

# Tůma. Collected works.

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**Tůma**

**Laudes Mariæ resonas**

Motetto della Madonna

TumW C.3.12

Motet

*S, A, T, B (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

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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.

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 [edition-esser-skala/tuma-collected-works](https://github.com/edition-esser-skala/tuma-collected-works)  
v2024.11.0, 2024-11-30 (46d5190122417db88434f3250b15ea40447d421a)



# 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.15719
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1744
	<i>RISM ID</i>	600139013
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://data.onb.ac.at/rec/AC14297614">https://data.onb.ac.at/rec/AC14297614</a>
	<i>Notes</i>	18 parts (S solo, A solo, T solo, B, 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>
9	vl 2	2nd ♪ in B1: c♯8
47	vl 2	1st ♪ in B1: e'4
96–100	–	All instruments except b/org pause in these bars.

## Lyrics

Laudes Mariae resonas,  
 clientum turba canite,  
 et fervida votis pectora  
 in sinu matris pandite.

Tu sancta spes fides,  
 amor altare Thymiamatis,  
 intende quas fundunt  
 preces tuas ad aras famuli.

Sint pura nobis pectora,  
 repelle procul crimina,  
 flagremus et in laudem Dei,  
 ne fluxa saeculi nos liget cupiditas.  
 Commenda nos tuae proli,  
 ne deflectamus recta poli  
 quae nos perducit ad Patriam.

Summae Mater clementiae,  
 fons vitae spes et veniae,  
 te deprecamur supplices,  
 vivamus inter coelites.

In sempiterna saecula,  
 amen.

### C.3.12 Laudes Mariæ resonas

[Andante]

Cornetto

I

Trombone

II

Fagotto

I

Violino

II

Soprano

Alto

Tenore

Lau des Ma-ri-ae, Ma - ri - ae re - sonas.

Basso

Organo  
e Bassi

*p* Solo  
6 6 6 6 6 5

*f*  
5 6 9 8 5 [b5] 9 8 5 -  
[4 3] 4 4 4 3

4

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

Laudes Ma-ri-ae, Ma-

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

9 [6] 6 6 6 6 6 6 6 5 [6] 6 6 6 6 6 6 6

8

ri - ae re - sonas, cli - en - tum tur - ba ca - ni - te, et fer - vi - da vo - tis

6 *f* [6 5] *p* [6] 7 # *f* 6 [7#] *p* 6 45

11

pectora, et fer - vi - da - vo - tis pecto - ra in si - nu ma - tris, in si - nu

6 5 # 45 *f* 5 4 3 [6 5 *p* 6]



14

17

Four staves of piano accompaniment, all containing rests for measures 17 through 20.

Two staves of piano accompaniment for measures 21-24. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *p* (piano) and *f* (forte). A trill (*tr*) is marked in measure 24.

Vocal line and piano accompaniment for measures 25-28. The vocal line begins in measure 27 with the lyrics "Lau - des Ma - ri - ae, Ma - ri - ae re - so". The piano accompaniment consists of rests for measures 25, 26, and 28.

Bass line for measures 25-28 with figured bass notation. Dynamics include *p* (piano) and *f* (forte). The figures are: [9] 6, 6 6, 6, [6] 6,  $\frac{6}{5}$ , #, *p* 6, [6] 6, 5, 7.

21

nas, lau - des Ma - ri - ae re - so - nas, Ma - ri - ae re - so - nas, tur - ba cli - en - tum, cli -

5/4 9/3 8 5/4 5/4 [9] 8 4 3 [9] 6 6 6

24

en-tum Ma-ri - ae ca<sup>3</sup> - - - - - ni-te.

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

27

Empty musical staves for the first system, including a grand staff with four staves and a bass staff.

Musical notation for the first system, featuring piano (p) and forte (f) dynamics.

Empty musical staves for the second system, including a grand staff with four staves and a bass staff.

