

# Túma. Complete works.

František Ignác Antonín

**Túma**

**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*



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

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

## Sources

<b>B1</b>	<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>	<a href="https://data.onb.ac.at/rec/AC14297609">https://data.onb.ac.at/rec/AC14297609</a>
	<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 <b>B1</b> : d <sup>#</sup> '16
38	B	last ♪ in <b>B1</b> : d8
52	vl 2	6th ♪ in <b>B1</b> : a'8
62	vl 2	1st ♪ in <b>B1</b> : 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**  
*f*

**I Trombone**  
*f Tutti*

**II Trombone**  
*f*

**Fagotto**  
*f*

**I Violino**  
*f* *p* *f* *p*

**II Violino**  
*f* *p* *f* *p*

**Soprano**  
*f Tutti* *p* *f* *p*  
 O! o! quam sua - vis, sua - vis, o! o! quam sua - vis, sua - vis,

**Alto**  
*f Tutti* *p* *f* *p*  
 O! o! quam sua - vis, o! o! quam sua - vis,

**Tenore**  
*f Tutti* *p* *f* *p*  
 O! o! quam sua - vis, o! o! quam sua - vis,

**Basso**  
*f Tutti* *p* *f* *p*  
 O! o! quam sua - vis, o! o! quam sua - vis,

**Organo e Bassi**  
*f Tutti* *p* *f* *p*  
 6 5 [6] 6 [8 6] [7] 4 2

5

o! quam sua - vis est, Do - mi-ne, spi - ri - tus tu - us,

o! quam sua - vis est, Do - mi-ne, spi - ri - tus tu - us,

o! quam sua - vis est, Do - mi-ne, spi - ri - tus tu - us,

o! quam sua - vis est, Do - mine, spi - ri - tus tu - us,

f 6 7 [5] # 7 5 # 7 6 # p senza org

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*

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

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

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

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

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

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,

4 6 5 7 6 # 5 6 - 7 6 45 # 4 4 5 # 4

26

Piano accompaniment for measures 26-28, left hand only. The music is in G major and 4/4 time. It features a steady eighth-note accompaniment in the left hand, with some rests in measures 27 and 28.

Piano accompaniment for measures 26-28, right hand only. The music is in G major and 4/4 time. It features a steady eighth-note accompaniment in the right hand, with a trill (tr) in measure 26.

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

Vocal line for measure 27. The lyrics are: coe - lo prae - - stito, pa - ne sua - vis - simo de coe - lo

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

Piano accompaniment for measures 26-28, left hand only. The music is in G major and 4/4 time. It features a steady eighth-note accompaniment in the left hand, with some rests in measures 27 and 28.

Piano accompaniment for measures 26-28, right hand only. The music is in G major and 4/4 time. It features a steady eighth-note accompaniment in the right hand, with a trill (tr) in measure 26.

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 5 6 # 7 6 # p senza org

34

Piano accompaniment for the first system, measures 34-38. The score includes staves for the right hand (treble and alto clefs) and the left hand (bass clef). Dynamics include 'f' (forte).

Piano accompaniment for the second system, measures 34-38. The score includes staves for the right hand (treble and alto clefs) and the left hand (bass clef). Dynamics include 'f' (forte).

Vocal line for the first system, measures 34-38. The staff is empty.

Vocal line for the second system, measures 34-38. The staff is empty.

Vocal line for the third system, measures 34-38. The staff is empty.

Vocal line for the fourth system, measures 34-38. The staff is empty.

