

# Tůma. Complete works.

František Ignác Antonín

**Tůma**

**Almo factori omnium**

Motetto de Tempore

TumW C.3.12

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](mailto:edition@esser-skala.at).

 [edition-esser-skala/tuma-complete-works](https://github.com/edition-esser-skala/tuma-complete-works)  
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# 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.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# <sup>8</sup>
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

6 6 5 6 6 5

3

7

3 3 tr

This system contains the first three measures of the piano accompaniment. The right hand features a melodic line with a triplet of eighth notes in the second measure and a trill in the third measure. The left hand provides a steady bass line.

This system contains the next three measures of the piano accompaniment, continuing the melodic and harmonic material from the previous system.

*p* Solo

Al - mo fa - cto - ri o - mni-

This system introduces the vocal line. The vocal part begins in the third measure with the lyrics "Al - mo fa - cto - ri o - mni-". The piano accompaniment continues with a bass line that includes figured bass notation.

b7 7 4 7 6] 4 3 p 6 6 5

This system shows the figured bass line for the piano accompaniment, corresponding to the vocal entry in the system above. The figures are: b7, 7, 4, 7, 6], 4, 3, p, 6, 6, 5.

6

*p*

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

6 5  $\frac{4}{2}$  6 6  $b7$

9

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

6 6 6 6



12

12 13 14

mus hi - la - res.

7 6 7 46 7 6 7 5 4 f b7 6

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, followed by a piano (*p*) dynamic 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 -".

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 the same key and time signature. Dynamics include *f* and *p*. Fingerings are indicated with numbers 5, 6, 7, and [7].

21

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

7# 6 3 4/2 6 6 6 5# f 6 6 5 # 4/2 6 [7#]

24

3 3 3 *tr* *p*

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

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

27

Piano accompaniment for measures 27-29. The right hand has a melodic line starting in measure 28, while the left hand provides a steady bass line. The music is in 3/4 time with a key signature of one flat.

Piano accompaniment for measures 27-29. The right hand has a melodic line starting in measure 28, while the left hand provides a steady bass line. The music is in 3/4 time with a key signature of one flat.

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 6/4 5 3

30

*f*

*tr.*

*res.*

*f*

6 6 5 6 6 5 b7 7 b [7]

33 [Larghetto]

*p* Solo  
Cu - ius sum - ma po - ten - ti - a,

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



37

Musical score for page 13, starting at measure 37. The score is organized into five systems:

- System 1:** Four staves (treble and bass clefs) containing rests.
- System 2:** Two staves (treble and bass clefs) with active notation. The upper staff features a complex melodic line with many sixteenth notes and some accidentals. The lower staff has a simpler accompaniment with some slurs and ties.
- System 3:** Four staves (treble and bass clefs) containing rests.
- System 4:** One staff (bass clef) with active notation and fingerings: 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 accidentals.

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 staves.

