

Tůma. Collected works.

František Ignác Antonín

Tůma

Alma Redemptoris mater

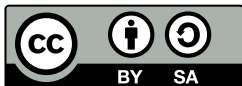
TumW E.1.2

Antiphon

T, B (solo), vl, b, org

edited by Wolfgang Esser-Skala

Full score



Edition Esser-Skala · Koppl, Austria · 2025

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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

B	bass
b	basses
org	organ
T	tenor
vl	violin

Sources

B1	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.15668
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1743
	<i>RISM ID</i>	600137275
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14297561
	<i>Notes</i>	10 parts (T solo, B solo, vl (4×), 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.

E.1.2 Alma Redemptoris mater

Allegretto

Violino

Tenore

Basso

Organo
e Bassi

First system of the musical score. The Violino part is a whole rest. The Tenore and Basso parts enter with a *p* Solo. The Organ and Basses part also enters with a *p* Solo. The lyrics are: "Al - ma Re - dempto-ris Ma-ter, quae per - vi-a coe - li por - ta ma - nes et stel-la".

Second system of the musical score. The Violino part has a whole rest. The Tenore and Basso parts continue the melody. The Organ and Basses part continues the accompaniment. The lyrics are: "ma - ris, et stel - la ma - ris: nes et stel - la ma - ris, et stel - la ma - ris:".

Third system of the musical score. The Violino part has a whole rest. The Tenore and Basso parts continue the melody. The Organ and Basses part continues the accompaniment. The lyrics are: "Suc - cur - re, suc - cur - re ca - den - Suc - cur - re, suc-cur-re ca -".

10

ti, ca - den - ti, sur - ge - re qui cu - rat, sur - ge - re qui

den - ti, ca - den - ti, sur - ge - re qui cu - rat, sur - ge -

7 $\flat$ 6 [4] 6 # [-]

13

cu - rat po - pu - lo. Na -

re qui cu - rat po - pu - lo. Tu quae ge - nu - i -

6 [4] 4 3 f 6 5 6 6 6 4 3 7 6 p 6

16

tu-ra miran - te, tuum sanctum Ge - ni-to-rem, tuum sanctum Ge - ni-to - rem.

sti, tuum sanctum Ge - ni-to-rem, tuum sanctum Ge - ni-to-rem, Ge-ni - to - rem.

9 8 6 5 5 4 3 6 5 4 3 6 5 4 3 6 6 5 [5] # f 5 # 6 5 6 [4]

20

Vir-go pri-us ac po - sterius, su - mens il - lud A - ve,

Gabri - e - lis ab o - re sumens il-lud A - ve,

p *f*

Figured bass notation: ♭6 5 6 7 6 7 [5#] 6 4+ 3 6 6 6 5 [5#] [4]6 9 8 6 5 6 #

24

pec - ca - torum mi-se - re - re, mi-se - re - re, mi-se - re - re, mi-se - re -

pec - ca - torum mi-se - re - re, mi-se - re - re, mi-se - re - re, mi-se - re -

p

Figured bass notation: 6 6 # 5 6 3 # 5 5+ 6 3 # 5 5+ 6 5 ♭6 5 7 [45] 47 [4] 5 [4]

29

- re.

- re.

f

Figured bass notation: 4 # # 6 5 6 [4] ♭6 5 6 7 6 7 6 4+ 3 [6] 6 5 #