

Tůma. Collected works.

František Ignác Antonín
Tůma

Salve Regina
TumW F.4.2

Antiphon

S (solo), S, A, T, B (coro), 2 trb, 2 vl, b, org

edited by Wolfgang Esser-Skala

Full score





Edition Esser-Skala · Koppl, Austria · 2024

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

⌚ [edition-esser-skala/tuma-collected-works](https://github.com/edition-esser-skala/tuma-collected-works)
v2024.11.0, 2024-11-30 (46d5190122417db88434f3250b15ea40447d421a)



Critical Report

Abbreviations

A	alto
B	bass
b	basses
org	organ
S	soprano
T	tenor
trb	trombone
vl	violin

Sources

B1	<i>Library</i>	A-Ed
	<i>Shelfmark</i>	K 8
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	600038567
	<i>License</i>	public domain
	<i>URL</i>	https://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/532.html
	<i>Notes</i>	10 parts (S, A, T, B, trb 1, trb 2, vl 1, vl 2, vlne, org)

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>
62	trb 2	4th \downarrow in B1: b4
65	T, trb 2	bars in B1: d'4–d'4–d'4–d'4 and c'4–c'4–e'4–e'4
66	trb 1	5th \downarrow in B1: e'16–g'16

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
89	B	last ♫ in B1: d16–e16
92	trb 1	1st ♫ in B1: g'4–g'4
113	vl 1	8th ♫ in B1: f"16
136	trb 1	last ♫ in B1: a'8

F.4.2 Salve Regina

Larghetto

I *Trombone*

II

I *Violino*

II

Soprano *p Solo*
Sal - ve Re - gi - na, ma - ter mise-ri - cor-diae, sal -

Alto

Tenore

Basso

Organo e Bassi *p Solo*
7 6 # 6 6 b6 6 b6 6

Musical score page 2, featuring six staves:

- Piano (Top Two Staves):** Both staves show rests throughout the measures.
- Soprano Voice (Third Staff):** Dynamics: *f*, *tr*. Text: "ve, sal - ve," followed by a repeat sign and "- -".
- Alto Voice (Fourth Staff):** Rests throughout.
- Bass Voice (Fifth Staff):** Rests throughout.
- Bassoon/Double Bass (Bottom Staff):** Dynamics: *f*, $\frac{4}{4}$, $\frac{5}{4}$, $\frac{6}{5}$, $\frac{7}{6}$, $\frac{5}{6}$, *p*, $\frac{4}{4}$. Measure numbers [6] and [7] are indicated.

15

- ve Re - gi - na, salve mater sal-ve ma-ter mi - se - ri - cor -

$\text{7} \quad \text{6}$ $\#$ $[5] \quad [4]$ $[6] \quad [5]$ $[6]$ $9 \quad 8$ $[6] \quad [5]$ $[9] \quad [8]$ $[6]$ $[5]$ $[5]$

f *p* *f* *p* *f*

23

p

di - ae,

sal

ve, sal -

sal

5 6 [5 4] 6 5 [6 5] 7 6 - 6 [5 4]

30

f
f

ve.

8

[5] 7 6 [5] 6 [5] [6]

p

37

p

ce - do et spes no - - - - stra, sal - - -

4 [6] 5 [-] 6 b5 4 # 6 5 #

44

The musical score consists of six staves. The top two staves are basso continuo staves, each with a bass clef and a common time signature. The third staff is a soprano staff with a soprano clef, the fourth staff is an alto staff with an alto clef, the fifth staff is a tenor staff with a tenor clef, and the bottom staff is a bass staff with a bass clef. The vocal parts (alto, tenor, bass) sing a three-part setting of the Latin text "ve, et spes no". The basso continuo parts provide harmonic support. Measure numbers 7 and 6 are indicated below the basso continuo staves, and measure numbers 7, 6, 7, 6, #6, 5, 6, 5 are indicated below the vocal staves. A key signature change is marked with [6 5] under the basso continuo staff.

50

f

tr

- stra, sal - ve.

