

Tůma. Complete 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.

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

 [edition-esser-skala/tuma-complete-works](https://github.com/edition-esser-skala/tuma-complete-works)
v2024.06.1, 2024-06-30 (16937a7e4b1a8fbb234c8669ccd9bb18db9008ee)



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.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>	https://data.onb.ac.at/rec/AC14297614
	<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

Basso

Organo
e Bassi

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

- Cornetto**: Treble clef, key signature of two sharps (F# and C#), common time. The staff contains rests for the first three measures.
- Trombone I & II**: Treble clef, key signature of two sharps, common time. The staves contain rests for the first three measures.
- Fagotto**: Bass clef, key signature of two sharps, common time. The staff contains rests for the first three measures.
- Violino I & II**: Treble clef, key signature of two sharps, common time. Both staves begin with rests. In the second measure, they enter with a *f* dynamic, playing a rhythmic pattern of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4.
- Soprano & Alto**: Treble clef, key signature of two sharps, common time. Both staves contain rests for the first three measures.
- Tenore**: Treble clef, key signature of two sharps, common time. The part begins with a *p* Solo in the first measure, followed by the lyrics: "Lau des Ma-ri-ae, Ma - ri - ae re - sonas." The melody consists of quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4.
- Basso**: Bass clef, key signature of two sharps, common time. The staff contains rests for the first three measures.
- Organo e Bassi**: Bass clef, key signature of two sharps, common time. The part begins with a *p* Solo in the first measure, followed by the lyrics. The melody consists of quarter notes: G3, A3, B3, A3, G3, F#3, E3, D3. In the second measure, the dynamic changes to *f*. Below the staff are figured bass notations: 6 6 6 6 6 5, 5 [4] 6 [3], 9 8 5 4, [b5] 9 8 5 4 3.

4

p *f* *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 ♭5

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

pan - - - di-te.

[6] [6 5] # f 5 4 3 5 4 [b5] 5 4 3

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 consists of eighth-note patterns. Dynamic markings include *p* (piano) and *f* (forte). A trill (*tr*) is indicated 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. It includes dynamic markings *p* and *f*. Figured bass notation is provided below the staff: [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 9 8 5 4 5 4 3 [9] 6 6 6

24

Three systems of piano accompaniment staves, each containing three staves (treble, middle, and bass clefs). All staves contain rests for measures 24, 25, and 26.

Two systems of piano accompaniment staves, each containing two staves (treble and bass clefs). The first system shows musical notation for measures 24 and 25. The second system shows musical notation for measure 26, including a forte (*f*) dynamic marking and a fermata over the final notes.

Vocal line and piano accompaniment for measures 24-26. The vocal line is in a treble clef with a key signature of two sharps (F# and C#). The lyrics are: "en-tum Ma-ri - ae ca³ - - 3 - - 3 - - 3 - - nite." The piano accompaniment consists of two systems of staves (treble and bass clefs). The first system shows the vocal line and piano accompaniment for measures 24 and 25. The second system shows the vocal line and piano accompaniment for measure 26, including a forte (*f*) dynamic marking and a fermata over the final notes.

6] 6 6

[6]

f
5 6
4 3

27

9 8 5 4 5 9 8 5 - 9 [6] p 6 6 6 6 6 6 5 f

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, marked *f*. The piano part consists of two staves. The vocal line enters in the second measure with the lyrics "Sint pu-ra no-bis pe - cto-ra." The bass line features a *p* Solo section starting in the second measure, with 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 # # [4]5 6 [5] b6 5 [4]6 6 4 4 # # 5 4 # [#]9 8 [5] 4 3

64

64

Commen-da nos, commen-da tu-ae pro-li, ne de-fle-

9 8 4 3 9 8 6 [♯] 5 6 [♯] *p* [45] 6 6 4 6

68

The musical score is set in D major (two sharps) and 3/4 time. It begins with a piano introduction consisting of four measures of chords in the right hand and single notes in the left hand. The piano part then continues with a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand. The vocal line enters in the fifth measure with the lyrics: "cta - - - mus re-cta po - li quae nos per - du - cit, per-du - cit, quae". The vocal melody is primarily eighth notes with some quarter notes and rests. The piano accompaniment features a consistent eighth-note bass line and chords in the right hand. The score concludes with a final chord in the piano part.

The score is divided into several systems:

- System 1: Four staves for piano accompaniment (treble and bass clefs).
- System 2: Two staves for piano accompaniment (treble and bass clefs).
- System 3: Three empty staves for vocal accompaniment.
- System 4: One staff for the vocal line with lyrics: "cta - - - mus re-cta po - li quae nos per - du - cit, per-du - cit, quae".
- System 5: One staff for piano accompaniment (bass clef) with figured bass notation: 6, [6], 6, 6, #, 6, [6].

72

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

6 6 6 4 # # - 6 [6] # p 16

76

Musical score for page 76, featuring a grand piano introduction and a vocal line with Latin lyrics. The score is in G major (one sharp) and 3/4 time. The piano introduction consists of two staves of music. The vocal line is written in a single staff with lyrics underneath. The lyrics are: "du - cit, quae nos per - du - cit ad Pa - - - - tri - am, ad Pa - tri -". The piano accompaniment for the vocal line is shown in a grand staff (treble and bass clefs). The bass line includes fingerings: 6, 6, 6, 5, 6, 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]

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.

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

110

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

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

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

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

[4 3] 5 2 6 6 6 5 6 6 6 5 4 6 5 8 5 4 # 7 6

116

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]