

Tůma. Complete works.

František Ignác Antonín

Tůma

Salve Regina

TumW F.3.2

Antiphon

S (solo), S, A, T, B (coro), 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.

 [edition-esser-skala/tuma-complete-works](https://github.com/edition-esser-skala/tuma-complete-works)
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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 ♮ 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 ♮ 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.3.2 Salve Regina

Larghetto

The musical score is arranged in a system with seven staves. The top two staves are for Trombone I and II, both in 3/4 time. The next two staves are for Violino I and II, also in 3/4 time. The Soprano part begins with a *p* Solo and the lyrics: "Sal - - ve Re - gi - na, ma - ter mise-ri - cor-diae, sal -". The Alto, Tenore, and Basso parts are currently silent. The bottom staff is for Organo e Bassi, starting with a *p* Solo and a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Below the organ part are the numbers: 7 6 # 6 b6 6 b6 6.

Piano introduction consisting of eight measures. A fermata is placed over the first measure. The piano part is mostly silent, with a few notes in the bass register.

Two staves of piano accompaniment. The right hand features a melodic line with a forte (*f*) dynamic and trills (*tr*). The left hand provides harmonic support with chords and single notes.

Vocal line in a single staff. The lyrics are: " - ve, sal - ve, sal - - -". The first two measures have a trill (*tr*) above the notes.

An empty vocal staff, likely for a second voice part or a continuation of the first.

An empty vocal staff, likely for a second voice part or a continuation of the first.

An empty vocal staff, likely for a second voice part or a continuation of the first.

Bass line in a single staff. It includes figured bass notation: [6/5], *f*, 4 #, 6 5, 8 7, 6 5, [6], *p*, and #. The dynamics *f* and *p* are indicated.

15

7 6 # [5[♭] 4 #] [6 5[♭]] [6[♭] #] 9 8 [6[♭] 5[♭] #] [9 8 3] [6[♭] #] [5[♭] #] [5[♭] #]

23

di - ae, _____ sal - - - - ve, sal -

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

30

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

37

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

4 16 51 [-] 6 b5 4 # 6 5

44

- - - - - ve, et spes no -

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

50

f

tr

f

tr

- *tr*
- stra, sal - ve.

6 # 4 # 6 5 8 7 # 6 5
5 5 4 4 6 5 6 5 6 5 # 5

58

Andante

f Tutti

f

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

f Tutti

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

64 **Adagio**

p

p

p

vae. Ad te su - spi - ra - mus, ad te su - spi - ra - mus,

p

vae. Ad te su - spi - ra - mus, ad te su - spi - ra - mus,

p *

vae. Ad te su - spi - ra - mus, ad te su - spi - ra - mus,

p

vae. Ad te su - spi - ra - mus, ad te su - spi - ra - mus,

p

[5]

47
45

[9

8]

47
5
45

[9

8]

68

ad te su - spi - ra - mus, ad te su - spi - ra - -

ad te su - spi - ra - mus, ad te su - spi - ra - -

ad te su - spi - ra - mus, ad te su - spi - ra - -

ad te su - spi - ra - mus, ad te su - spi - ra - -

6 [4] 4 6 7 6 5 4 [3]

71

f
mus, ge - men - - - - - tes et flen - - - - - tes, et flen -

f
mus, ge - men - - - - - tes et flen - - - - -

f
mus, et flen - - - - -

f
mus, et flen - - - - -

f
7 5 6 [6] 6 5 [5] 6 5 b6 7 6

74

Solo

Solo

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

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

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

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

6 6 7 b6 7 b6 5 8 7 6 b5 8 7 6 5 8 Solo 5# 6 5#

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

80 *Vivace*

The musical score consists of several staves. The top two staves are a grand staff for piano accompaniment, showing a complex rhythmic pattern of eighth and sixteenth notes with trills. The middle three staves are for guitar, with the top staff containing a melodic line featuring trills and the bottom staff containing a bass line with a specific fingering pattern. The tempo is marked 'Vivace'.

