

# Tůma. Collected works.

František Ignác Antonín

**Tůma**

**De profundis**

TumW D.2.6

Psalm

*S, A, T, B (solo), S, A, T, B (coro), cnto, fag, 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](mailto:edition@esser-skala.at).

 [edition-esser-skala/tuma-collected-works](https://github.com/edition-esser-skala/tuma-collected-works)  
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# Critical Report

## Abbreviations

<b>A</b>	alto
<b>B</b>	bass
<b>b</b>	basses
<b>cnto</b>	cornett
<b>fag</b>	bassoon
<b>org</b>	organ
<b>S</b>	soprano
<b>T</b>	tenor
<b>trb</b>	trombone
<b>vl</b>	violin

## Sources

<b>B1</b>	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.15723
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1743
	<i>RISM ID</i>	600137268
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://data.onb.ac.at/rec/AC14297571">https://data.onb.ac.at/rec/AC14297571</a>
	<i>Notes</i>	22 parts (S solo, A solo, T solo, B solo, S rip (2×), A rip (2×), T rip (2×), B rip (2×), cnto, fag, trb 1, trb 2, vl 1, vl 2, vlc, vlne, org, maestro di cappella)
<b>D1</b>	<i>Library</i>	D-DI
	<i>Shelfmark</i>	Mus.2968-E-500
	<i>Category</i>	manuscript not used for this edition
	<i>Date</i>	1890–1910
	<i>RISM ID</i>	1001001788
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://digital.slub-dresden.de/id480932956">https://digital.slub-dresden.de/id480932956</a>
	<i>Notes</i>	full score (13 pages), comprising the chorus and a piano reduction

## 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>
11–13	fag	2nd ♩ of bar 11 to 1st ♩ of bar 13 in <b>B1</b> : rests

## Lyrics

De profundis clamavi ad te, Domine;  
Domine, exaudi vocem 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.2.6 De profundis

Adagio

Cornetto

I

Trombone

II

Fagotto

I

Violino

II

Soprano

Alto

Tenore

Basso

Organo  
e Bassi

The musical score is arranged in a system with ten staves. The top four staves are for woodwinds: Cornetto (treble clef), Trombone I and II (alto clef), and Fagotto (bass clef). The next two staves are for strings: Violino I and II (treble clef). The following three staves are for voices: Soprano, Alto, and Tenore (all treble clef), and Basso (bass clef). The bottom staff is for Organ and Basses (bass clef). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Adagio'. The organ part begins with a 'Solo' marking and a 'poco p' dynamic. The violin parts also feature 'poco p' markings. The woodwinds and voices are currently silent, indicated by horizontal lines with a dash.

3

*f*

*tr*

*f*

*f* Tutti  
Cla -

*f* Tutti  
Cla - ma -

*f* Tutti  
De pro - fun - dis, de pro - fun - dis cla - ma -

7 6 7 6 5 -  
4 4 - 4

*f* Tutti

6

*f* Tutti

Cla - ma - - vi, cla - ma - vi, cla - ma - vi ad te, Do - mi -

ma - vi, cla - ma - vi, cla - ma - vi, cla - ma - vi ad te, Do - mi -

- - vi, cla - ma - vi, cla - ma - vi ad te, Do - mi -

- - vi, cla - ma - - - vi, cla - ma - vi ad te, Do - mi -

4 3 9 8 b 4 3 [4/6] 6 6 4 #

2

10

*poco p*

*poco p*

*tr*

ne,

ne,

ne,

ne, de pro - fun - dis, de pro -

Solo

*poco p*

7 # 6 4 5 - # b b



13

cla-ma - vi, cla-ma - vi ad te, Do - mi -

cla - ma - vi, cla-ma - vi ad te, Do - mi -

cla - ma - vi, cla-ma - vi, cla-ma - vi ad te, Do - mi -

fun - dis cla - ma - vi, cla-ma - vi, cla - ma - vi ad te, Do - mi -

*f* Tutti 4 3 6 4 2 6 4 4

17

ne; Do - mi-ne, ex - au - di, ex - au - di vo - cem, vo - cem me - am.

ne; Do - mi-ne, ex - au - di, ex - au - di vo - cem, vo - cem me - am.

ne; Do - mi-ne, ex - au - di, ex - au - di vo - cem me - am.

ne; Do - mi-ne, ex - au - di, ex - au - di vo - cem me - am.