8

$\frac{6}{5}$ $\frac{4}{5}$ $\frac{6}{5}$ $\frac{8}{5}$ $\frac{6}{5}$ $\frac{5}{5}$

tr

58 Andante

f Tutti

f

f Tutti

Ad te cla-ma - mus, ad te cla - ma - - - mus, ex-sules fi - li - i He -

Ad te cla-ma - mus, ad te cla - ma - - - mus, ex-sules fi - li - i He -

Ad te cla-ma - - mus, ad te cla - ma - - - mus, ex-sules fi - li - i He -

Ad te cla-ma - - mus, ad te cla - ma - - - mus, ex-sules fi - li - i He -

f Tutti

f Tutti

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

Adagio

64

vae. Ad te suspi - ra - mus, ad te suspi - ra - mus,

vae. Ad te suspi - ra - mus, ad te suspi - ra - mus,

vae. Ad te suspi - ra - mus, ad te suspi - ra - mus,

vae. Ad te suspi - ra - mus, ad te suspi - ra - mus,

[5]

$\frac{9}{5}$

[9] [8] $\frac{7}{5}$

[5] [8]

68

ad te suspi - ra - mus, ad te suspi - ra -

ad te suspi - ra - mus, ad te suspi - ra -

⁸ ad te suspi - ra - mus, ad te suspi - ra -

ad te suspi - ra - mus, ad te suspi - ra -

6 7 5 [3]

74

Solo

Solo

tes in hac la - cri - marum val - le, val - - - - le.

tes in hac la - cri - marum val - - - - le.

8 tes in hac la - cri - marum val - le, la - cri - ma - - rum val - le.

tes in hac la - cri - marum val - - - - le.

$\begin{matrix} \# & 6 \\ 6 & \frac{4}{2} \end{matrix}$ $\begin{matrix} 6 & \\ 7 & \natural 6 \end{matrix}$ $\begin{matrix} 7 & \natural 6 \\ 4 & \end{matrix}$ $\begin{matrix} 5 & \\ 3 & \end{matrix}$ $\begin{matrix} 7 & \natural 6 \\ 4 & \end{matrix}$ $\begin{matrix} 5 & \\ 3 & \end{matrix}$ $\begin{matrix} 7 & \natural 6 \\ 4 & \end{matrix}$ $\begin{matrix} 5 & \\ 3 & \end{matrix}$ $\begin{matrix} 7 & \natural 6 \\ 4 & \end{matrix}$ $\begin{matrix} 5 & \\ 3 & \end{matrix}$ $\begin{matrix} 7 & \natural 6 \\ 4 & \end{matrix}$ $\begin{matrix} 5 & \\ 3 & \end{matrix}$ $\begin{matrix} 7 & \natural 6 \\ 4 & \end{matrix}$ $\begin{matrix} 5 & \\ 3 & \end{matrix}$ $\begin{matrix} 7 & \natural 6 \\ 4 & \end{matrix}$ $\begin{matrix} 5 & \\ 3 & \end{matrix}$ $\begin{matrix} 7 & \natural 6 \\ 4 & \end{matrix}$ $\begin{matrix} 5 & \\ 3 & \end{matrix}$

Solo [5] $\begin{matrix} 6 & \\ 5 & \sharp \end{matrix}$

80

Vivace

[tr]

[tr]

[5]

[6] [6]

6 5 4 3 [6 5] 4 3 6

<img alt="Musical score page 14, system 80. The score consists of six staves. The top two staves are bass staves in common time, showing eighth-note patterns with grace notes and dynamic markings. The third staff is a treble staff with a single note. The fourth staff is a treble staff with a single note. The fifth staff is a treble staff with a single note. The bottom staff is a bass staff with a single note. Measure 80 starts with a bassoon line. Measure 81 begins with a piano line. Measures 82-83 show a bassoon line. Measures 84-85 show a piano line. Measures 86-87 show a bassoon line. Measures 88-89 show a piano line. Measures 90-91 show a bassoon line. Measures 92-93 show a piano line. Measures 94-95 show a bassoon line. Measures 96-97 show a piano line. Measures 98-99 show a bassoon line. Measures 100-101 show a piano line. Measures 102-103 show a bassoon line. Measures 104-105 show a piano line. Measures 106-107 show a bassoon line. Measures 108-109 show a piano line. 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85

[tr]

p

Solo

E-ia ergo, ad-vo - ca-ta, ad - - -

6 [6] 6 [6] 5 6 6 5

89

f Tutti

f Tutti

f

f

f Tutti

p

p

f Tutti

p Solo

- vo - ca - ta no - stra, e - ia er - go, ad - vo - ca - ta, ad - vo - ca - ta no - stra, il - los tu - os