Piano accompaniment for the fifth system, measures 34-38. The score includes staves for the right hand (treble and alto clefs) and the left hand (bass clef). Dynamics include 'f' (forte) and 'Tutti'. Includes a figured bass line at the bottom.

e - su - ri -  
e - su - ri - en - tes re - ples bo - nis, re -  
e - su - ri - en - tes re - ples bo - nis, re - ples bo - nis,  
5 - 3 - 5 6 8 7 6 # 6 ♭3 2. - 5 - 6 5 #

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 [4] 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 8 | 6      6      6

5      4 3



51

Musical score for page 51, 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 left hand and two for the right hand). The vocal part consists of four staves (two for the soprano and two for the bass). The lyrics are:

a - nes, di - mit-tis, di - mit-tis, di - mit-tis, di - mit-tis, di - mit - tis in - a - nes, in -  
 a - nes, di - mit-tis, di - mit-tis, di - mit-tis, di - mit - tis in - a -  
 a - nes, di - mit-tis, di - mit-tis, di - mit-tis, di - mit - tis in - a - nes, in -  
 a - nes, di - mit-tis, di - mit-tis, di - mit-tis, di - mit - tis in - a -

Fingerings for the piano part are indicated by numbers 1-5 below the notes. The first staff shows fingerings: 7/3, 6/4, 5/-, 3. The second staff shows: 6, #, 6, #, 6. The third staff shows: 6, 46, 7/5, 5/#, 6/4.

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 a treble clef and a bass clef. 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 two measures feature a complex rhythmic pattern in the middle staff, with a treble clef and a bass clef. The third measure features a simpler rhythmic pattern in the middle staff, with a treble clef and a bass clef.

The second 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 a treble clef and a bass clef. 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 two measures feature a complex rhythmic pattern in the middle staff, with a treble clef and a bass clef. The third measure features a simpler rhythmic pattern in the middle staff, with a treble clef and a bass clef. The dynamic marking *pp* is present in the first two measures.

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 a treble clef and a bass clef. 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 two measures feature a complex rhythmic pattern in the middle staff, with a treble clef and a bass clef. The third measure features a simpler rhythmic pattern in the middle staff, with a treble clef and a bass clef.

The fourth 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 a treble clef and a bass clef. 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 two measures feature a complex rhythmic pattern in the middle staff, with a treble clef and a bass clef. The third measure features a simpler rhythmic pattern in the middle staff, with a treble clef and a bass clef.

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. The left hand consists of two staves with a bass line.

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 line is in the bass clef. Fingerings are indicated below the notes: 6, 6/5, #, 5 6 7 6 7 6 6 #6.

69

The musical score consists of several systems. The first system is a grand staff with piano accompaniment in the left hand and vocal line in the right hand. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The vocal line has lyrics: "dis, pan-dis o - stium, quae coe - li pan - - - - dis o - sti-". The second system continues the piano accompaniment and vocal line. The third system shows the vocal line with lyrics: "dis, pan-dis o - stium, quae coe - li pan - - - - dis o - sti-". The fourth system shows the vocal line with lyrics: "dis, pan-dis o - stium, quae coe - li pan - - - - dis o - sti-". The fifth system shows the vocal line with lyrics: "dis, pan-dis o - stium, quae coe - li pan - - - - dis o - sti-". The sixth system shows the vocal line with lyrics: "dis, pan-dis o - stium, quae coe - li pan - - - - dis o - sti-". The seventh system shows the vocal line with lyrics: "dis, pan-dis o - stium, quae coe - li pan - - - - dis o - sti-". The eighth system shows the vocal line with lyrics: "dis, pan-dis o - stium, quae coe - li pan - - - - dis o - sti-".

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

75 76 77 78

79 80 81 82

Bella, bel-la fremunt, bella, bel - la fremunt,

75 76 77 78 79 80 81 82

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



79

Four staves of piano accompaniment, all containing rests.

Two staves of piano accompaniment. The upper staff has a melodic line with trills (tr.) and piano (p) dynamics. The lower staff has a supporting line, also with piano (p) dynamics.

Two empty staves, likely for vocal or other instruments.

Vocal line with lyrics: bella, bel - la fremunt, bella, bel - la fre - munt, ho - sti - li -

Bass line with figured bass notation: *p* [6 #] *f* 6 # *p* 6 6 7 6

Larghetto

83

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

# [6 # 6 # 6] # 7 6 # 6 b6 [45 / 4 #] 4/2

88

Piano accompaniment for the first system, measures 88-91. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes, while the left hand is mostly silent.