♭5 3      ♭7 6 ♭ 6 5 5 4      ♭

21

Andante

First system of piano accompaniment, measures 21-24. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand plays a melodic line starting in measure 23, marked with a forte (*f*) dynamic. The left hand provides harmonic support with chords and moving lines.

Second system of piano accompaniment, measures 21-24. This system shows the continuation of the piano accompaniment from the first system, with the right hand's melodic line becoming more prominent in measure 23.

Vocal line for the first system, measures 21-24. The vocal part begins in measure 23 with the lyrics "Fi - ant au - res tu - ae", marked with a forte (*f*) dynamic.

Vocal line for the second system, measures 21-24. The vocal part continues with the lyrics "Fi - ant au - res tu - ae in - ten - den - tes, fi - ant".

Vocal line for the third system, measures 21-24. The vocal part continues with the lyrics "Fi - ant au - res tu - ae in - ten - den - tes, in - ten - den - tes,".

Third system of piano accompaniment, measures 21-24. This system shows the continuation of the piano accompaniment from the first system, with the right hand's melodic line becoming more prominent in measure 23.

Fourth system of piano accompaniment, measures 21-24. This system shows the continuation of the piano accompaniment from the first system, with the right hand's melodic line becoming more prominent in measure 23.

5 6 3 4 5 1 b6 5 6 7 6 4

25

*f*

in - ten - den - tes, fi - ant in - ten - den - tes in vo - cem, in

au - res tu - ae in - ten - den - tes in vo - cem, in

fi - ant, fi - ant au - res tu - ae in - ten - den - tes in vo - cem, in

*f*  
Fi - ant au - res tu - ae in - ten - den - tes in vo - cem, in

6 4 ♯ 6 ♯ 5 6 6 5 6 8 7 ♯ -  
4 4 ♯ b2 ♭ 5 ♯

29

Piano accompaniment for the first system, measures 29-32. 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 and features a steady rhythmic accompaniment with some melodic lines in the right hand.

Piano accompaniment for the second system, measures 29-32. It consists of two staves: a treble clef staff and a bass clef staff. The music continues from the first system, providing harmonic support for the vocal lines.

vo - cem, in vo - cem de - pre - ca - ti - o - nis me - - ae.

vo - cem de - pre - ca - ti - o - nis me - - ae.

vo - cem de - pre - ca - ti - o - nis me - - ae.

vo - cem de - pre - ca - ti - o - nis me - - ae.

Figured bass notation for the basso continuo line, corresponding to the lyrics above. The figures are: b, - b5, 6/5, 7/5, 6/5, 7/4, 6/4, 5/4, 6/4, 5/4, 4/4, 2/4.

34 *Larghetto*

*p* Solo  
 Si in - i - qui - ta - tes ob - ser - va - veris, Do - mine, Do - mine, quis, quis, quis

*p* Solo  
 Si in - i - qui - ta - tes ob - ser - va - veris, Domine, quis, quis, quis

*p* Solo 6  $\frac{4}{2}$  # [6 5] 6 7 6

37

Musical score for page 37, featuring piano accompaniment and vocal lines. The score is in 3/4 time and B-flat major. The piano part includes a complex rhythmic pattern in the right hand and a bass line with figured bass notation. The vocal lines are in tenor and bass clefs.

Piano accompaniment (measures 37-39):

- Right hand:  $f$  (forte), starting with a sixteenth-note pattern in measure 38.
- Left hand:  $f$  (forte), starting with a sixteenth-note pattern in measure 38.

Vocal lines (measures 37-39):

- Tenor line:
  - Measure 37: Rest.
  - Measure 38:  $f$  (forte), notes: G4, A4, B4, A4, G4, F4, E4, D4.
  - Measure 39: Rest.
- Bass line:
  - Measure 37: Rest.
  - Measure 38:  $f$  (forte), notes: G3, A3, B3, A3, G3, F3, E3, D3.
  - Measure 39: Rest.

