

# Tůma. Collected works.

František Ignác Antonín

**Tůma**

**Sinfonia**

TumW J.15

Sinfonia

*2 vl, bc*

edited by Wolfgang Esser-Skala

*Full score*

**ESSER**  
Skala  
Edition



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# Critical Report

## Abbreviations

bc	basso continuo
vl	violin


## Sources

<b>B1</b>	<i>Library</i>	A-LA
	<i>Shelfmark</i>	273
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1730–1760
	<i>RISM ID</i>	1001169626
	<i>License</i>	public domain
	<i>URL</i>	none
<b>B2</b>	<i>Library</i>	D-Bsa
	<i>Shelfmark</i>	SA 3571 (7)
	<i>Category</i>	manuscript copy
	<i>Date</i>	unknown
	<i>RISM ID</i>	469354107
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	only comprises the fugue

## 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
–	bc	All bass figures have been added by the editor, except those in the fugue (bars 7–56), which are taken from <b>B2</b> .
1	bc	last ♩ in <b>B1</b> : c16.–A32
6	vl 2	bar in <b>B1</b> : a2–a2
21	vl 1	1st ♩ in <b>B1</b> : g''2
29	vl 1	6th ♩ in <b>B1</b> : g'8
30	vl 2	2nd ♩ in <b>B1</b> : c''4
40f	vl 1	6th, 2nd, and 6th ♩ in <b>B2</b> : e'8, d'8, and c#8, respectively
52	vl 1	1st ♩ in <b>B2</b> : f#4–d'4
52–55	bc	bars in <b>B2</b> :
		
57	vl 1	tempo indication in <b>B1</b> : “Andante”
60	vl 1	1st ♩ in <b>B1</b> : g''2 (tremolo mark missing?)
87	vl 2	2nd/3rd ♩ in <b>B1</b> : f#8–g'8–f#4
96	vl 2	2nd ♩ in <b>B1</b> : c'4
104	vl 2	1st ♩ in <b>B1</b> : c''4
109	vl 1	1st ♩ in <b>B1</b> : g#2
117	vl 2	grace note missing in <b>B1</b>
120–125	vl 2	4th to 6th ♩ in each bar of <b>B1</b> : 3×♩
132	bc	grace note missing in <b>B1</b>
134	bc	grace note missing in <b>B1</b>
138	vl 2	bar in <b>B1</b> : d''4–c#8
142–145	vl 2	1st ♩ in each bar of <b>B1</b> : 2×♩
143	vl 1	3rd ♩ in <b>B1</b> : grace f''8–e♭''8
150f	vl 2	3rd ♩ in each bar of <b>B1</b> : 3×♩

## Acknowledgements

Permission of the Sing-Akademie zu Berlin to use their archival materials (**B2**) for this edition is gratefully acknowledged.



## J.15 Sinfonia

*Andante*

*I*  
*Violino*

*II*

*Basso continuo*

*f*

*f*

*f*

*\**

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the beginning of the piece in G major, 3/4 time. The melody starts with a quarter note G, followed by a half note A, and then a quarter note B. The accompaniment consists of a bass line with a quarter note G, a half note A, and a quarter note B, and a treble line with a quarter note G, a half note A, and a quarter note B. The second system continues the melody with a quarter note C, a half note D, and a quarter note E. The accompaniment continues with a bass line with a quarter note G, a half note A, and a quarter note B, and a treble line with a quarter note G, a half note A, and a quarter note B. The third system shows the end of the piece, with the melody ending on a quarter note G. The accompaniment ends with a bass line with a quarter note G, a half note A, and a quarter note B, and a treble line with a quarter note G, a half note A, and a quarter note B.

5

Allegro

5 6 #

# 6

A musical score for the song "The Rose Tree". The score is written for three staves: Treble (Right Hand), Treble (Left Hand), and Bass (Left Hand). The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into four measures. The first measure has a whole rest in the Treble (Right Hand), a half note B-flat in the Treble (Left Hand), and a half note B-flat in the Bass (Left Hand). The second measure has a whole rest in the Treble (Right Hand), a half note B-flat in the Treble (Left Hand), and a half note B-flat in the Bass (Left Hand). The third measure has a whole rest in the Treble (Right Hand), a half note B-flat in the Treble (Left Hand), and a half note B-flat in the Bass (Left Hand). The fourth measure has a whole rest in the Treble (Right Hand), a half note B-flat in the Treble (Left Hand), and a half note B-flat in the Bass (Left Hand). The score is marked with a "9" at the beginning of the first measure.

13

13

=

16

16

=

19

19

=

22

22

25

6 6 6 6

=

28

6 [7]

=

31

6 5

=

34

6 5 7 4 6

38

6 [9] 6 6 6 7 6

41

7 6 7 6 2 6 2 6 2 6

44

2 6 2 6 [8 6] [7 5] #

47

b # [7 #] 6



50

6 6 6 [5] 6

53

tasto solo

57

Adagio

6 6 6 6 7 6 5 4 2

60

Menuet

8 6 # 6 7

66

6 6 5 6 7

73

# 6 8 b7 6 6 4 # 6 b

80

Trio

- 6 6 5 7 b5 #

88

b 4 b 6 4 # b b7 6 b

96

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

104

Menuet da capo

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

112

*Exprimens valedictionem · Adagio*

6 6 7 5 3 6 5 6

118

6 7 5 3 6 6 6 6 6 6 6 6 6 7

125

7 6 5 6 6

132

6 6 5 6 5 7 5 7 5

139

6 5 6 6 5 6 6 6 7

148

6 7 7 7 6 6 6 6