

# 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*



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 ·  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](mailto:edition@esser-skala.at).

Archival Resource Key: **ark:68748/e1fitc313**

 edition-esser-skala/tuma-collected-works

v2026.01.0, 2026-01-31 (34a4032a6872b54802ac08c3717cebfdcfc428ef)



# 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>

## 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 $\sharp$ "8
112	B	1st  in <b>B1</b> : g2.-f4

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

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 begins with a triplet of eighth notes in the right hand, followed by a series of sixteenth notes and a triplet of eighth notes. The left hand remains silent. The vocal part and the second piano system are silent.

**System 2 (Vocal Solo):** The vocal part enters with a solo line. The lyrics are "Al - mo fa - cto - ri o - mni-". The piano accompaniment remains silent.

**System 3 (Piano Accompaniment):** The piano part continues with a series of notes in the left hand, marked with fingerings: 7, 7, 4, [7], 6], 4, 3, p, 6, 6, 5. The vocal part remains silent.

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

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.

*f*

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

15

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

*p*

[5] 6 7 5 6 6

[4] 4 [4]

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* 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 7 6 5 6 5 3

[illegible]

33 [Larghetto]

6] 5 4 3

*p* Solo

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

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



This musical score is for the song "The Rose Tree". It begins with a piano introduction in the right hand, featuring a sequence of eighth and sixteenth notes in a descending pattern. The left hand provides a simple bass line with quarter notes. The main melody is written for a vocal line in the right hand, starting on a whole note and followed by a series of eighth and sixteenth notes. The guitar accompaniment is written in the left hand, featuring a simple bass line with quarter notes and some chords. The score is divided into four measures, each containing a system of staves. The first system includes a grand staff for piano and a vocal line. The second system includes a grand staff for piano and a guitar line. The third system includes a grand staff for piano and a vocal line. The fourth system includes a grand staff for piano and a guitar line. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

41

cu - ius sum-ma po -

5<sup>˘</sup> 6 6<sup>˘</sup> [7] # 6<sup>˘</sup>/<sub>4</sub> 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 key signature is one flat (B-flat).

**Measure 45:** The piano accompaniment begins with a series of sixteenth-note runs in the right hand, starting on a whole rest. The left hand has a whole rest. The vocal line enters with a half note G4, followed by a quarter note A4, and a half note Bb4.

**Measure 46:** The piano accompaniment continues with similar sixteenth-note runs. The vocal line has a half note C5, followed by a quarter note D5, and a half note E5.

**Measure 47:** The piano accompaniment continues with similar sixteenth-note runs. The vocal line has a half note F5, followed by a quarter note G5, and a half note A5.

**Measure 48:** The piano accompaniment continues with similar sixteenth-note runs. The vocal line has a half note Bb5, followed by a quarter note C6, and a half note D6.

**Lyrics:** ten - ti - a e - du - xit cun - cta en - ti - a, e - du - xit cun - cta

**Chord Symbols:** [6] 9 8 6 [6] 9 8 [6] 9 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 grand staff, featuring a treble clef staff with a key signature of one flat and a bass clef staff with a key signature of two flats. This is followed by two vocal staves (treble and bass clefs) with Latin lyrics. The lyrics are: "tra - que mo - les si - sti - tur." followed by a piano solo section marked "p Solo" with the lyrics "Il - li - us sa - pi - en - ti - a ae - ter - nis adstans se - di - bus". The score concludes with a grand staff of six staves, all of which are empty, indicating a rest for the piano accompaniment.

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 # [6] 5 6 [7] # b

61

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

5 3 7 6 6 5 5 5 5 6

65

The musical score for page 19, measures 65-69, is presented below. The score includes piano accompaniment and vocal lines with lyrics.

**Measures 65-69:**

- Measures 65-69:** The piano accompaniment consists of a series of chords in the right hand and a melodic line in the left hand. The vocal line (soprano) is silent in measures 65-69.
- Measure 70:** The piano accompaniment continues with a series of chords. The vocal line (soprano) enters with the lyrics "de - - scit, san - ctis ar - de - scit men - - -".
- Measures 71-75:** The piano accompaniment continues with a series of chords. The vocal line (soprano) continues the melody.

**Lyrics:**

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

**Chord Symbols:**

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

70

The musical score for page 20, measures 70-74, is presented below. The score includes piano accompaniment and vocal lines. The piano part features a complex arpeggiated figure in the right hand and a more rhythmic bass line. The vocal lines are in G major, with lyrics 'ti - bus. Il - li - us sa - pi -'.

**Measures 70-74:**

- Piano Accompaniment:**
  - Right Hand:** Features a complex arpeggiated figure, primarily consisting of eighth and sixteenth notes, with a trill in measure 73. Dynamics include *f* (forte) and *p* (piano).
  - Left Hand:** Provides a rhythmic foundation with eighth and sixteenth notes, including a trill in measure 73.
- Vocal Lines:**
  - Upper Voice:** Contains the lyrics 'ti - bus. Il - li - us sa - pi -'. The melody is in G major, with a trill in measure 73.
  - Lower Voice:** Provides a harmonic support for the upper voice, with a trill in measure 73.

**Chord Progression (Measures 70-74):**

Measure	Chord
70	[5 <sup>+</sup> 4 #]
71	[4 5 7]
72	6 [4]
73	[5 <sup>+</sup> #]
74	[4 5] p
75	b6 4 2
76	7 5
77	7 #



75

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

Figured Bass: ♭, #6, ♭5, ♭, 6, 5, #

79

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

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

This musical score is for the song "The Rose Tree" and is divided into two systems. The first system (measures 83-87) is a piano introduction. It features a grand staff with a treble and bass clef, and three additional staves for a three-part vocal harmony. The key signature is one flat (B-flat), and the time signature is 3/4. The piano part begins with a series of chords in the right hand and a single note in the left hand. The vocal parts enter in measure 85 with a half note. The second system (measures 88-92) shows the vocal entry. The piano part continues with a melody in the right hand and a bass line in the left hand. The vocal parts enter in measure 88 with a half note. The lyrics "men - ti - bus." are written under the vocal line. The piano part includes a forte (f) dynamic marking in measure 90. The score ends with a final chord in measure 92.



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  
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 6 7 6 # 8

101 [Vivace]

in sem -

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 6 4 2 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 4 6 4 6 6 5 7 5 6 [7] 5 5 6

2 2 2 6 4 7 4 4 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 6 5 4 5 6 5 4 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 - - - - -

Figured Bass:  $\frac{4}{2}$  6 6 [ $\frac{b}{6}$   $\frac{4}{2}$ ] 6  $\frac{4}{2}$  6 [ $\frac{b}{5}$ ] 6 6 6

124

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

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

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