Piano accompaniment for the second system, measures 88-91. The right hand has a melodic line with a *pp* dynamic marking, and the left hand has a few notes at the end of the system.

Vocal line and piano accompaniment for the third system, measures 88-91. The vocal line includes the lyrics "da ro - bur, fer au - xi - lium, da ro - bur, robur, fer au - xi - li - um," and a trill ornament. The piano accompaniment is mostly silent.

Bass line for the third system, measures 88-91, with figured bass notation below the notes.

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 1-3. 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 rests, with some activity in the right-hand alto staff in measure 3.

Second system of piano accompaniment, measures 1-3. The score consists of two staves (treble and alto clefs). Measures 1 and 2 are mostly rests. In measure 3, there is a melodic line in the right-hand alto staff and a corresponding line in the right-hand treble staff.

Third system of piano accompaniment, measures 1-3. The score consists of two staves (treble and alto clefs). All staves contain rests throughout the three measures.

Fourth system, measures 1-3. The top staff is a vocal line in treble clef with lyrics: "fer au - xi - lium." The bottom staff is the piano accompaniment in bass clef. The vocal line features a triplet of eighth notes in measure 2. The piano accompaniment consists of rests.

Fifth system of piano accompaniment, measures 1-3. The score is a single bass clef staff. The notes and fingerings are:  $\flat 5$  #, 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 plays a complex rhythmic pattern of eighth and sixteenth notes, while the left hand plays sustained notes. The second system (measures 102-104) continues the piano accompaniment. The third system (measures 105-107) shows the piano accompaniment with sustained notes. The fourth system (measures 108-110) features a melodic line in the guitar staff with a trill in the final measure and a detailed tablature below.

4  
2

6

b6

7

6

-

7

6

-

7

4

#

102

Allegro

*f*  
*f Tutti*  
*f*  
*f*

*f*  
*f*

*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 - ia,

*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 - ia,

*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 melody with eighth and sixteenth notes and a left-hand accompaniment with eighth notes and rests.

Second system of piano accompaniment, measures 106-109. This system continues the piano accompaniment from the first system, showing the right and left hand parts.

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] #



110

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

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

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

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 [6/4]

118

Piano accompaniment for the first system, measures 118-121. It 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 G major and 3/4 time. The first two measures contain melodic lines with grace notes, while the last two measures are rests.

Piano accompaniment for the second system, measures 122-125. It consists of two staves (treble and bass clefs). The music continues with melodic lines and grace notes. A piano dynamic marking 'p' is present in measure 123. The system ends with a melodic flourish in measure 125.

Vocal line for the first part of the 'al-le-lu-ia' section, measures 122-125. The lyrics are 'al - le - lu - ia, al - le - lu - ia,'. The melody is in G major and 3/4 time.

Vocal line for the second part of the 'al-le-lu-ia' section, measures 122-125. The lyrics are 'lu - ia, al - le - lu - ia,'. The melody continues in G major and 3/4 time.

Vocal line for the third part of the 'al-le-lu-ia' section, measures 122-125. The lyrics are 'lu - ia, al - le - lu - ia,'. The melody continues in G major and 3/4 time.

Vocal line for the fourth part of the 'al-le-lu-ia' section, measures 122-125. The lyrics are 'lu - ia, al - le - lu - ia,'. The melody continues in G major and 3/4 time.

Piano accompaniment for the third system, measures 122-125. It consists of one staff (bass clef). The music provides a bass line for the vocal parts. A piano dynamic marking 'p' and the instruction 'senza org' are present. Fingerings '6' and '5' are indicated below the notes in measures 122 and 123 respectively.

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 46 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.

[8 6] [7 5] # *tasto solo* # # # [6 4] #