

Tůma. Collected works.

František Ignác Antonín
Tůma

Vilescit mihi mundus
Motettum de tempore
TumW C.3.8

Motet

A (solo), 2 vl, vla, 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)
v2025.06.0, 2025-06-29 (f985aee0e83e75494246bbefbbf2c3f17cab69d4)



Critical Report

Abbreviations

A	alto
b	basses
org	organ
vl	violin
vla	viola

Sources

B1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.15702
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1750
	<i>RISM ID</i>	600138803
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14297597
	<i>Notes</i>	10 parts (A solo, vl 1 (2x), vl 2 (2x), vla, 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:

Bar	Staff	Description
-	org	In B1, bass figures only appear in bars 195, 202, 204, 209, 211, and 226f. The remaining bass figures have been added by the editor.
134–137	org	bars missing in some parts
160	vl 1	grace note missing in B1
194	-	The <i>da capo</i> of bars 44–141 is written out in B1.

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
221	vl	1st ♪ in B1: f♯'16
242	A	7th ♪ in B1: f♯'16

Lyrics

Vilescit mihi mundus,
beatissima lux coelo refulgens cor sidere
optato quando serenat.
Cessate tenebrae, cessate!
Suborta luce nova animantur fibrae,
umbrarum vanitas fugitiva recede!
Coelestis amor quando ligatam squalidam vinclis,
moerore dolore liberat mentem.

O ter beatum cor
quando te divus amor
vinculis eximit palpita
non timore sed amore palpita.
Nunquam te metus gravet
sed amor coelestis protegat.

Inter tanta pericla
quae cordi nostro fallaces
inter voluptates mundus molitur,
quis mentem explicabit?
Sine te, sanctus amor?
O amor! O jucunda, o suavis dilectio!
Ecquis te tandem digno celebrabit honore?
Tu sidere sereno,
tu solus inter reliqua
fulges claros astra.

O vera sincera
amoena serena
olympica pax!
Tu menti ardenti,
tu coelum petenti
es praevia fax.
Iam sperno mundanos
dum cerno non vanos
coeli flores et amores
qui satiant me.

C.3.8 Vilescit mihi mundus

1

Recitativo · Adagio

I
Violino

II
Violin II

Viola

Alto

Organo
e Bassi

p

f

p

p Solo

Vi - le-scit mi-hi mun - dus,
be-a-tis - si-ma lux coe-lo refulgens cor

p Solo

f

p

f

p

f

f

f

f

si - de-re o - pta - to quan-do se - re - nat. Ces - sa - te

f

f

p

p

p

te-nebrae, ces - sa - te! Sub - or - ta lu - ce no - va a - nimantur fi - brae, um - bra-rum va - ni-

p

p

p

f

f

Musical score for orchestra and choir, featuring multiple staves of music with vocal parts and instrumental accompaniment. The score includes dynamic markings such as *f*, *p*, and *ff*, and performance instructions like "3". The vocal parts include lyrics in Italian. The score transitions through various sections, including an "Aria · Allegretto" section.

10
11
12
13
14
15
16
17

tas fu-gi - ti - va re-ce - de!
Coe - le - stis a - mor
quan-do li - ga - tam

squa - li - dam vin-clis, moe - ro - re do - lo - re li - be - rat men tem.

Aria · Allegretto

24

=

31

=

40

48

vin - cu - lis ex -

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

$\frac{2}{2}$

pal - pi - ta non ti - mo - re sed a -

$\frac{2}{2}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{8}{4}$

$\frac{2}{2}$

mo - re pal - pi - ta,

$\frac{8}{4}$ $\frac{6}{4}$ $\frac{4}{2}$ $\frac{6}{4}$ $\frac{4}{2}$ $\frac{6}{4}$ $\frac{4}{2}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{5}{2}$

69

pal - pi-ta, non ti - mo - re____ sed a - mo - re____ pal -

6 6 6 6 6 6 7 6 5

=

77

f 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

f 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

f

tr

#. . pi - ta.

