

# Túma. Complete 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 · 2024

© 2024 by Edition Esser-Skala (Selbstverlag § 2 Abs 1 Z 7 GewO 1994). This edition is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License. To view a copy of this license, visit <https://creativecommons.org/licenses/by-sa/4.0/>.

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](mailto:edition@esser-skala.at).

 [edition-esser-skala/tuma-complete-works](https://github.com/edition-esser-skala/tuma-complete-works)  
v2024.06.1, 2024-06-30 (16937a7e4b1a8fbb234c8669ccd9bb18db9008ee)



# Critical Report

## Abbreviations

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

## Sources


<b>B1</b>	<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>	<a href="https://data.onb.ac.at/rec/AC14297613">https://data.onb.ac.at/rec/AC14297613</a>
	<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 <b>B1</b> : 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 quarter rest, then a quarter note G4, followed by eighth-note triplets and sixteenth-note triplets.
- II Violino**: Treble clef, 3/4 time, starts with a quarter rest, then a quarter note G4, followed by eighth-note triplets and sixteenth-note triplets.
- Soprano**: Treble clef, 3/4 time, rests in the first two measures, then a quarter note G4 with a forte (*f*) dynamic and the instruction *Tutti*. The lyrics "Au -" are written below.
- Alto**: Treble clef, 3/4 time, rests in the first two measures, then a quarter note G4 with a forte (*f*) dynamic and the instruction *Tutti*. The lyrics "Au -" are written below.
- Tenore**: Treble clef, 3/4 time, rests in the first two measures, then a quarter note G4 with a forte (*f*) dynamic and the instruction *Tutti*. The lyrics "Au -" are written below.
- Basso**: Bass clef, 3/4 time, rests in the first two measures, then a quarter note G3 with a forte (*f*) dynamic and the instruction *Tutti*. The lyrics "Au - di -" are written below.
- Organo e Bassi**: Bass clef, 3/4 time, starts with a quarter note G3, followed by eighth-note patterns. It is marked *f Solo* in the first measure and *Tutti* in the last measure.

4

Piano introduction and accompaniment for the first system, featuring a 4-measure rest at the beginning of the first staff.

Piano introduction and accompaniment for the second system, featuring a 4-measure rest at the beginning of the first staff and triplets in the piano accompaniment.

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.

Four empty staves, two in treble clef and two in bass clef, for measures 29-32. These staves are not used for any musical notation in this section.

A single bass clef staff for measures 29-32. It contains a bass line with a forte (*f*) dynamic and the word "Solo" above the first measure. Fingering numbers are provided below the notes: 7 6, 6 5 4 3, 6 b5 b4 3, and 6 5 4 4.

33

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

*p*

6 5 - 6 6 4 3 *p* 4 3 6 5

[4 3 - ]

37

Piano accompaniment for measures 37-40. The grand staff consists of five staves: two for the right hand (treble clef) and three for the left hand (bass clef). The notes are mostly rests.

Piano accompaniment for measures 37-40. The grand staff consists of five staves: two for the right hand (treble clef) and three for the left hand (bass clef). The notes are mostly rests.

Vocal line for measure 37, showing a single staff with a treble clef and a whole rest.

Vocal line for measures 38-40, showing a single staff with a treble clef and lyrics: "san - cti - or quisquam ge - ni tus Jo-an - ne, san - cti - or quisquam ge - ni - tus Jo-an - ne,"

Piano accompaniment for measure 37, showing a single staff with a treble clef and a whole rest.

Piano accompaniment for measure 37, showing a single staff with a bass clef and a whole rest.

Piano accompaniment for measures 38-40, showing a single staff with a bass clef and 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 measure 44. 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 a trill in measure 48. 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

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, featuring a grand staff with four staves (two treble and two bass clefs). The music consists of whole rests in all staves.

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

Vocal line for measure 53, featuring a single treble clef staff with a whole rest.

Vocal line for measures 54-56, featuring a single treble clef staff with a melodic line and lyrics. The lyrics are: "san - cti - or quisquam ge - nitus Jo-an - - - - -". The melody includes a trill (tr) in the final measure.

Piano accompaniment for measures 54-56, featuring a single treble clef staff with whole rests.

Piano accompaniment for measures 54-56, featuring a single bass clef staff with whole rests.

Piano accompaniment for measures 54-56, featuring a single bass clef staff with a melodic line and figured bass notation. The figures are: [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 with rests.

Vocal line and piano accompaniment for measures 67-71. The vocal line includes a trill (tr) and a forte (f) dynamic marking.

Vocal line and piano accompaniment for measures 72-76. The vocal line includes a trill (tr) and the lyrics: me - ru - it le - vantem tin - ge - re a - - - - - quis.

Piano accompaniment for measures 72-76, including a forte (f) dynamic marking and fingering numbers: 4, [6], 5 6, 5 6, 5 6, 7 6, 6 5.

72

Measures 72-76: Piano accompaniment. The score consists of four staves: two grand staves (treble and bass clef) and two single staves (treble and bass clef). All staves are mostly empty, with a whole note chord in the final measure of each staff.

Measures 72-76: Main melodic line. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with trills (tr) and slurs. The bass staff contains a supporting line with eighth and quarter notes.

Measures 72-76: Piano accompaniment. The score consists of four staves: two grand staves (treble and bass clef) and two single staves (treble and bass clef). All staves are mostly empty, with a whole note chord in the final measure of each staff.

Measures 72-76: Bass line. It consists of a single bass clef staff with a melodic line. Below the staff are guitar-style fingering numbers: 4 3, 6  $\flat 5$ ,  $\flat 4$  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 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-

6/5 4 8/5 5 6 4/2 6 5 6 4/2 6  $\flat 4/2$  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 -

[6] 6 4 [b5] 7 6 # 6 6 4 # 4 #



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 key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is mostly rests, with a single quarter note in the bass staff at the beginning of each measure.

Piano accompaniment for measures 89-93. The score consists of two staves: treble and bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features melodic lines with slurs and dynamic markings 'p' (piano) in both hands.

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). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal staves contain rests and the text "ia." below each staff. The bass staff contains rests.

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] 6/5