

Tůma. Collected works.

František Ignác Antonín

Tůma

Alma Redemptoris mater

TumW E.1.4

Antiphon

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

edited by Wolfgang Esser-Skala

Full score



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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.15670
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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.1.4 Alma Redemptoris mater

Andante

Cornetto

I

Trombone

II

Fagotto

I

Violino

II

Soprano

Tutti

Al - ma Redemptoris Mater, Re - dem - pto - ris Ma - ter, suc-cur - re ca-

Alto

Tutti

Quae per - vi-a coe-li porta manes et stel - la ma - ris, suc-cur - re, suc-

Tenore

Tutti

Succur-re ca-denti, suc-cur - re, suc-

Basso

Tutti

Ca - den - ti, ca-

Organo e Bassi

Tutti

The musical score is written for a large ensemble. The instrumental parts include Cornetto, Trombone I and II, Fagotto, Violino I and II, and Organo e Bassi. The vocal parts include Soprano, Alto, Tenore, and Basso. The tempo is marked 'Andante'. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The lyrics are in Latin. The score is divided into two systems. The first system contains the instrumental parts. The second system contains the vocal parts and the organ/bass part. The organ/bass part has a 'Tutti' marking and a key signature change to one flat (B-flat) at the end of the first system.

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denti, sur-ge-re qui cu-rat, qui cu-rat po-pu-lo, tu -

cur - re ca-denti, suc - cur - re ca - den - ti, tu quae ge-nu - i-sti, na - tu - ra mi-

curre, sur-ge - re qui cu - rat, qui cu - rat po - pu-lo, tu quae ge-nu - i-sti, tu-um

den - ti, sur-ge - re qui cu - rat, qui cu rat po - pu-lo, na - tu - ra mi-

7 4/2 3/1 6/5 5/2 6

The image displays a musical score for the 'Ave Maria' by Franz Schubert. It is a two-page spread. The top system contains the piano introduction and the first vocal entry. The bottom system contains the vocal melody and piano accompaniment for the main body of the song. The lyrics are in Latin: 'um sanctum Ge-ni-to-rem, Vir-go prius ac po-ste-ri-us, ac posteri-us, su-mens ran-te, Vir-go pri-us ac po-ste-ri-us, Virgo prius ac poste-ri-us, su-mens il-lud san-ctum Ge-ni-to-rem, Ga-bri-e-lis ab o-re su-mens il-lud, su-mens il-lud, su-mens il-lud'. The score is written for voice and piano. The piano part features a flowing arpeggiated accompaniment. The vocal part is a single melodic line. The score is in G major and 3/4 time. The bottom system includes a figured bass line at the very bottom, which is a simplified version of the piano accompaniment. The lyrics are written below the vocal line. The score is a two-page spread, with the first page on the left and the second page on the right. The page number '7' is visible at the bottom left of the first page. The page number '6' is visible at the bottom right of the second page. The score is a two-page spread, with the first page on the left and the second page on the right. The page number '7' is visible at the bottom left of the first page. The page number '6' is visible at the bottom right of the second page.

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A - ve, pecca-torum, pecca-torum mi - se-re - re, mi - se - re - re,

A - ve, pecca-torum, pecca-torum mi - se-re - re, mi - se-

A - ve, pecca-torum, pecca-torum mi - se-re -

A - ve, pecca-torum, pecca-torum

7 6 # 6 9 8 7 9 8 6 5 [b]

[illegible]