Lyrics (measures 37-39):

- Measure 37: su - sti - ne - bit?
- Measure 38: Qui - a a - pud te
- Measure 39: Qui - a a - pud

Figured Bass (measures 37-39):

- Measure 37: 7 6 #
- Measure 38:  $f$  4 # [6 6
- Measure 39:  $p$  6 6]

40

pro-pi-ti-a - ti-o est, et pro - pter le - gem tu -

te pro-pi-ti-a - ti-o est, et pro - pter le - gem

6 5 *f* *p* 5 6 5 6





46

*p* Solo

Su - sti - nu - it a - ni - ma me - a in ver - bum e -

sti - nu - it a - ni - ma me - a, a - ni - ma me - a in ver - bum e -

*p* 6 # 6 6 7 6





55

ma-tu-ti - na                      speret Is - rael,                      speret Is - ra-el \_\_\_\_\_ in Do - mino,

Us-que ad no-ctem      spe-ret Is-ra - el                      spe-ret Is-ra - el in Do - mino,

*p*                      *f*

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

59

speret, spe-ret Is - ra-el in Do - - - - mi-no,

speret, spe-ret Is - ra-el in Do - - - - mi-

# 16 45 6 5 9 6 5 9 6 5 9 6 5 9 6 5 9 # 6 5

63

spe - ret, spe-ret Is - ra - el in Do - mi - no.

no, spe - ret, spe-ret Is - ra-el in Do - mi-no.

6 # 6 6 # 6 # f 6 #

66 Adagio

*f* Tutti

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

*f* Tutti

Qui - a a - pud Do - mi - num

*f* Tutti

Qui - a a - pud Do - mi - num

*f* Tutti

Qui - a a - pud Do - mi - num

*f* Tutti

# [6] b h [6] 6 5 # 6 5 3 2 5



70

cor - di - a, mi - se - ri - cor - di - a, mi - se - ri - cor - di - a, et co - pi - o - sa  
 mi - se - ri - cor - di - a, mi - se - ri - cor - di - a, mi - se - ri - cor - di - a, et co - pi - o - sa  
 mi - se - ri - cor - di - a, mi - se - ri - cor - di - a, mi - se - ri - cor - di - a, et co - pi - o - sa  
 mi - se - ri - cor - di - a, mi - se - ri - cor - di - a, et co - pi - o - sa

$\flat 7$   $\frac{7}{5}$  =       $\flat 7$   $\frac{7}{5}$  =       $\frac{9}{4}$        $\frac{8}{\flat}$        $\frac{\flat 4}{2}$  =       $\flat 6$        $\flat$        $\frac{\flat 4}{2}$       6

Allegro

74

a - pud e - um re - dem - pti - o. Et i - pse re - dimet Is - ra - el ex o - mnibus in - i - qui -

a - pud e - um re - dem - pti - o. Et i - pse re - dimet Is - ra - el ex o - mnibus in - i - qui -

a - pud e - um re - dem - pti - o. Et i - pse re - dimet Is - ra - el ex o - mnibus in - i - qui -

a - pud e - um re - dem - pti - o. Et i - pse re - dimet Is - ra - el ex o - mnibus in - i - qui -

[6] 7 6 5 4 2 4 [6] 4 - 6 b - 6 5

78

*p* Solo  
 ta - ti-bus e - ius. Et Spi - ri - tu - i San - cto, et

*p* Solo  
 ta - ti-bus e - ius. Et Spi - ri - tu - i San - cto, et

*p* Solo  
 ta - ti-bus e - ius. Glo - ri - a Pa - tri et Fi - li-o, si-cut e-rat in prin-ci - pi -

*p* Solo  
 ta - ti-bus e - ius. Glo - ri - a Pa - tri et Fi - li-o, si-cut e-rat in prin-ci - pi -

*p* Solo  
 ♭ ♭6 ♭5 6 ♭6 5 ♭ ♭6 5 ♭ ♭4 3 ♭6 ♭

83

nunc, et nunc et sem - per

nunc, et nunc et sem - per

o et nunc et sem - per *f* Tutti et in sae - cu-la

o et nunc et sem - per *f* Tutti et in sae - cu-la sae-cu - lo - rum, a - men, a - men, a -

*f* Tutti 8 7 6 5 7 6 4 8 3 5 10 3

88

*f* Tutti  
 et in sae - cu - la sae - cu - lo - rum, a -  
 sae - cu - lo - rum, a - men, a - men, a - men, a - men, a -  
 - men, a - men, a - - - - - men, a - men, a - -

91

*f* Tutti

et in sae - cu - la sae - cu - lo - - rum, a - men, a - men, a -

men, a - - men, a - men, a - men, a - men,

men, a - men, et in sae - - cu - la

- - men, et in sae - cu - la

6 b - 7 ♯ 7 6 5 - 6 5 6

94

- men, a - men, a - - - men, a - men, a - men, a - men, a - men,

et in sae - cu-la sae-cu-lo - rum, a -

sae-cu-lo - rum, a - men, a-men, a - men, et in -

sae-cu-lo - rum, a - men, a - men, et in

7 6 4 6 7 b6 7 [5 b6] b6 6 b 5 - [b6 b5]

98

First system of piano accompaniment, measures 98-101. 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 and features a steady rhythmic accompaniment with some melodic lines.