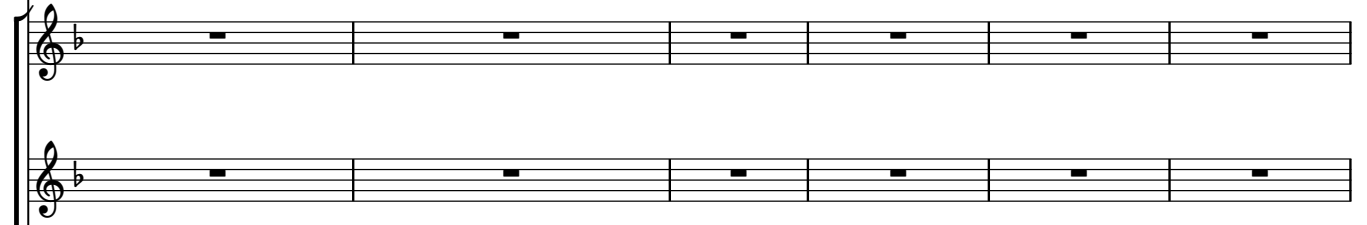
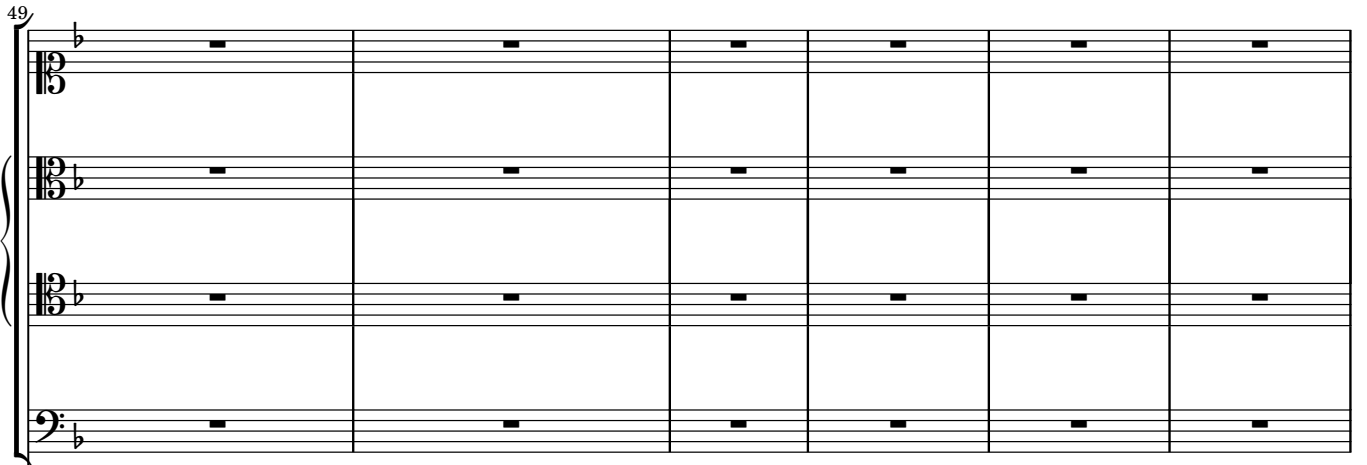
One staff of bass line with musical notation and fingerings for measures 41 through 44. Fingerings are indicated by numbers 5, 6, 6, [7] #, 6/4, 5 #, p [6], 6, 5.

45

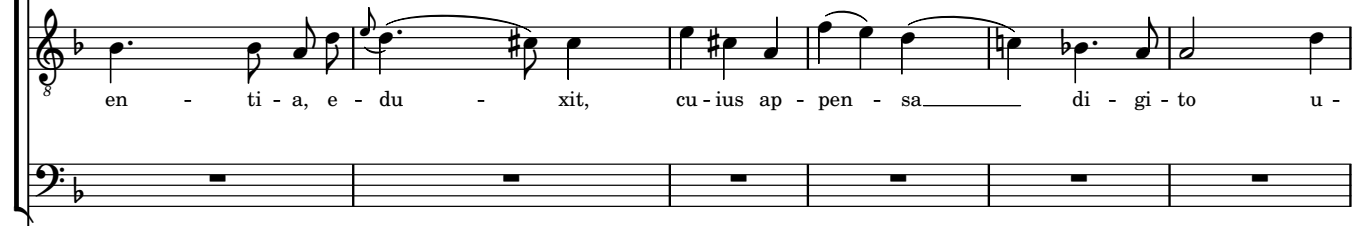
ten - ti - a e - du - xit cun - cta en - ti - a, e - du - xit cun - cta

[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 consists of several systems. The top system shows a grand staff with five staves, all of which are empty. The second system features a piano accompaniment with a treble and bass staff. The third system contains two empty staves. The fourth system includes a vocal line with the lyrics "tra - que mo - les si - sti - tur." and a bass line with the lyrics "Il - li - us sa - pi - en - ti - a ae - ter - nis adstans se - di - bus". The bass line is marked *p* Solo. The bottom system shows a bass line with figured bass notation: 7 [45] #, [6] 4, [b5] 4 #, b6 [5], 6 [7] #, 4.

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 -

$\sharp 5$  3  
 $\sharp 7$  6  
 $\sharp 6$  5  
 $\sharp 5$  6  
 $\sharp 5$  6

65

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

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

70



75

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

Two staves of piano accompaniment for measures 79-82. The right hand has a melodic line starting with a piano (*p*) dynamic, and the left hand has a supporting bass line.

Three staves of vocal music, all containing rests for measures 79 through 82.

