

Tůma. Collected works.

František Ignác Antonín

Tůma

De profundis

TumW D.2.5

Psalm

S, 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 · Koppl, Austria · 2024

© 2024 by Edition Esser-Skala (Selbstverlag § 2 Abs 1 Z 7 GewO 1994). 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/>.

Music engraving by LilyPond 2.24.2 (<https://www.lilypond.org>) and EES Tools v2023.10.0.
Front matter typeset with Source Sans and Fredericka the Great.

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
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.15724
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1746
	<i>RISM ID</i>	600137260
	<i>License</i>	public domain
	<i>URL</i>	https://data.onb.ac.at/rec/AC14297572
	<i>Notes</i>	18 parts (S solo, A solo, T solo, B solo, S rip, A rip, T rip, B rip, cnto, fag, trb 1, trb 2, vl 1, vl 2, 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.

Asterisks denote the following emendations:

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
9	trb 1	6th/7th ♪ in B1: g'8–g'8

Lyrics

De profundis clamavi ad te, Domine;
Domine, exaudi orationem meam.
Fiant aures tuae intendentes
in vocem deprecationis meae.
Si iniquitates observaveris, Domine,
Domine, quis sustinebit?
Quia apud te propitiatio est,
et propter legem tuam sustinui te, Domine.
Sustinuit anima mea in verbum eius,
speravit anima mea in Domino.
A custodia matutina usque ad noctem
speret Israel in Domino,
quia apud Dominum misericordia,
et copiosa apud eum redemptio.
Et ipse redimet Israel
ex omnibus iniquitatibus eius.
(Psalms 130(129))

D.2.5 De profundis

Andante

Cornetto
f

I
Trombone
II
f

Fagotto
f

I
Violino
poco p

II
poco p

Soprano
f Tutti
De pro-fun-dis, de pro - fun-dis cla-ma - vi, cla-ma - vi ad te,

Alto
f Tutti
De pro-fun-dis, de pro-fun-dis cla-ma - vi, cla-ma - vi ad

Tenore
f Tutti
De pro-fun-dis, de pro - fun-dis cla-ma - vi, cla-ma - vi ad te,

Basso
f Tutti
De pro-fun - dis, de pro - fun-dis cla-ma - vi, cla-ma - vi ad te,

Organo e Bassi
Tutti
poco p
1 5 6 5 4 7 8
3 4 3 4 2 [3] *f* 5 4 2 5 5 4 6

5

Piano accompaniment for the first system, measures 5-8. It consists of four staves: two for the right hand and two for the left hand. The music is in a minor key and features a steady rhythmic accompaniment with some melodic lines in the right hand.

Piano accompaniment for the second system, measures 9-12. It consists of two staves for the right hand and two for the left hand. The right hand has a trill (tr) in the first measure. The music continues with a similar accompaniment style.

Do - mi - ne; Do - mine, ex - au - di, Do - mi - ne, ex - au - di

te, Do - mi - ne; Do - mine, ex - au - di, Do - mi - ne, ex - au - di

Do - mi - ne; Do - mine, ex - au - di, Do - mi - ne, ex - au - di

Do - mi - ne; Do - mine, ex - au - di, Do - mi - ne, ex - au - di

7 6 # 6 9 8 6 19 8
4 5 4 3 5 4 3

9

o - ra - ti - o - - nem, o - ra - ti - o - - nem me - - am.

o - ra - ti - o - nem, o - ra - ti - o - nem me - - - am.

o - ra - ti - o - - nem, o - ra - ti - o - - nem me - - am. *p* Solo
Fi-ant

o - ra - ti - o - - nem me - - - am.

Solo *p*

6 6 4 6 46 [8 7] 7 6 5 - # 6 [6] # 6

13

Four staves of piano introduction. The top two staves are treble clef, and the bottom two are bass clef. All staves contain whole rests for measures 13, 14, 15, and 16.

Two staves of piano accompaniment. The top staff is treble clef and the bottom is bass clef. Both start with a piano (*p*) dynamic. Measure 13: Treble has a quarter rest, bass has a quarter note G4. Measure 14: Treble has eighth notes A4-B4, bass has quarter notes G4-F4. Measure 15: Treble has quarter rest, bass has quarter note E4. Measure 16: Treble has half note G4, bass has quarter note D4.

Two staves for the vocal line. The top staff is treble clef, the bottom is bass clef. Measures 13-15 contain whole rests. Measure 16: Treble clef has a melodic line starting on G4, marked *p Solo*. The lyrics "Si in - i - qui - ta - tes ob-ser-va-veris," are written below.