5 f 3 6 5 5 3 6 6 5 9 3 6 3

=

84

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

p

5 2 5 6 5 5 6 5 6 5 6 5 6 5 6 5

O ter be - a - tum cor

5 6 6 5 5 6 5 6 5 6 5 6 5

92

quan - do te di - vus a - mor vin - cu - lis ex - - - - -

8 **7** **6** **b6** **b6** **6** **2**

=

99

- - - - - i - mit pal - pi - ta,

2 **6** **2** **6** **6** **2** **6** **6**

=

106

pal - pi - ta non ti - mo-re sed a - mo - - - - -

b6 **6** **6** **b6** **6** **5** **6** **#** **-** **6** **6** **#**

114

137

Nun - quam te me-tus gra - vet

sed a - - - - - mor coe -

le-stis pro-te - gat, coe - le-stis a - - - - -

Musical score for orchestra and choir, pages 158-173.

Page 158: Measures 158-164. The vocal line begins with "mor pro - te -". The bassoon part features a continuous eighth-note pattern. Measure 164 ends with a double bar line.

Page 165: Measures 165-172. The vocal line continues with "gat, non me - tus te gra - vet". The bassoon part consists of eighth-note patterns. Measure 172 ends with a double bar line.

Page 173: Measures 173-180. The vocal line continues with "sed a - mor pro - te - gat, coe-le-stis a -". The bassoon part features eighth-note patterns. Measure 180 ends with a double bar line.

Page 181: Measures 181-188. The vocal line continues with "tasto solo". The bassoon part features eighth-note patterns. Measure 188 ends with a double bar line.

182

mor pro - te - gat.

 $\frac{5}{4}$

f

#

=

190

* Recitativo · Adagio

O ter be - a - tum cor In - ter tan - ta pe - ri-cla quae cor-di

2

5

p

#

p

 $\frac{5}{2}$

=

197

no - stro fal - la - ces in - ter vo - lu - pta - tes mun-dus mo-li - tur, quis men-tem ex - pli - ca - bit?

6

6

6

201

Si - ne te, san - ctus a - mor? O a - mor! O ju - cun - da, o su - a - vis di -

205

le - cti-o! Ec - quis te tan - dem di - gno ce - le - bra - bit ho - no - re? Tu si - de - re se -

209

re - no, tu so - lus in - ter re - li - qua ful - ges cla - ri - os a - stra.

Aria · Allegro ma non presto

212

A musical score for piano and voice. The score consists of four staves. The top two staves are for the piano, showing hands playing eighth-note patterns. The bottom two staves are for the voice. Measure 212 starts with forte dynamic (f) and includes a bass clef change to B-flat major. Measures 213-214 continue the piano's eighth-note patterns. Measure 215 begins with a bass clef change to G major, followed by a piano rest and a vocal entry. Measure 216 continues the piano's eighth-note patterns. Measure 217 begins with a piano rest and a vocal entry. Measure 218 continues the piano's eighth-note patterns. Measure 219 concludes the section with a piano rest and a vocal entry.

213

214

215

216

217

218

219

222

O ve - ra sin - ce - ra a - moe - na se - re - na o - lym - pi - ca

pax, o - lym - pi - ca pax!

225

6 3 f 6 6 7 3 6 4 3

==

228

tr tr p tr p 6 5 p

Tu men ti ar - denti, tu coe - lum pe - ten - ti, tu men - ti arden - ti, tu

6 p 6 6 7 4 3

232

coe - lum pe-tentia'es prae -

7 6 6 6 3
5

235

- - via fax, tu men-ti ar - den-ti, tu coe-lum, tu coe - lum pe -

8 6 6 6 6
5

238

ten - ti es prae - via fax, tu es, es prae - via fax, tu

6 4 # 5 6 7 4 # 5 6

241

f
f
es, es prea - - vi-a fax.

$\frac{7}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{4}{2} \frac{6}{4}$ $\frac{6}{4}$ $\frac{4}{2} \frac{6}{4}$

245

$\frac{6}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{8}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$

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248

p
p
p

Iam sper-no mun - da - nos dum cer - no non va - nos, dum cer - no non

$\frac{6}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{8}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{4}$

251

va - nos coe - li flo - res et a - mo - res qui sa -

4 5 6 7 6 8 7 4 3 6 5

=

254

- - - - - ti-ant me, dum

6 2 6 # 5 2 4 2 6 - 6 #

=

257

da capo

cer - no non va - nos coe - li flo - res et a - mo - res qui sa - ti-ant me.

6 5 6 5 5 - 7 6 5 5 4 -