

# Tůma. Collected works.

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**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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 [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

<b>B1</b>	<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>	<a href="https://data.onb.ac.at/rec/AC14297606">https://data.onb.ac.at/rec/AC14297606</a>
	<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 <b>B1</b> : f♯"8
112	B	1st ♩ in <b>B1</b> : g2.–f4
124	vl 2	bar in <b>B1</b> : 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**

*Cornetto*

*I*  
*Trombone*

*II*

*Fagotto*

*I*  
*Violino*

*II*

*Soprano*

*Alto*

*Tenore*

*Basso*

*Organo  
e Bassi*

*f* Solo

*f* Solo

*f* Solo

6 6 5 6 6 5

The musical score is written for a grand piano and a voice. It consists of three systems of staves.

**System 1 (Piano Introduction):** The grand piano part (left and right staves) features a complex, fast-paced introduction in the right hand, characterized by triplets and a trill. The left hand remains silent. The vocal part (treble and bass staves) is also silent.

**System 2 (Vocal Solo):** The vocal part begins with a solo. The melody is written in the treble clef. The lyrics "Al - mo fa - cto - ri o - mni-" are written below the notes. The piano accompaniment (left and right staves) remains silent.

**System 3 (Piano Accompaniment):** The piano part continues with a melodic line in the right hand and a bass line in the left hand. The right hand features a series of notes with fingerings 7, 7, 4, 7, 6, 4, 3, and 6. The left hand features a series of notes with fingerings 6, 6, 5. The vocal part remains silent.

**Lyrics:** 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 6  $\flat 7$

9

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

6 6 6 6



12

*f*

3

3

mus hi - la - res.

7 6 7 6 7 6 7 6 7 6 7 6

*f*

15

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

[5] 6 7 5 4 6 6 6

18

*f* *p*

o\_\_\_ fau-to - ri ho - minum pre - ces fun-da - mus hu - miles, pre -

$\flat 7$  5 6 *f* 7 *p* [7] 7

21

ces fun-da - mus hu - miles, pre - ces fun-da-mus hu - mi-les,

7# 6 3 4 6 6 6 5 f 6 6 5 # 4 6 7#

24

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

6 6 6 # # *p* 4 5 5 6 6

27

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

The musical score is written for a piano and voice. The piano part consists of four staves (two grand staves). The first grand staff has a treble clef with a 12/8 time signature and a key signature of one flat. The second grand staff has a bass clef with a 12/8 time signature and a key signature of one flat. The piano part begins in measure 30 with a forte (*f*) dynamic. The melody is played in the right hand, featuring a series of eighth and sixteenth notes. The left hand provides a harmonic accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. It begins in measure 30 with a rest, followed by a note in measure 31. The lyrics "res." are written below the vocal line in measure 31. The piano part continues with a series of chords and melodic lines. The vocal line continues with a series of notes and rests. The score ends in measure 32.

*f*

res.

*f* 6 6 5 6 6 5 7 7 4 7

33 [Larghetto]

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 3/4 time, marked [Larghetto]. The piano part consists of a triplet in the right hand and a single note in the left hand. The voice part enters in the third system with a solo, singing the lyrics "Cu - ius sum-ma po - ten - ti-a,". The piano part continues with a single note in the left hand. The score is divided into four systems, each with a grand staff for the piano and a single staff for the voice. The first system contains measures 33-36, the second system contains measures 37-40, the third system contains measures 41-44, and the fourth system contains measures 45-48. The piano part features a triplet in the right hand in measures 33-34 and a single note in the left hand in measures 35-36. The voice part enters in measure 41 with a solo, singing the lyrics "Cu - ius sum-ma po - ten - ti-a,". The piano part continues with a single note in the left hand in measures 42-44. The score ends with a final measure in the fourth system.

6] 5 4 3

*p* Solo

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

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



[illegible]

41

cu - ius sum-ma po -

5<sup>♭</sup> 6 6<sup>♭</sup> ————— [7] # 6<sup>♭</sup> 4 5<sup>♭</sup> # *p* [6] 6 5

45

The musical score for page 15, measures 45-48, is presented below. The score includes piano accompaniment and vocal lines. The piano part features a complex texture with multiple staves, including a grand staff with three treble and one bass clef. The vocal part consists of two staves with lyrics in Italian. The bottom staff shows figured bass notation.