Two staves for the vocal line. The top staff is treble clef, the bottom is bass clef. Measures 17-20 contain a continuous melodic line. The lyrics "au - res tu - ae in - ten - den - tes in vo - cem de - pre - ca - ti - o - nis me - ae." are written below.

A single bass clef staff for the basso continuo line. It contains a sequence of chords and notes corresponding to the lyrics above. The notes are: 6, 6, 6 [6] 7, [6] 6] 7 4 5, 6, 7 6, 7 [45] #.

17

Four staves of piano accompaniment, all containing rests for measures 17 through 20.

Two staves of piano accompaniment for measures 21 through 24. The right hand features melodic lines with slurs and accents, while the left hand provides a steady bass line.

Vocal line for measures 21 through 24. The lyrics are: "Do - mine, Do - mine, quis su - sti - ne - bit?"

An empty vocal staff for measures 21 through 24.

An empty vocal staff for measures 21 through 24.

Piano accompaniment for measures 25 through 28. It begins with a *P Solo* marking. The right hand has a melodic line, and the left hand has a bass line with some chords.

Piano accompaniment for measures 25 through 28, including figured bass notation below the staff: [45] #, 7, 6, [45] #, [6] #, 6 - 6 -, [45] # - 6 [6].

21

f

f

f

f

f

f

f

f

f Tutti

Et i - pse re - dimet Is - ra - el ex o - - mni-

f Tutti

Qui - a a - pud Do - mi - num mi - se - ri - cor - di -

f Tutti

A cu - sto - di - a ma - tu - ti - na us - que ad no -

f Tutti

tu - am su - sti - nu - i te, Do - mi - ne. Su - sti - nu - it a - ni - ma me - a in ver - bum e -

f Tutti

6 ♭5 4 #] 5 6 7 6 4 2 6 9 7 6 6

25

Piano accompaniment for the first system, measures 25-28. The score is in G minor (three flats) and 3/4 time. It features a complex texture with multiple voices in both hands, including sixteenth and thirty-second notes, and rests.

Piano accompaniment for the second system, measures 25-28. This system includes trills (tr) in the upper voice of both hands. The notation continues with various rhythmic patterns and rests.

Vocal line for the first system, measures 25-28. The lyrics are: bus in - i - quita - - - ti-bus e - ius. Si-cut e-rat in prin-ci - pi-o et

Vocal line for the second system, measures 25-28. The lyrics are: a, et co-pi - o - sa a-pud e-um redem - pti - o. Et in sae - cu - la sae-cu -

Vocal line for the third system, measures 25-28. The lyrics are: ctem spe - ret Is - ra-el in Do - mi - no. Glo-ri-a Pa-tri et Fi - li-o et Spi-

Vocal line for the fourth system, measures 25-28. The lyrics are: ius, spe-ra-vit a - nima me - a in Do - mi - no. Glo-ri-a Pa-tri et Fi - li-o et Spi-

Piano accompaniment for the fifth system, measures 25-28. This system includes performance markings: a sharp sign (#) under the first measure, a '6' under the second, '(6)' under the third, '5/4' and '3' under the fourth, 'Solo' under the fifth, 'Tutti' under the sixth, and '2', '5/4', '6', '4', '4' under the seventh and eighth measures.

29

nunc et sem - per, a - men, a - men, a - men, a - men,

lo - rum, a - men, a - men, a - men, a - men,

ri - tu - i San - cto, a - men, a - men, a - men, a - men,

ri - tu - i San - cto, a - men, a - men, a - men, a - men,

6 5 [9 8] 7 6 [H] 6 6 - 6 5 # 4 6 6 [6] 4 5

33

First system of piano accompaniment, measures 33-36. It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The music is in a minor key with a key signature of two flats. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of piano accompaniment, measures 33-36. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The musical notation continues from the first system, showing the melodic and harmonic development in the piano part.

First vocal line, measures 33-36. The melody is in a treble clef. The lyrics are: a - - men, a - men, a - men, a - men, a - men.

Second vocal line, measures 33-36. The melody is in a treble clef. The lyrics are: a - - men, a - men, a - men, a - men.

Third vocal line, measures 33-36. The melody is in a treble clef. The lyrics are: a - - men, a - - men, a - men.

Fourth vocal line, measures 33-36. The melody is in a bass clef. The lyrics are: a - men, a - men, a - men, a - men.

Basso continuo line, measures 33-36. It is written in a treble clef with a bass line. The notes are: 6, 6, 6, #, [6], 6, 6, 7, #, #, #.