 coe-lo praesti - to, pa-ne de coe - lo prae - sti - to,
 vis - si - mo de coe - lo prae - sti - to,

15 61 6 6 # 7 6 # p senza org

34

39

f

e - su - ri - en - tes re - ples bo - nis, bo -

en - tes re - ples bo - nis, bo - nis, bo - - - - nis, e -

- - - ples bo - - - - nis, re - - - -

re - - - - ples bo - nis,

6 # 6 6 # [5] 6 5 4 3 4 # 6 # [5] 6 6 # [5] 5 6

43

- nis, re - ples bo - nis, fa - sti - di - o - sos di - vites,

- su - ri - en - tes re - ples bo - nis, fa - sti - di - o - sos di - vites,

- ples, re - ples bo - nis, fa - sti - di - o - sos di - vites,

e - su - ri - en - tes re - ples bo - nis, fa - sti - di - o - sos di - vites,

4 3 6 - 5 6 [b] 6 7 6 6 5 19 8 4 4

47

fa - sti - di - o - sos di - vi - tes di - mit - tis, di - mit - tis, di - mit - tis in -

fa - sti - di - o - sos di - vi - tes di - mit - tis, di - mit - tis, di - mit - tis in -

fa - sti - di - o - sos di - vi - tes di - mit - tis, di - mit - tis, di - mit - tis in -

fa - sti - di - o - sos di - vi - tes di - mit - tis, di - mit - tis, di - mit - tis in -

6/5 9/4 8/3 6 6 6

Larghetto

55

a - nes, in - a - nes.

- nes, in - a - nes.

a - nes, in - a - nes. *p* Solo O sa - lu - ta - ris, sa - lu - ta - ris ho - sti-a,

- nes, in - a - nes.

5 # 6 10 9 # 8 # 6 6 #

59

The first system of the musical score consists of three measures. The top staff is a grand staff with a treble clef and a bass clef. The middle staff is a grand staff with two treble clefs. The bottom staff is a grand staff with a treble clef and a bass clef. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The first measure contains a complex rhythmic pattern in the middle staff, primarily consisting of eighth and sixteenth notes with various accidentals. The second and third measures continue this pattern with some variations in note values and accidentals.

The second system of the musical score consists of two measures. The top staff is a grand staff with a treble clef and a bass clef. The middle staff is a grand staff with two treble clefs. The bottom staff is a grand staff with a treble clef and a bass clef. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The first measure contains a complex rhythmic pattern in the middle staff, primarily consisting of eighth and sixteenth notes with various accidentals. The second measure continues this pattern with some variations in note values and accidentals. The dynamic marking *pp* is present in both the top and middle staves of the first measure.

The third system of the musical score consists of three measures. The top staff is a grand staff with a treble clef and a bass clef. The middle staff is a grand staff with two treble clefs. The bottom staff is a grand staff with a treble clef and a bass clef. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The first measure contains a complex rhythmic pattern in the middle staff, primarily consisting of eighth and sixteenth notes with various accidentals. The second and third measures continue this pattern with some variations in note values and accidentals.

The fourth system of the musical score consists of two measures. The top staff is a grand staff with a treble clef and a bass clef. The middle staff is a grand staff with two treble clefs. The bottom staff is a grand staff with a treble clef and a bass clef. The music is written in a key signature of one sharp (F#) and a 4/4 time signature. The first measure contains a complex rhythmic pattern in the middle staff, primarily consisting of eighth and sixteenth notes with various accidentals. The second measure continues this pattern with some variations in note values and accidentals. The dynamic marking *pp* is present in both the top and middle staves of the first measure.

62

o sa - lu - ta - ris, sa - lu - ta - ris ho - sti-a, quae coe - li, coe-li pan-dis o - stium, quae

7 # 4 # 6 6 6 # - 6 5

66

Piano accompaniment for measures 66-68. The right hand consists of three staves, and the left hand consists of one staff. All staves contain whole rests.

Piano accompaniment for measures 66-68. The right hand consists of two staves with melodic lines, and the left hand consists of two staves with bass lines.

Piano accompaniment for measures 66-68. The right hand consists of two staves, and the left hand consists of two staves. All staves contain whole rests.

Vocal line for measures 66-68. The melody is in the treble clef. The lyrics are: "coe - li, coe - li pan-dis o - stium, quae coe - li pan - - - -".

Bass line for measures 66-68. The notes and fingerings are: 6, 6/5, #, 5 6 7 6 7 6 6 #6.

69

- dis, pan-dis o - stium, quae coe - li pan - - - - dis o - sti-

6 6 [5] # [6] [4] # [7] [4] 3 6 [7] [4] # [-] [5] [4] # [-]

72

um:

5
2 6 # # 5 6 6 6

Allegro assai

75

79

Four staves of piano accompaniment, all containing rests for measures 79 through 82.

