

Tůma. Collected works.

František Ignác Antonín

Tůma

Almo factori omnium

Motetto de Tempore

TumW C.3.13

Motet

A, T, B (solo), S, A, T, B (coro), cnto, fag, 2 trb, 2 vl, b, org

edited by Wolfgang Esser-Skala

Full score



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

 [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
cnto	cornett
fag	bassoon
org	organ
S	soprano
T	tenor
trb	trombone
vl	violin

Sources

B1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.15711
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1740
	<i>RISM ID</i>	600138727
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14297606
	<i>Notes</i>	17 parts (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>
98	vl 1	3rd ♪ in B1 : f♯"8
112	B	1st ♩ in B1 : g2.-f4
124	vl 2	bar in B1 : a'1-a'1

Lyrics

Almo factori omnium,
 pio fautori hominum
 laudes canamus hilares,
 preces fundamus humiles.

Cuius summa potentia
 eduxit cuncta entia,
 cuius appensa digito
 utraque moles sistitur.

Illius sapientia
 aeternis adstans sedibus
 associari hominum
 sanctis ardescit mentibus.

Qui hanc coepere cupidi
 ducemque nacti fuerant,
 Deum laudabunt fervidi
 in sempiterna saecula.

Amen.

C.3.13 *Almo factori omnium*

Andante

The score is arranged in a system with the following parts from top to bottom:

- Cornetto**: Resting.
- Trombone I**: *f Solo*, playing a melodic line with a fermata on the first measure.
- Trombone II**: Resting.
- Fagotto**: Resting.
- Violino I**: Resting.
- Violino II**: Resting.
- Soprano**: Resting.
- Alto**: Resting.
- Tenore**: Resting.
- Basso**: Resting.
- Organo e Bassi**: *f Solo*, playing a bass line with a fermata on the first measure and fingerings 6, 6 5, 6, 6 5.

The music is in 3/4 time with a key signature of one flat (B-flat). The first measure of the Trombone I and Organo e Bassi parts contains a fermata.

First system of piano accompaniment. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The key signature has one flat (B-flat). The first staff has a '3' above it. The second staff contains a complex melodic line with triplets and a trill. The third and fourth staves are mostly empty with some rests.

Second system of piano accompaniment, consisting of four staves (two treble, two bass). All staves are empty with rests.

Third system of piano accompaniment, consisting of four staves (two treble, two bass). All staves are empty with rests.

Fourth system of piano accompaniment, consisting of two staves (one treble, one bass). The bass staff contains a melodic line with fingerings: 7, 7, 4, 7, 6], 4, 3, p, 6, 6, 5.

Vocal line starting in the third system. It begins with a *p* Solo marking. The lyrics are: Al - mo fa - cto - ri o - mni-

6

p

um, pi - o fau - to - ri ho - minum lau - des ca - na - - - - mus

6 5 $\frac{4}{2}$ 6 6 $\flat 7$

9

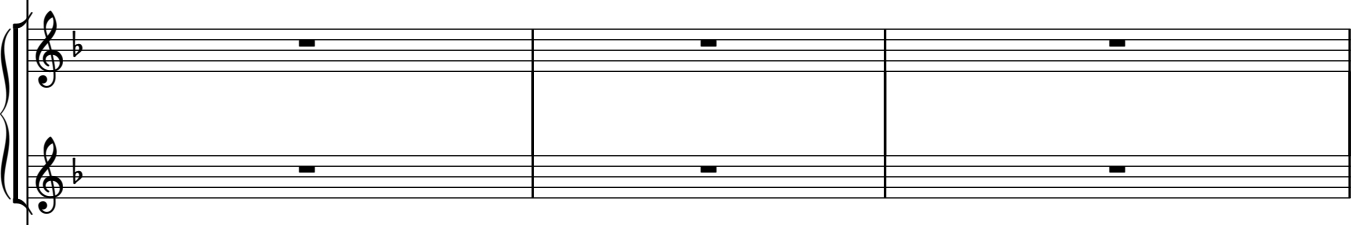
hi - la-res, lau-des ca - na - - - mus hi - lares, ca - na - - -