Musical notation for the second system, including a bass staff with a forte (f) dynamic and a sequence of numbers below the staff: 9 8 5 4 5 9 8 5 3 9 [6] 6 6 6 6 6 6 5

30 Largo

*P* Solo

Tu san - cta spes fi - des, a - mor al -

*P* Solo

Tu san - cta spes fi - des, a - mor al -

*p* 16 *f* 6 61 *f* Solo *p*

36

*f* Tutti  
 ta - re Thy - mi - a - matis, in - ten - de quas fun - dunt pre - ces, in - ten - de quas fun - dunt

*f* Tutti  
 ta - re Thy - mi - a - matis, in - ten - de quas fun - dunt pre - ces, in - ten - de quas fun - dunt

*f* Tutti  
 In - ten - de quas fun - dunt pre - ces, in - ten - de quas fun - dunt

*f* Tutti  
 In - ten - de quas fun - dunt

*f* Tutti  
 5 6 6 [8] 7 4 # # 2 6 6 6 4 6 6

44

pre - ces tu - as ad a - ras, tu - as ad a - ras fa - mu - li.

pre - ces tu - as ad a - ras, tu - as ad a - ras, ad a - ras fa - mu - li.

pre - ces tu - as ad a - ras, tu - as ad a - ras, ad a - ras fa - mu - li.

pre - ces tu - as ad a - ras, tu - as ad a - ras fa - mu - li.

9/6 8 3 3 3 7 6/5 #



52

## Andante

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, one sharp (F#). The first system shows four staves for the piano, all of which are empty. The second system shows the piano accompaniment in two staves, starting with a forte (*f*) dynamic. The third system shows three empty staves. The fourth system shows a vocal solo in the bass clef, marked *p* Solo, with the lyrics "Sint pu-ra no-bis pe - cto-ra." below it. The fifth system shows the piano accompaniment in the bass clef, marked *p* Solo, with a forte (*f*) dynamic. Below the piano accompaniment in the fifth system are the following fingering numbers: 4 3, 5/4 3, 9 8 5/4 3, 9 8 4 3 9 8, 6, 6, [6 6 6 #] 5.

56

Piano accompaniment for measures 56-59, showing four staves with rests.

Piano accompaniment for measures 56-59, showing two staves with notes and trills. Dynamics include *p*.

Vocal staves for measures 56-59, showing three staves with rests.

Vocal line for measures 56-59, showing a single staff with notes and lyrics.

Sint pu-ra no-bis pe - cto-ra, re-pel-le pro-cul cri - mi-na, fla - gre-mus et in lau - dem De - i,

Bass line for measures 56-59, showing a single staff with notes and fingerings. Dynamics include *p*.

[4 3 6] 5 6 [6 - 6] #

60

ne flu-xa sae-clu nos li - get, nos li - get, li - get cu-pi - di - tas.

6 4 # # [45] 6 [5] b6 5 [46] 6 4 4 # # 5 4 # [#]9 8 [5] 4 3

64

Musical score for page 16, starting at measure 64. The score includes a grand staff with four staves (two for piano and two for voice), a vocal line with lyrics, and a bass line with fingerings. The key signature is two sharps (F# and C#).

The piano accompaniment consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The piano part features a melodic line in the right hand and a bass line in the left hand.

The vocal line is written in a single staff with lyrics: "Commen-da nos, commen-da tu-ae pro-li, ne de-fle-". The lyrics are positioned below the vocal staff.

The bass line is written in a single staff with fingerings: 9 8 4 3 9 8 6, [5] 5 6 #, *p* [45] 6 6 4 6.

68

The musical score for page 68 consists of several systems. The top system shows a grand staff with four staves, all of which are empty, indicating a rest for the piano accompaniment. The second system features a grand staff with two treble clefs and one bass clef. The piano accompaniment in the two treble staves begins with a piano (*p*) dynamic and includes a forte (*f*) dynamic in the third measure. The vocal line in the bass staff begins with the lyrics: "cta - - - mus re-cta po - li quae nos per - du - cit, per-du - cit, quae". The bottom system shows a single bass staff with figured bass notation: 6, [6], 6, 6, #, 6, [6].

72

Piano accompaniment for measures 72-75, showing four staves with rests.

Piano accompaniment for measures 72-75, showing two staves with musical notation and dynamics. Dynamics include *f* and *p*.

Vocal staves for measures 72-75, showing three staves with rests.

Vocal line for measures 72-75, showing a single staff with lyrics: nos per - du - cit ad Pa-tri-am, ad Pa - tri - am, quae nos per - du - cit, per -

Bass line for measures 72-75, showing a single staff with chord symbols and dynamics. Dynamics include *f* and *p*. Chord symbols include 6, 6 6 4 #, # - 6, [6] #, and 16.

76

The musical score for page 76 consists of several staves. At the top, there are four grand piano staves (treble and bass clefs) with a key signature of two sharps (F# and C#) and a common time signature. These staves contain whole rests, indicating that the piano is silent during this section. Below these are two more grand piano staves, also with two sharps and common time, containing rhythmic patterns of eighth and sixteenth notes. The vocal line is written in a single staff with a two-sharp key signature and common time. The lyrics are: "du - cit, quae nos per - du - cit ad Pa - - - - tri - am, ad Pa - tri -". The bottom of the page features a bass clef staff with a two-sharp key signature and common time, containing a sequence of notes with fingerings: 6, 6, 6|, 5 6, and 4 3.

du - cit, quae nos per - du - cit ad Pa - - - - tri - am, ad Pa - tri -

6 6 6| 5 6 4 3

80

am.