**Measure 45:** The piano accompaniment begins with a complex texture. The vocal line starts with a rest, followed by a series of eighth and sixteenth notes. The lyrics are "ten - ti - a e - du - xit cun - cta en - ti - a, e - du - xit cun - cta".

**Measure 46:** The piano accompaniment continues with a similar texture. The vocal line continues with the same melody. The lyrics are "ten - ti - a e - du - xit cun - cta en - ti - a, e - du - xit cun - cta".

**Measure 47:** The piano accompaniment continues with a similar texture. The vocal line continues with the same melody. The lyrics are "ten - ti - a e - du - xit cun - cta en - ti - a, e - du - xit cun - cta".

**Measure 48:** The piano accompaniment continues with a similar texture. The vocal line continues with the same melody. The lyrics are "ten - ti - a e - du - xit cun - cta en - ti - a, e - du - xit cun - cta".

**Figured Bass:** The bottom staff shows 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 4 - # - 6 b6 b6 6 5

55

The musical score is divided into two systems. The first system consists of a grand staff (treble and bass clefs) with six staves, all of which are empty, indicating a rest for the piano accompaniment. The second system begins with a piano introduction in the right hand, featuring a sequence of eighth and sixteenth notes. The vocal lines enter in the third measure of this system. The lyrics are in Latin and are written below the vocal staves. The piano accompaniment resumes in the final measure of the system, with figured bass notation provided below the staff.

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 [b5] # [6] b [b5] 4 # [b6] [5] 6 [7] # b

61

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

Figured Bass:  $\flat 5$  3,  $\flat 7$   $\flat$  6,  $\flat 6$  5  $\flat$ ,  $\flat 5$   $\flat$ ,  $\flat 5$  6

65

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

9 7 # 8 b6 - [6] 9 b7 8 6 [6] 7 [5] # [b5] 6 b] b5 b6 # [b5]

70

- ti - bus. Il - li - us sa - pi -

[5<sup>b</sup> 4 #] [45 7] 6 [4] [5<sup>b</sup> #] 45 *p* b6 4 2 7 5 7 #



75

**Grand Staff (Measures 75-78):**

- Measures 75-78: All staves (three treble, one bass) contain whole rests.

**Vocal Line (Measures 76-78):**

- Measure 76: Treble clef, piano (p) dynamic. Bass clef, piano (p) dynamic.
- Measure 77: Treble clef, whole note. Bass clef, whole note.
- Measure 78: Treble clef, whole note. Bass clef, whole note.

**Lyrics:**

en - ti - a ae - ter - nis ad - stans se - dibus

**Figured Bass (Measure 78):**

$\flat$     $\sharp 6$     $\flat$     $6$     $5$     $\sharp$   
 $\flat 5$

79

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

5 6 [6] 9 8 6 [6] 9 8 6 [6] 9 8 6 [6]

The image displays a musical score for the song "The Rose Tree". It begins with a piano introduction in 12/8 time, marked with a key signature of one flat (B-flat). The introduction consists of five measures, with the first four measures being whole rests and the fifth measure containing a single eighth note. The piano part then enters in the fifth measure with a melody in the right hand and a bass line in the left hand. The right hand melody is marked with a forte (f) dynamic and features a series of eighth notes and sixteenth notes. The left hand bass line also features a series of eighth notes and sixteenth notes. The vocal melody enters in the fifth measure, marked with a forte (f) dynamic, and consists of a series of eighth notes and sixteenth notes. The lyrics "men - ti - bus." are written under the vocal melody. The score is written for a piano and voice, with a key signature of one flat and a time signature of 12/8.

88

9 8 [6] 9 8 [6] 5 6 5 b6 5 6 6

92

Largo

*f*

*f* Tutti

*f*

*f*

[tr]

*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

*f* Tutti

7  
#

6  
4

5  
#

#

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

6 6 7 6 46 8 7 6 # 8

101 [Vivace]

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

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

8 7 6 3 5 6 7 6 8 7 4 6 8 8 6 4 2 6





114

- 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 6 5 4 5 6 5 4 3 5 4 3

119

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

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

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

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

4/2 6 6 [b6] 6 4/2 6 [5] 6 6 6

124

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

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

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

- men, a - men, in sem - pi -

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