6 6 6 6

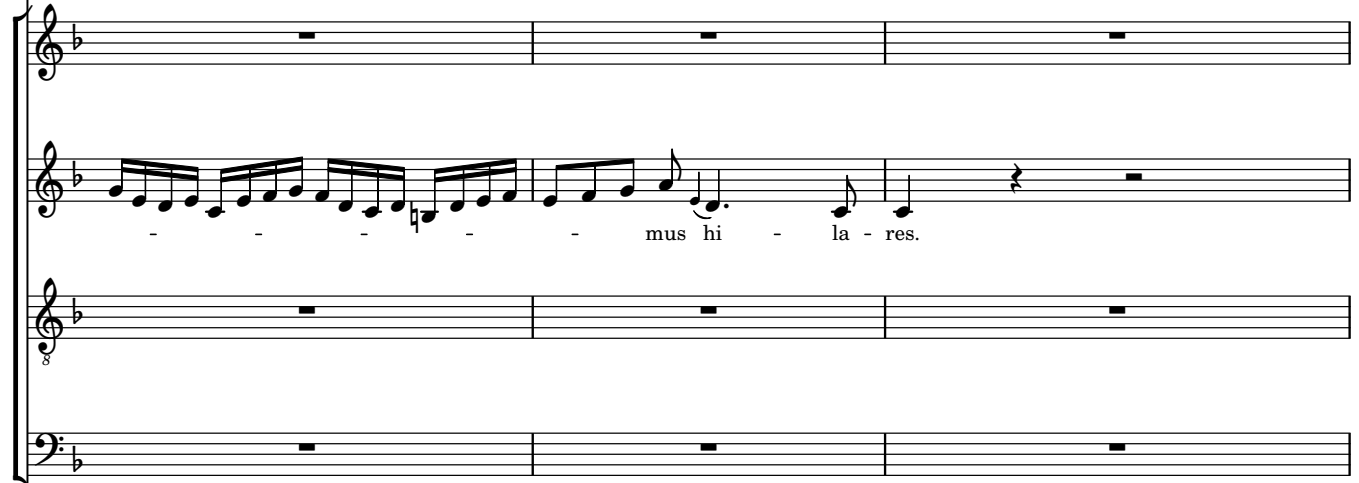
12



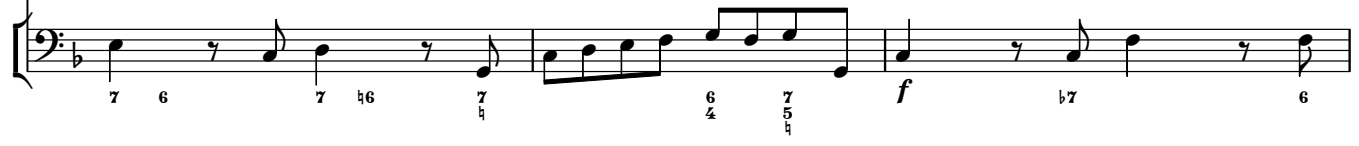
First system of piano accompaniment. It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The music is in a key with one flat (B-flat). The right hand has a melodic line starting in the second measure with a forte (*f*) dynamic, featuring triplet eighth notes. The left hand has a simple bass line.



Second system of piano accompaniment, consisting of two staves (treble and bass clefs). The music continues from the previous system, with the right hand playing a melodic line and the left hand providing harmonic support.



Vocal line system 1. It consists of two staves (treble and bass clefs). The vocal melody is written in the treble clef. The lyrics "mus hi - la - res." are placed under the notes. The music is in a key with one flat. The melody is simple and rhythmic.



Third system of piano accompaniment, consisting of two staves (treble and bass clefs). This system includes figured bass notation below the bass staff. The figures are: 7 6, 7 46, 7 4, 6 4, 7 5 4, *f*, b7, 6. The music continues with a melodic line in the right hand and a bass line in the left hand.

15

3 *tr* 3 3 *tr*

Al - mo fa - cto - ri o - mnum, pi -

[5] 6 7 5 - *p* [6 6 6]

18

Piano accompaniment for the first system, measures 18-20. The music is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line starting in measure 19 with a forte (*f*) dynamic, transitioning to piano (*p*) in measure 20. The left hand provides a steady bass line.