Fingering: [5] 4, [6] 6, 6 b5, b4 3 [6] 5, 4 4 [6] 5, 4 3 6

85

[tr]

p

p

p Solo

E-ia er-go, ad-vo - ca-ta, ad - - -

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

89

f Tutti

f Tutti

f *p*

f *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

f Tutti

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

f Tutti

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

f Tutti *

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

f Tutti

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

93

f

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

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

f Tutti

6
5

9 8 [6] 4 3

98

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

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

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

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

Solo

6 6 [6] [6/5] 4 # [6] # [6] # 6 [45] 4 3 [6] 5] 4 # [6] 5] 4 3 6

103

The musical score consists of several staves. The top two staves are for the piano accompaniment in G major, showing a rhythmic pattern of eighth notes. The middle two staves are for the vocal line, starting with a trill (tr) and a piano (p) dynamic. The bottom three staves are for the vocal line with lyrics, marked with a piano (p) Solo and a forte (f) Tutti dynamic. The lyrics are: "E-ia ergo, ad-vo - ca-ta, ad - vo - ca - ta nostra, e-ia ergo, ad-vo - ca-ta". The bottom staff shows the bass line with a forte (f) Tutti dynamic and a 6/8 time signature.

f

f

tr

p

p

f

f *Tutti*

p Solo

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 *Tutti*

E-ia ergo, ad-vo -

6 6 [6] #

f *Tutti*

[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 con ver -

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

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

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

[6] [6] 7 6 *p* Solo [6] b7 b4 3 [6] # 4 6 5 4 3 b5

112

[9 8] 6 5 [9 8] 6 5 [9 8] 6 5 6 [4 3] [6 b5 9 8] 6 5 [9 8] 6 5 [9 8] 6 5

116 *Largo* *Solo*

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.

♭ 3 6 5 ♭ 3 [6] [6] ♭ 3 6 ♭ 3] *Solo* 6 ♭ 3 [6] ♭ # [6] 6

123

p Solo
Et Jesum, bene-dictum fructum

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

131

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 8

139

tr
p

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

p 6 5 [6] 6 5 # [6]

147

f

tr

tr

o - sten - de.

f

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

154

Andante

159

f Tutti

f *p*

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

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

8
- vir - go Ma-ri - a, dul - cis vir - go, vir - go Ma - ri - a,

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

p Solo [6]

6 45 2 6 4 2 6 2 6 [4] # # 5 [5 2] #

163

The musical score consists of several systems. The top system shows a grand staff with two empty staves. The second system contains the piano accompaniment for the first four measures, with a treble clef and a key signature of one sharp (F#). The vocal line begins in the third measure with the lyrics "ri - a, Ma - ri - a, Ma - ri - a, o". The vocal line is written in a treble clef with a soprano range. Below the vocal line are three empty staves. The bottom system shows the bass line of the piano accompaniment, starting with a bass clef and a key signature of one sharp. The bass line includes figured bass notation: 6 [6], [6] 5 6 5 6 5 6 5 6, [6] [5] #.

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

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

167

f

f

f

f *Tutti*

f *Tutti*

f *Tutti*

f *Tutti*

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

o cle - mens, o

o cle - mens, o pi - a, o

o

f *Tutti*

f *Tutti*

[5] 3 5 6 [5] 45 6 # 6 7 6 6 5

171

Piano accompaniment for the first system, measures 171-174. The music is in G major and 4/2 time. The right hand features a melodic line with a forte (*f*) dynamic, while the left hand provides a steady bass accompaniment.

Piano accompaniment for the second system, measures 171-174. The right hand continues the melodic line with dynamics ranging from forte (*f*) to piano (*p*). The left hand maintains the bass accompaniment.

Vocal line for the first system, measures 171-174. The lyrics are: mens, o pi - a, o cle - mens, o dul-cis Ma - 3 - 3 - . Dynamics include *p Solo* and *f Tutti p Solo*.

Vocal line for the second system, measures 171-174. The lyrics are: pi - a, o dul-cis vir - go, o dulcis, . Dynamics include *f Tutti*.

Vocal line for the third system, measures 171-174. The lyrics are: dul - cis vir - go Ma - ri - a, o dulcis, . Dynamics include *f Tutti*.

Vocal line for the fourth system, measures 171-174. The lyrics are: cle - mens, o pi - a, o dulcis, . Dynamics include *f Tutti*.

Piano accompaniment for the fifth system, measures 171-174. The music continues with dynamics *p Solo*, *f Tutti*, and *p Solo*. The bottom of the page contains figured bass notation: [6] 4/2, [6 # 4 5] 2, 6, 6 5 4 2, [6] [6], 6 7 7, [6], [6], 6].

175

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,

f Tutti

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

180

f

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

5 6 5 [5] 6 45 # 6 5 7 # 5 #

185

p *f* *p* *f*

p *f* *p* *f*

p *f*

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.

p *f*

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.

p *f*

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

p *f*

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.

f

[6] 5 [b] 4 # *f* [6] 5 [b] 4 # 6 9 8