Vocal line for measures 79-82 with lyrics: en - ti - a ae - ter - nis ad - stans se - di - bus

Basso continuo line for measures 79-82 with 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 staff systems) with rests in all staves.

Piano accompaniment for measures 83-87, consisting of two staves. The upper staff has rests in measures 83-85 and a melodic line starting in measure 86 with a forte (*f*) dynamic. The lower staff has rests in measures 83-85 and a melodic line starting in measure 86 with a forte (*f*) dynamic.

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

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 notes and figured bass:  $\flat 6$  [- 5  $\sharp 5$ ] 6 # 5  $\frac{5}{4}$  - *f* [6] 6] 9 8 [6]

88

Four systems of piano accompaniment. The first system consists of a grand staff with two treble clefs and one bass clef. The second system consists of two treble clefs and one bass clef. The third system consists of two treble clefs and one bass clef. The fourth system consists of two treble clefs and one bass clef. All staves in this section are empty, with a flat key signature and a common time signature.

Melodic line for measures 88-91. The notation is in a single treble clef with a flat key signature and a common time signature. It features a complex rhythmic pattern with sixteenth and thirty-second notes, including slurs and ties. The melody starts with a sixteenth-note run, followed by a quarter note, and continues with various rhythmic values and accidentals.

Four systems of empty musical staves. The first system has two treble clefs and one bass clef. The second system has two treble clefs and one bass clef. The third system has two treble clefs and one bass clef. The fourth system has two treble clefs and one bass clef. All staves are empty, with a flat key signature and a common time signature.

Bass line for measures 88-91. The notation is in a single bass clef with a flat key signature and a common time signature. It includes fingering numbers: 9, 8, [6], 9, 8, [6], 5, 6, 5, b6, 5, 6, 6. The line shows a sequence of notes with various accidentals and a final melodic flourish.

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

*f* *Tutti*

7 6 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

101

[Vivace]

Piano accompaniment for the first system, measures 101-107. 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 4/4 time and B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Piano accompaniment for the second system, measures 101-107. It consists of two staves: a treble clef staff and a bass clef staff. The music continues from the first system, maintaining the same tempo and key signature.

Vocal line for the first system, measures 101-107. It consists of two staves: a treble clef staff for the vocal melody and a bass clef staff for the accompaniment. The lyrics "in sem -" are written under the final notes of the system.

Vocal line for the second system, measures 101-107. It consists of two staves: a treble clef staff for the vocal melody and a bass clef staff for the accompaniment. The lyrics "in sem - pi - ter - na sae - cu - la, a - - - men, a - - men, in sem - pi -" are written under the notes.

Fingerings for the piano accompaniment, measures 101-107. The notes are marked with numbers 1-5. The sequence of fingerings is: 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 tenor 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 the accompaniment from the first system.

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,

Fifth system of piano accompaniment, measures 108-113. It consists of two staves: a treble clef staff and a bass clef staff. The music concludes the accompaniment for this section.

6 4/2 6 4/2 6 4/6 5 7 5 6 [7] 5 5 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 46 5 4 5 6 5 4 3 3 5 4 3

119

Piano accompaniment for the first system, measures 1-5. The music is in a minor key and features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

Piano accompaniment for the second system, measures 6-10. The accompaniment continues with similar rhythmic patterns, providing a harmonic foundation for the vocal lines.

Vocal line for the first system, measures 1-5. The melody begins with the lyrics "la, a - men, a -".

la, a - men, a -

Vocal line for the second system, measures 6-10. The melody continues with the lyrics "sem - pi - ter - na sae - cu - la, in sem - pi - ter - na".

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

Vocal line for the third system, measures 11-15. The melody continues with the lyrics "men, a - men, a -".

men, a - men, a -

Vocal line for the fourth system, measures 16-20. The melody concludes with the lyrics "men, a - men, a -".

men, a - men, a -

Piano accompaniment for the fifth system, measures 21-25. The music concludes with a final chord and a fermata.

$\frac{4}{2}$    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. It features a grand staff with treble and bass clefs. The music is in a minor key with a key signature of two flats (B-flat and E-flat). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of quarter notes.

Piano accompaniment for the second system, measures 124-129. This system continues the piano accompaniment from the first system, showing the right and left hand parts in detail.

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. This system shows the final measures of the piano accompaniment with figured bass notation below the staff.

[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*