Empty piano accompaniment staves for the second system, measures 18-20.

Empty vocal staff for the second system, measures 18-20.

Vocal line for the second system, measures 18-20. The lyrics are: "o_ fau-to - ri ho - minum pre - ces fun-da - mus hu - miles, pre -". The melody is in a soprano range.

Empty piano accompaniment staves for the third system, measures 18-20.

Empty piano accompaniment staves for the third system, measures 18-20.

Piano accompaniment for the third system, measures 18-20. The music continues in 3/4 time with a key signature of one flat. The left hand features a bass line with dynamic markings: *f* in measure 19 and *p* in measure 20. Fingering numbers 5, 6, 7, and 7 are indicated below the notes.

21

Measures 21-23 of the piano accompaniment. The right hand features a melodic line with a forte (*f*) dynamic marking. The left hand is mostly silent.

Empty piano accompaniment staves for the second system.

Vocal line and piano accompaniment for the second system, measures 21-23. The vocal line includes the lyrics "ces fun-da - mus hu - miles, pre - ces fun-da-mus hu - mi-les,".

Piano accompaniment for the third system, measures 21-23. Includes fingering numbers and a forte (*f*) dynamic marking.

24

3 3 3 *tr* *p*

pre - ces fun-da - mus hu - miles, lau -

p
6 6 6 # # 4 5 b5 6 6

27

Piano accompaniment for measures 27-29. The right hand has a melodic line starting in measure 27, while the left hand plays a simple bass line. The music is in 3/4 time with a key signature of one flat.

Empty piano accompaniment staves for measures 27-29.

des ca - na - mus hi - lares, ca - na - - - - mus hi - la -

[5 6 6] 6 5 6 5 6 5 6 6 5 7 6 5 6 5 3

30

f

tr.

f

res.

f 6 6 5 6 6 5 $b7$ 7 b [7]

33 [Larghetto]

f

p Solo

Cu - ius sum-ma po - ten - ti-a,

p [6] 6 5 *f* 6

6]
5
4 3

37

Musical score for page 13, starting at measure 37. The score is divided into four systems. The first system consists of five staves (treble and bass clefs) with rests. The second system consists of two staves with active musical notation. The third system consists of four staves (treble and bass clefs) with rests. The fourth system consists of one bass staff with active musical notation and fingerings.

Fingerings for the fourth system (bass staff):

9 8 6 9 8 6 9 8 [6] 5 6 5 ♭6

41

Four staves of piano accompaniment, all containing rests for measures 41 through 44.

Two staves of piano accompaniment with musical notation for measures 41 through 44. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

Five staves of music. The top three staves are vocal lines (soprano, alto, and tenor) with rests. The bottom two staves are piano accompaniment. The lyrics "cu - ius sum-ma po -" are written below the vocal lines.

One staff of bass line with musical notation and fingerings for measures 41 through 44. Fingerings include 5, 6, 6, [7]#, 6/4, 5#, p, [6], 6, 5.

45

Four staves of piano accompaniment, all containing rests for measures 45 through 48.

Two staves of piano accompaniment for measures 49-52. The right hand features a melodic line with slurs and a dynamic marking 'p'. The left hand provides harmonic support with chords and moving lines.

An empty vocal staff for measure 49.

An empty vocal staff for measure 50.

Vocal line for measures 49-52. The lyrics are: ten - ti - a e - du - xit cun - cta en - ti - a, e - du - xit cun - cta

Four empty bass staves for measures 49 through 52.

Bass line for measures 49-52. The notes are accompanied by figured bass notation: [6], 9/7, 8/6, [6], 9, 8, [6], 9/7, 8/6, [6].