Second system of piano accompaniment, measures 102-105. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with similar accompaniment patterns.

Vocal line for the first system, measures 98-101. The melody is in a treble clef staff with a key signature of one flat. The lyrics are: "et in sae - cu - la sae - cu - lo - rum, a - men, a - men, a -".

Vocal line for the second system, measures 102-105. The melody continues in a treble clef staff. The lyrics are: "men, a - men, a - men, a - men, a - men, a -".

Vocal line for the third system, measures 106-109. The melody continues in a treble clef staff. The lyrics are: "sae - cu - la sae - cu - lo - rum, a - men, a - men, a - men,".

Vocal line for the fourth system, measures 110-113. The melody continues in a bass clef staff. The lyrics are: "sae - cu - la sae - cu - lo - rum, a - men, a -".

Fifth system of piano accompaniment, measures 114-117. It consists of two staves: a treble clef staff and a bass clef staff. The music concludes with a final cadence. Below the staves are the following fingering numbers: 6 7 4 6 5 4/2 6 7 6 4 6 5 3 6 5 6.



102

- men, a - men, a - men, a-men, a-men, a - men,  
 men, a - men, a - men, a - men,  
 a - - men, a - men, a - men, et in sae - cu-la  
 men, a - men, a - - men, a - men, et in sae - cu-la sae-cu - lo -

[6] 6 6 4 3 3 5 6 10 7 6 5

106

First system of piano accompaniment, measures 106-109. 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 4/4 time signature.

Second system of piano accompaniment, measures 106-109. It consists of two staves: a treble clef staff and a bass clef staff. The music continues from the first system.

et in sae - cu - la sae - cu - lo - rum, a - men, a - men, et in sae - cu - la

Vocal line for the first system, measures 106-109. The lyrics are: "et in sae - cu - la sae - cu - lo - rum, a - men, a - men, et in sae - cu - la".

et in sae - cu - la sae - cu - lo - rum, a - men, a - men, a - men, a - men,

Vocal line for the second system, measures 106-109. The lyrics are: "et in sae - cu - la sae - cu - lo - rum, a - men, a - men, a - men, a - men,".

sae - cu - lo - rum, a - men, a - men, a - men, a - men, et in sae - cu - la

Vocal line for the third system, measures 106-109. The lyrics are: "sae - cu - lo - rum, a - men, a - men, a - men, a - men, et in sae - cu - la".

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

Vocal line for the fourth system, measures 106-109. The lyrics are: "- rum, a - men, a - men, a - men, a - men, a - men, a - men,".

Fifth system of piano accompaniment, measures 106-109. It consists of two staves: a treble clef staff and a bass clef staff. The music concludes the section.

4/4 6 b - 46 4/2 6 45 [7] # 4/7 6/4 5/4 *tasto solo*

110

Piano accompaniment for the first system, measures 110-113. It features a right-hand part with a melodic line and a left-hand part with a bass line. The music is in a minor key and 4/4 time.

Piano accompaniment for the second system, measures 110-113. It features a right-hand part with a melodic line and a left-hand part with a bass line. The music is in a minor key and 4/4 time.

Vocal line for the first system, measures 110-113. The lyrics are: sae-cu - lo - rum, a - men, a - men, a - men, a-men, a - men.

Vocal line for the second system, measures 110-113. The lyrics are: et in sae - cu - la sae - cu - lo - rum, a - men, a - men, a - men, a - men.

Vocal line for the third system, measures 110-113. The lyrics are: sae - cu - lo - rum, a - men, a - men, a - men, a - men.

Vocal line for the fourth system, measures 110-113. The lyrics are: - men, a - men, a - men.

Piano accompaniment for the fifth system, measures 110-113. It features a right-hand part with a melodic line and a left-hand part with a bass line. The music is in a minor key and 4/4 time.

4 4 6 [6] 4 4