

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

 **Esser
Skala
Edition**



Edition Esser-Skala e.U. · Koppl, Austria · 2026

© 2026 by Edition Esser-Skala e.U. This edition is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License. To view a copy of this license, visit <https://creativecommons.org/licenses/by-sa/4.0/>.

Edited by Wolfgang Esser-Skala · [ID 0000-0002-7350-4045](#).

Music engraving by LilyPond 2.24.4 (<https://www.lilypond.org>) and EES Tools v2026.01.0.

Front matter typeset with Source Sans and Fredericka the Great.

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

Archival Resource Key: [ark:68748/e1fitc313](#)

 [edition-esser-skala/tuma-collected-works](https://github.com/edition-esser-skala/tuma-collected-works)
v2026.01.0, 2026-01-31 (34a4032a6872b54802ac08c3717cebfdfcfc428ef)



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

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:

Bar	Staff	Description
98	vl 1	3rd \downarrow in B1: f \sharp "8
112	B	1st \circ in B1: g2.-f4

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
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

Cornetto

I Trombone

II

Fagotto

I Violino

II

Soprano

Alto

Tenore

Basso

Organo e Bassi

6

p

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

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

9

13

13

13

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

mus hi - lares, ca - na - - - - -

6 6 6 6

12

f

mus hi - la - res.

7 6 7 16 7 6 7 5 6 7 16 7 6

Musical score for orchestra and choir, page 6, measures 15-16. The score consists of six staves. The top three staves are for the orchestra, featuring bassoon, double bass, and cello parts. The bottom three staves are for the choir, with soprano, alto, and bass parts. The vocal parts begin in measure 16 with a melodic line: soprano (A), alto (F), bass (C). The bassoon part in the orchestra includes dynamic markings *tr* (trill) and *p* (piano). Measure 16 concludes with a vocal line: soprano (A), alto (F), bass (C). Measure 17 begins with a piano dynamic *p* and includes a key signature change to [6 6 6]. Measure 18 concludes with a piano dynamic *p*.

15

16

17

18

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

[5] 6 7 5 6 6

18

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

$\frac{5}{7}$ 6 *f* 7 *p* $\frac{7}{7}$ 7

21

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

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

24

B

3 3 3

tr

p

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

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

37

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

45

46

47

48

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

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

49

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

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

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

$\begin{smallmatrix} 7 \\ [45] \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ [6] \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ [5] \end{smallmatrix}$ $\begin{smallmatrix} 4 \\ [4] \end{smallmatrix}$ $\begin{smallmatrix} 6 \\ [5] \end{smallmatrix}$ 6 $\begin{smallmatrix} 7 \\ [7] \end{smallmatrix}$ $\begin{smallmatrix} 5 \\ [5] \end{smallmatrix}$

61

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

$\frac{5}{3}$ $\frac{7}{6}$ $\frac{6}{5}$ $[\frac{5}{4}]$ $\frac{5}{6}$ $\frac{5}{4}$

65

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

9/2 8/4 [6] 9/7 8/6 [6] 7/5 [5/4] 6/4 5/4 6/4 [5/4]

70

4 5 6 5 6 7 7

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

f *p*

75

Bassoon Double Bass Bassoon Bassoon

Flute Bassoon

Flute Bassoon Bassoon Bassoon

Flute Bassoon Bassoon Bassoon

Flute Bassoon Bassoon Bassoon

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

Bassoon

79

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

5 6 [6] 9/7 8/6 [6] 9/7 8/6 [6] 9/7 8/6 [6]

83

4

2

3

1

f

ff

men

ti - bus.

$\frac{5}{4}$

$\frac{6}{4}$

$\frac{5}{4}$

$\frac{6}{4}$

$\frac{9}{8}$

$\frac{6}{4}$

Musical score for orchestra and piano, page 88, measures 9-16. The score consists of ten staves. The top four staves are for the orchestra, featuring bassoon, double bass, cello, and double bass. The bottom six staves are for the piano, with the right hand in the treble clef and the left hand in the bass clef. The piano part includes dynamic markings such as f (fortissimo), p (pianissimo), and mf (mezzo-forte). The score shows a mix of sustained notes and rhythmic patterns, with measure 16 concluding with a dynamic ff (fortississimo).

92

Largo

c *f*

c *f* *Tutti*

c *f*

c *f*

[tr]

c *f*

c *f* *Tutti*

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

c *f* *Tutti*

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

c *f* *Tutti*

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

c *f* *Tutti*

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

7

6 5

f *Tutti*

#

97

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

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

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

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

6 \flat 7 6 \sharp 6 \flat 7 6 \sharp

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 46 8 8 6 42 6

108

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

6 2 6 2 6 16 5 7 5 6 7 5 5 6 8

114

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

7 6 5 6 7 6 7 5 6 5 6 5 3 3 5 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 - - - - -

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

124

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

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

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

[6] 5 [8] [7] 6 5 6 5 3

[9] 8 5 6 5 3

130

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

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

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

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

6 5 [5] 46 tasto solo