Two staves of piano accompaniment for measures 83-86. The music features sixteenth-note patterns and trills. Dynamics include *p* (piano) and *tr.* (trill).

Two empty staves for piano accompaniment.

Vocal line for measures 83-86. The lyrics are: *bella, bel - la fremunt, bella, bel - la fre - munt, ho - sti - li -*

Bass line for measures 83-86. The notation includes figured bass symbols: *p* [6 #], *f* 6 5 #, *p* 6, 6, 7 6.

Larghetto

83

a, bel - la fremunt, fre-munt ho-sti - li - a. Da ro - bur, fer au - xi - lium,

88

First system of piano accompaniment, measures 1-4. The right hand has a melodic line with a trill in measure 3. The left hand is mostly silent.

Second system of piano accompaniment, measures 1-4. The right hand has a melodic line with a trill in measure 3. The left hand has a bass line with a trill in measure 4.

Two empty staves for the third system.

Vocal line for the third system, measures 1-4. The lyrics are "da ro - bur, fer au - xi - lium, da ro - bur, robur, fer au - xi - li - um,". There is a trill in measure 3.

Bass line for the third system, measures 1-4. Includes figured bass notation: 6, 4/2, [6], 6, [6 5]/4 3, 7/4, 6/4, 5-3, 6, #.

92

da ro - bur, da ro - bur, robur,

6 6 5 5 4 3 # 9 8 [4 3] [5 b6 5

96

First system of piano accompaniment, measures 96-98. The score 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 is mostly silent, with some activity in the right-hand treble staff in measure 98.

Second system of piano accompaniment, measures 96-98. The score consists of two staves in treble clef. The music is mostly silent, with some activity in both staves in measure 98.

Third system of piano accompaniment, measures 96-98. The score consists of two staves in treble clef. The music is mostly silent across all measures.

Vocal line for the third system, measures 96-98. The melody is in treble clef with a key signature of one sharp (F#). The lyrics are "fer" and "au - xi - lium." with a triplet of eighth notes under "au".

Basso continuo line for the third system, measures 96-98. The line is in bass clef and contains figured bass notation: ♭5 #, 6, 6, 6, 6|, 4, #, 4/2, 6, #.

99

The musical score consists of four systems. The first system (measures 99-101) is a grand staff with piano accompaniment. The right hand has a complex rhythmic pattern of eighth and sixteenth notes, while the left hand has a steady bass line. The second system (measures 102-104) continues the piano accompaniment. The third system (measures 105-107) shows the guitar part with a melodic line and a final chord. The fourth system (measures 108-110) shows the guitar part with a melodic line and a final chord. The tablature for the guitar part is as follows:

4/2 6 6 7 6 - 7 6 - 7 # 4 #

102

Allegro

f

f Tutti

f

f

f

f

f Tutti

f Tutti

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

f Tutti

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

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 - ia, al - le - lu -

f Tutti

6| 4 # 5 6 8 10 - 3 4 # 6

106

First system of piano accompaniment, measures 106-109. The music is in G major and 3/4 time. It features a right hand with a melodic line and a left hand with a rhythmic accompaniment.

Second system of piano accompaniment, measures 106-109. This system continues the piano accompaniment from the first system.

Vocal line for the first system, measures 106-109. The lyrics are: al - le - lu - ia, al - le - lu - ia, al - le -

Vocal line for the second system, measures 106-109. The lyrics are: al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

Vocal line for the third system, measures 106-109. The lyrics are: ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

Vocal line for the fourth system, measures 106-109. The lyrics are: - ia, al - le - lu - ia, al - le - lu - ia,

Fifth system of piano accompaniment, measures 106-109. This system includes figured bass notation below the bass line.

5 2 6 6 6 5 # 5 2 6 6 5 3 - 6 5 [5] #

114

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

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

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

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

6 4 # [6] 6 [6] 6 [6]

118

Musical score for page 118, featuring piano accompaniment and vocal lines. The score is in G major and 3/4 time. The piano part consists of four staves (two for the right hand and two for the left hand). The vocal part consists of four staves (two for the right hand and two for the left hand). The lyrics are:

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

The piano part includes a dynamic marking *p* (piano) and a performance instruction *p senza org* (piano without organ). The score also includes figured bass notation: $\overset{6}{\underset{5}{\#}}$ under the first two staves of the piano part.

122

f
al - le - luia, al - le - lu - ia, al - le - lu - ia, al -

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

f
al - le - luia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

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

f Tutti
6 4 # 3 - # 6 4 6 6 [3] 6 [6] 6 6 5 6 7 [4]

126

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

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

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

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

tasto solo

8 7 # 4 # # 6 4 #

6 5