E - ia er - go, ad - vo - ca - ta, ad - vo - ca - ta no - stra,

E - ia er - go, ad - vo - ca - ta, ad - vo - ca - ta no - stra,

E - ia er - go, ad - vo - ca - ta, ad - vo - ca - ta no - stra,

f Tutti

f [6] [6] 6 5 6 6 6

93

f

f

f Tutti

mise-ri-cor - des o - culos ad nos, ad nos conver - - - te, il-los tu - os mi - se-ricordes o - culos

f Tutti

il-los tu - os mi - se-ricordes o - culos

f Tutti

il-los tu - os mi - se-ricordes o - culos ad

f Tutti

il-los tu - os mi - se-ricordes o - culos

f Tutti

$\frac{6}{5}$ 9 8 [6] 4 3

98

ad nos, ad nos conver - te, conver - te.

ad nos, ad nos conver - te, conver - te.

nos, ad nos, ad nos conver - te, conver - te.

ad nos, ad nos con-ver - te, con-ver - te.

6 6 [6 5] 4 # [6] Solo [6] # [6] 6 [5] 4 3 [6 5] 4 # [6 5] 4 3 6

103

p Solo *f* Tutti

E-ia ergo, ad-vo - ca-ta, ad - vo - ca - ta nostra, e-ia ergo, ad-vo -

f Tutti

E-ia ergo, ad-vo -

f Tutti

E-ia ergo, ad-vo -

f Tutti

E-ia ergo, ad-vo -

f _[6] ⁶ Tutti

6 6 [6] #

107

p Solo

ca-ta, ad-vo - ca - ta no - stra, il-los tu - os mi-se-ri-cor - des, mi-se-ri-cor - des o - culos ad nos conver -

ca - ta, ad-vo - ca - ta no - stra,

ca - ta, ad-vo - ca - ta no - stra,

ca - ta, ad-vo - ca - ta no - stra,

p Solo [6] \flat 7 6 [6] \flat 7 \flat 4 3 [6] \sharp \natural 6 5 4 3 \flat 5

112

f

[tr]

f *[tr]*

f *[tr]*

f *Tutti*
te, il-los tu-os mi - se - ri - cor - des

f *Tutti*
il-los tu-os mi - se - ri - cor - des

f *Tutti*
il-los tu - os mi - se - ri - cor - des

f *Tutti*
il-los tu - os mi - se - ri - cor - des

f *Tutti*

$\begin{matrix} [9] & 8 & 3 & 6 & 5 & [9] & 4 & 8 & 6 & 5 & [9] & 4 & 8 & 3 & 6 & 5 & 6 & [4] & 3 & [6] & 5 & 6 & 5 & [9] & 4 & 8 & 6 & 5 & [9] & 4 & 8 & 3 & 6 & 5 \end{matrix}$

116

Largo Solo

[tr] [ftr]

o - cu - los ad nos con-ver - te, con-ver - te.

o - cu - los ad nos con-ver - te, con-ver - te.

o - cu - los ad nos con-ver - te, con-ver - te.

o - cu - los ad nos con-ver - te, con-ver - te.

Solo

$\frac{6}{4} \frac{3}{2}$ $\frac{6}{4} \frac{3}{2} [6]$ $\frac{6}{4} \frac{3}{2} [6]$ $\frac{6}{4} \frac{3}{2}$ $\frac{6}{4} \frac{3}{2} [6]$ $\frac{6}{4} \frac{3}{2} [6]$ $\frac{6}{4} \frac{3}{2} [6]$ $\frac{6}{4} \frac{3}{2} [6]$

123

p Solo

Et Jesum, bene - di-cum fructum

b 7 7 # 6 4 [6-] 4 3 6 5

131

f

[tr]

ven - tris tu - i, no - bis post hoc ex - si - li - um o - sten - de,

6 5 # [6] # - 6 6 4 # b6 b4 3 9 b 8

139

A musical score for orchestra and choir. The top system shows two staves: the upper staff in B-flat major has eighth-note patterns with grace notes and a dynamic *p*; the lower staff in B-flat major is mostly silent. The middle system shows two staves: the upper staff in G major has sustained notes; the lower staff in G major is mostly silent. The bottom system shows three staves: the upper staff in G major has a melodic line with lyrics; the middle staff in G major has sustained notes; the lower staff in B-flat major has a harmonic line with bass notes. Measure 139 concludes with a repeat sign and the beginning of measure 140.

