

Tůma. Collected works.

František Ignác Antonín
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

 **Esser
Skala
Edition**



Edition Esser-Skala e.U. · Koppl, Austria · 2026

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Please report any errors or mistakes to edition@esser-skala.at.

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 [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
clno	clarion
cnto	cornett
fag	bassoon
org	organ
S	soprano
T	tenor
timp	timpani
trb	trombone
vl	violin

Sources

B1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.15717
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1745
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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>
-	trb 1/2	Parts are missing in B1 and thus have been added by the editor.

Lyrics

Qui charitate accensus Deum
 prae omnibus exquirit,
 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 micit lux,
 talis inter coetera
 virtutum libamina
 fulges tu praestantia.

Amans Dominum in se armatus,
 labis expers corpus lacerat ipse tyrannus,
 ipse sibi carnifex,
 scelera quae non patravit
 pius ulti 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

11

ob-securat splen - dor blanda vo-lu-ptate su-pe-rior, i-psa e - tiam de-vin-cit

Bass Line:
 8 [6] 5
 10 [6] 5
 12 5 6
 14 2 5

=

15

Aria · Andante

Tar-tara.

Bass Line:
 16 [5] 3
 17 3 6 7 6 5
 18 6 5

=

19

Bass Line:
 20 9 8
 21 9 8
 22 9 8
 23 9 6
 24 7 5
 25 7 5
 26 5 4

22

f 3 3 3 3

tr

tr

5/4 3

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

=

25

p 3 3

f

f

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

p 6 [4/3 5] 6 7 *p*

=

28

p 3 3

f

p 3 3

f

p 3

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

[5/6] 6 *f* 4 3 6 7 6

31

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

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

=

34

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

f 3 3 f 3 3 5 5 5 5

=

36

lis lux,

p p 6 6 6 6 [5] 6 5 6 6 [5] 7 6 5

Musical score for piano and voice, three systems.

System 1 (Measures 39-41): The piano part features a complex sixteenth-note pattern in the treble and bass staves. The vocal part consists of sustained notes with grace notes. Measure 40 includes a fermata over the vocal line. Measure 41 concludes with a forte dynamic.

System 2 (Measures 42-44): The piano part begins with a dynamic of p . The vocal part enters with a sustained note followed by eighth-note chords. Measure 43 includes a fermata over the vocal line. Measure 44 concludes with a dynamic of f .

System 3 (Measures 45-47): The piano part features a sustained note with grace notes. The vocal part enters with eighth-note chords. Measure 46 includes a fermata over the vocal line. Measure 47 concludes with a dynamic of p .

47

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

6 # 6 4 3 4 3 6

=

50

ful - ges tu prae - stan - - - ti-

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

=

53

a,

f 4 3 5 6 7 # 5 6 7 5 6 7 # 6 [56, 6]

56

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

ful - ges tu prae-stan -

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

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

65

f

ti - a.

=

69

p

tr

p

9 8 9 8 9 8 9 6 [7 7] 5 4

=

72

f 3 tr f

5 3 f 7 4

5 6 4 3

Recitativo · Adagio

75

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

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

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

4 **2** **6** **[6]** **4** **2** **6** **4**

=

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**

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

4 **6** **[5]** **4** **6** **2** **6** **5**

=

Aria · Andante

83

ex - pi - at.

f **f** **f**

[5] **f** **f** **6** **6** **6** **6** **6**

87

3 3 tr

p f 3

3 3 tr

p f 3

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

=

90

p

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

p

6 # 6

=

92

pp

pp

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

p

6 6 # 6 senza org pp

95

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

col'org

p [6] 6 4 5 5 5 5 *f*

=

98

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

p

p

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

p 6 6 4 3 *p*

=

101

f

f

f

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

f 6 5

2

107

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

2

111

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

6 7 8 9 10 11 12

f **f**³

114

poe-ni - ten

6 6 [5] 6 #

ti - ae.

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

Haec

5 f # 6 4 # p # 5 # f 4

123

noxi sequantur, haec noxi sequantur qui cri- mine foe-

二

126

8

dan - tur, qui cri - mine foe - dan - tur, haec noxi - i se-quan - tur qui

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

2

129 *Da capo fin' al segno*

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

7 6 5 [5'] 6 6 6 6 5 4 5

Coro

133 **Allegretto**

cnto **c** *f*

1 **c** *f*

trb **c** *f*

2 **c** *f*

fag **c** *f*

clno (C) **c** *f*

1, 2

timp (C-G) **c** *f*

1 **c** *f*

vl **c** *f*

2 **c** *f*

S **c** *f* **Tutti**
Sanctum pi - i iu - venum co - lant in - no-centem,

A **c** *f* **Tutti**
Sanctum pi - i iu - venum co - lant in - no-centem,

T **c** *f* **Tutti**
8 Sanctum pi - i iu - venum co - lant in - no-centem, co-lant in - no -

B **c** *f* **Tutti**
Sanctum pi - i iu - venum co - lant in - no-centem, co-lant

org b **c** *f* **Tutti** $\left[\begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \right]$ 6 6 **Solo** 6 $#$ **Tutti**

136

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

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

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

in - no - cen - tem,

6 6 7 4 # [6] Solo # #

140

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

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

8 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 - - -

$\frac{6}{5} \# \quad \frac{5}{6} \quad \text{Tutti} \quad 7 \quad [6 \ 5]$

144

tem, poe-ni-ten - tem,

- lant poe - ni-ten - tem,

⁸ poe - ni - ten - tem,

tem, poe-ni-ten - tem,

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

147

quos pec-ca - ta ma - culant,
Tutti $\frac{6}{5}$ $\frac{9}{4}$ $\frac{8}{3}$ $\frac{6}{5}$ $\frac{9}{4}$ $\frac{8}{3}$ $\frac{8}{8}$

151

col-ant poe-ni - ten tem, col-ant poe - ni-ten tem, col-ant

col-ant poe-ni - ten tem, poe-ni-ten tem,

col-ant poe-ni - ten tem, poe-ni-ten tem,

col-ant poe-ni - ten tem, poe-ni-ten tem, col-ant

40

5

6

4

3

155

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

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

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

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

[6] 4 3 7/5 5 [5] 6/4 5 3