49

en - ti - a, e - du - xit, cu - ius ap - pen - sa di - gi - to u -

9 8 [6] 5 # # - 6 b6 b6 6 5

55

tra - que mo - les si - sti - tur.

p Solo
Il - li - us sa - pi - en - ti - a ae - ter - nis adstans se - di - bus

7
[45]
#

[6
4]

[b5
4] #

b6
[5]

6 [7
#]

4

61

as - so - ci - a - - ri - ho - mi - num san - ctis ar -

Figured Bass: $\begin{matrix} \flat 5 \\ 3 \end{matrix}$ $\begin{matrix} 7 \\ \flat \\ 6 \end{matrix}$ $\begin{matrix} 6 \\ \flat \\ 5 \\ \# \end{matrix}$ $\begin{matrix} [5] \\ \# \end{matrix}$ $\begin{matrix} \flat 5 \\ 6 \end{matrix}$

65

de - - scit, san - ctis ar - de - scit men - - -

9 8 [6] 9 8 [6] 7 [5] [45] 6 45 46 [45]

6 -

70

[5[♭]/₄ #] [4[♭]5] 7[♭] 6 [4] [5[♭] #] 4[♭]5] *p* [♭]6₄/₂ 7₅ 7 #

75

Four staves of piano accompaniment, all containing rests for measures 75 through 78.

Two staves of piano accompaniment for measures 75 through 78. The upper staff begins with a piano (*p*) dynamic marking and contains melodic lines in both treble and bass clefs.

Three staves of vocal accompaniment, all containing rests for measures 75 through 78.

Vocal line for measures 75 through 78. The lyrics are: en - ti - a ae - ter - nis ad - stans se - di - bus

Bass line for measures 75 through 78, including figured bass notation: ♭, #6, ♭, 6 5, #.

79

Four staves of piano accompaniment, all containing rests for measures 79 through 82.

Vocal line for measures 79 through 82, featuring a melodic line with eighth-note patterns and rests.

Four staves of piano accompaniment, all containing rests for measures 83 through 86.

as - so - ci - a - - ri san - ctis ar - de - - scit

Bass line for measures 83 through 86, including figured bass notation: 5 6 [6] 9 8 6 [6] 9 8 6 [6] 9 8 6 [6].

83

Piano accompaniment for measures 83-87, consisting of five staves (two grand staves and three bass staves) with rests.

Piano accompaniment for measures 83-87, consisting of two staves with musical notation. Dynamics include *f* (forte) in measures 85 and 86.

Vocal staves for measures 83-87, consisting of five staves with rests.

Vocal line for measures 83-87, showing one staff with notes and lyrics: "men - ti - bus."

Basso continuo line for measures 83-87, showing one staff with figured bass notation: $\flat 6$, $[- 5$, $\sharp 45]$, 6 , \sharp , 5 , \flat , f , 6 , $6]$, 9 , 8 , $[6]$.

88

The musical score is divided into four systems. The first system (measures 88-91) is a grand staff for piano, consisting of four staves (treble and bass clefs). The piano accompaniment features a complex rhythmic pattern in the right hand and a steady bass line in the left hand. The second system (measures 92-95) contains the guitar part, consisting of a single staff with a treble clef and a bass line with fret numbers. The third system (measures 96-99) is a grand staff for piano, consisting of four staves (treble and bass clefs), which are mostly empty. The fourth system (measures 100-103) is a single staff for guitar with a bass clef and fret numbers. The tablature for the guitar part is as follows:

9	8	[6]	9	8	[6]	5	6	5	b6	5'	6	6
---	---	-----	---	---	-----	---	---	---	----	----	---	---

92 **Largo**

f

f Tutti

f

f

[tr]

f

f

f Tutti

Qui hanc coe-pe - re cu - pi - di

f Tutti

Qui hanc coe-pe - re cu - pi - di

f Tutti

Qui hanc coe-pe - re cu - pi - di

f Tutti

Qui hanc coe-pe - re cu - pi - di

7

6 5

f Tutti

#

97

du - cem que na - cti fu - e-rant, De - um lau-da - bunt fer - vi - di

du - cem que na - cti fu - e-rant, De - um lau-da - bunt fer - vi - di

du - cem que na - cti fu - e-rant, De - um lau-da - bunt fer - vi - di

du - cem que na - cti fu - e-rant, De - um lau-da - bunt fer - vi - di

101

[Vivace]

Piano accompaniment for the first system, measures 101-107. The music is in 4/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter and eighth notes.