tr

p

no-bis post hoc ex - si - lium, post hoc ex - si - lium o - sten - de, o - sten - de,

8

p

6 5 [6] 6 5 # [6]

147

A musical score for piano and voice. The piano part (top two staves) consists of two treble clef staves in common time. The right hand plays eighth-note patterns, while the left hand provides harmonic support. The vocal part (bottom two staves) consists of two soprano clef staves. The lyrics "o - sten - de." are written below the vocal line. The vocal line begins with a melodic flourish (trill-like) followed by sustained notes. The piano dynamic is marked *f*. The vocal dynamic is marked *tr.* The vocal line ends with a final note labeled **c**. The piano line ends with a final note labeled **c**.

f

tr.

c

c

o - sten - de.

c

c

c

f

c

154 Andante

f

f

f Tutti
O cle -

O cle - mens, o pi - a, o cle - mens, o pi - a, o dul - cis

f Tutti
O cle - mens, o pi - a, o cle -

f Tutti

3 5 6 5 6 6 5 6 7 6 6 5 [6] 2

159

f Tutti

f

p

p

p Solo

f Tutti

p Solo

mens o pi - a, o cle - - - mens, o pi - a, o dulcis vir - go Ma-

O cle - - - mens, o pi - a,

vir - go Ma - ri - a,

- mens, o pi - a vir - go Ma - ri - a,

mens, o pi - a vir - go Ma - ri - a,

6 45 2 6 2 6 2 6 [5] # 5 [5] # 5 [6] *p* Solo [6]

163

ri - a, Ma-ri - - a, Ma - - - - - ri - a, o

6 [6] 5 6 5 6 5 6 [6] [5*] #

167

f

f

f *Tutti*

clemens, o pi-a, o dulcis vir - go Ma - ri - a, o cle -

f *Tutti*

o cle - - - mens, o pi - a, o

f *Tutti*

o cle - - - mens, o pi - a, o

f *Tutti*

o

f *Tutti*

[5] 3 5 6 [5] 5 6 # 6 7 6 6 5

171

p Solo

f Tutti p Solo

f Tutti

f Tutti

f Tutti

p Solo

f Tutti p Solo

mens, o pi - a, o cle - mens, o dul-cis Ma -

pi - a, o dul-cis vir - go, o dulcis,

dul - cis vir - go Ma - ri - a, o dulcis,

cle - mens, o pi - a, o dulcis,

mens, o pi - a,

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

175

f

f

f

f

f

f *Tutti*

- 3 - ri - a, o dul - cis vir - go Ma-ri - a, o clemens, o pi - a, o

f *Tutti*

o dul - cis vir - go Ma-ri - a, o clemens, o pi - a,

f *Tutti*

o dul - cis vir - go Ma-ri - a, o clemens, o pi - a,

f *Tutti*

o dul - cis vir - go, vir - go Ma-ri - a, o clemens, o pi - a,

[6] 6 7 7 [6] 4 3 6 7 6 #

180

f Tutti

cle - - - - mens, o pi - a, o cle-mens, o pi - a, o

o cle - - - - mens, o pi - a, o dul - cis Ma - ri - a, o pi - a,

8 o cle - - - - mens, o pi - a, o dul-cis,

o cle - - - - mens, o pi - a, o dul-cis,

8 5 6 5 [5] 6 4/5 # 6 5 7/5 # 7 # [4]

185

dul-cis, o dul-cis vir-go Mari-a, o cle-mens, o pi-a, o dul-cis, o dul-cis vir-go Mari-a, Ma-ri-a.

o dul-cis vir-go Mari-a, o cle-mens, o pi-a, o dul-cis Mari-a, vir-go Mari-a, Ma-ri-a.

o dul-cis vir-go Mari-a, o dul-cis, o dul-cis virgo Ma-ri-a, Mari-a, Ma-ri-a.

o dul-cis vir-go Mari-a, o cle-mens, o pi-a, o dul-cis, o dul-cis vir-go Mari-a, Ma-ri-a.

[H] 6 5 [H] 4 # [H] 5 [H] 4 # 6 9 8