*f*  
5/4 - 9 8 4 3 9 8 4 3 9 8 6 [6 6 6 6]



84

Largo

*p* Solo

Summae Mater cle-menti-ae, fons vi-tae spes et ve-niae, te de-pre-ca - mur sup-plices, vi - va - mus

*p* Solo

Summae Mater cle-menti-ae, fons vi-tae spes et ve-niae, te de-pre-ca - mur sup-plices,

*p* Solo

Summae Mater cle-menti-ae, fons vi-tae spes et ve-niae, te de-pre-ca - mur sup-plices,

8 71 6 5      6 [F#]      6      6

94



[Alla breve]

in - ter, in-ter coe - li - tes. *f* Tutti In sem - pi - ter - na sae - cu -

vi - va - mus in-ter coe - li - tes.

*f* Tutti

104

la, a - - - - - men, a - men,

*f* *Tutti*  
In sem - pi - ter - na sae - cu - la, a - - - - - men, a - men, a - men, a - men,

*f* *Tutti*  
In sem - pi - ter - na sae - cu - la, a - - - - -

*f* *Tutti*  
In sem - pi - ter - na sae - cu -

5 4 3 6 7 6 5 4 3 7 6 5 4 3 7 6

110

Piano accompaniment for the first system, measures 110-115. The music is in G major (one sharp) and 4/4 time. It features a complex texture with multiple voices in both hands, including a prominent bass line and a treble line with various rhythmic patterns.

Piano accompaniment for the second system, measures 110-115. This system continues the piano accompaniment from the first system, showing the right and left hand parts.

Vocal line for the first system, measures 110-115. The lyrics are: in sem - pi - ter - na sae - cu - la, a - - men, a - - men, a - -

Vocal line for the second system, measures 110-115. The lyrics are: a - men, in sem - pi - ter - na sae - cu - la, a - men, a -

Vocal line for the third system, measures 110-115. The lyrics are: - men, a - - - men, in sem - pi - ter - na sae - cu -

Vocal line for the fourth system, measures 110-115. The lyrics are: la, a - - - men, a - men, a - men, a - men,

Piano accompaniment for the fifth system, measures 110-115. This system shows the final part of the piano accompaniment for this page, including a bass line and a treble line.

[4 3 — ] 5 6 6 6 6 6 6 5 4 6 5 4 # 7 6

116

men, in sem - pi - ter - na sae - cu - la, a - - -

men, a - men, a - - - men, a -

la, a - - - men, a - - - men,

in sem - pi - ter - na sae - cu - la, a - - men, a - men,

7 6 5 7 6 4 3 7 6 7 6 7 6 7 6 7 5 4 3 7 4 5 5 4 3

122

Piano accompaniment for the first system, measures 1-6. The music is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady bass line with quarter and eighth notes.

Piano accompaniment for the second system, measures 7-12. The musical texture continues with similar rhythmic patterns in both hands, maintaining the harmonic structure of G major.

Vocal line for the first system, measures 1-6. The melody is simple and follows the same rhythmic pattern as the piano accompaniment.

- men, a - - - men, a - men, a - men,

Vocal line for the second system, measures 7-12. The melody continues with the same rhythmic pattern.

- - men, a - men, a - men, a - men, in sem - pi - ter - na sae - cu -

Vocal line for the third system, measures 1-6. The melody continues with the same rhythmic pattern.

a - men, a - men, a - men, a - men, in sem - pi - ter - na

Vocal line for the fourth system, measures 7-12. The melody continues with the same rhythmic pattern.

a - - - men, in

Piano accompaniment for the fifth system, measures 13-18. This system includes figured bass notation below the bass line. The figures are: 7, b5, b4, 3, [F], 4/2, 6, 4/2, 6, 6, 5, 6, 7, 6, 5, 5/4, 3.

128

in sem - pi - ter - na sae - cu - la, a - - - - - men.

la, a - men, a - men, a - men, a - - - - - men.

sae - cu - la, a - men, a - men, a - men, a - - - - - men.

sem - pi - ter - na sae - cu - la, a - men, a - - - - - men.

7 6 6 7 6 *tasto solo* [4 3 2 3]