Piano accompaniment for the second system, measures 101-107. This system shows the continuation of the piano accompaniment from the first system, with the right hand playing a melodic line and the left hand providing harmonic support.

Vocal line for the first system, measures 101-107. The vocal part begins with a rest in measure 101 and then enters in measure 102 with the lyrics "in sem -".

Vocal line for the second system, measures 101-107. The vocal part continues with the lyrics "in sem - pi - ter - na sae - cu - la, a - - - men, a - - men, in sem - pi -".

Fingerings for the piano accompaniment, indicated by numbers 1-5 below the notes in the bottom staff of the second system.

8 7 6 3 5 6 7 6 8 7 16 8 6 4/2 6

108

First system of piano accompaniment, measures 108-113. It 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 in a minor key and features a steady rhythmic accompaniment with various note values and rests.

Second system of piano accompaniment, measures 108-113. It consists of two staves: a treble clef staff and a bass clef staff. The music continues from the first system, maintaining the same key signature and rhythmic patterns.

Vocal line for the first system, measures 108-113. The lyrics are: pi - ter - na sae - cu - la, a - men, a - - - men, a - men, a -

Vocal line for the second system, measures 108-113. The lyrics are: in sem - pi - ter - na sae - cu - la, a - - -

Vocal line for the third system, measures 108-113. The lyrics are: ter - na sae - cu - la, a - men, in sem - pi -

Vocal line for the fourth system, measures 108-113. The lyrics are: - men, a - - - men, in sem - pi - ter - na, sem - pi - ter - na sae - cu - la,

Basso continuo line for the fourth system, measures 108-113. The notes are: 6, 4/2, 6, 4/2, 6, 4b, 5, 7, 5, 6 [7], 5, 5, 6.

114

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music consists of several measures of chords and moving lines in both hands.

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. The music continues with similar harmonic and melodic patterns.

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

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

ter - na sae - - - - - cu - la, a - - - - men, a -

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

7 6 5 4 7 6 5 6 7 6 7 46 5 5 6 5 4 3 5 3

119

Piano accompaniment for the first system, measures 1-5. The score is in G minor (one flat) and 4/2 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 6-10. The texture continues with similar rhythmic and melodic motifs as the first system.

Vocal line for the first system, measures 1-5. The lyrics are: la, a - men, a - - - - -

Vocal line for the second system, measures 6-10. The lyrics are: sem - pi - ter - na sae - cu - la, in sem - pi - ter - na

Vocal line for the third system, measures 11-15. The lyrics are: men, a - - - - - men, a - - - - -

Vocal line for the fourth system, measures 16-20. The lyrics are: - - - - - men, a - men, a - - - - -

Piano accompaniment for the fifth system, measures 21-25. This system includes figured bass notation below the bass line.

$\frac{4}{2}$ 6 6 $\frac{[46]}{\frac{4}{2}}$ 6 $\frac{4}{2}$ 6 $[5]$ 6 6 6

124

Piano accompaniment for the first system, measures 124-129. The system 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 features a mix of eighth and sixteenth notes with various accidentals.

Piano accompaniment for the second system, measures 124-129. The system consists of two staves: a treble clef staff and a bass clef staff. A small asterisk symbol is present in the first measure of the bass staff.

Vocal line for the first system, measures 124-129. The lyrics are: - - - - - men, a - men, a - - - - - men, a -

Vocal line for the second system, measures 124-129. The lyrics are: sae - cu - la, a - men, a - - - - - men,

Vocal line for the third system, measures 124-129. The lyrics are: - - - - - men, a - men, a - men, a - - - - - men, in sem - pi - ter -

Vocal line for the fourth system, measures 124-129. The lyrics are: - - - - - men, a - - - - - men, in sem - pi -

Piano accompaniment for the fifth system, measures 124-129. The system consists of two staves: a treble clef staff and a bass clef staff. Fingerings are indicated by numbers in brackets and below notes.

[6] 5 [8] [7] 4/6 6 5 4 # 6 [9] 8 5 6 5 3

130

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

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

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

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

6 5 [5] 46 *tasto solo*