

# Tůma. Collected works.

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**Tůma**

**Dixit Dominus**

TumW D.2.8

Psalm

*S, A, T, B (solo), S, A, T, B (coro), cnto, fag, 2 clno (C), 2 trb, 2 vl, b, org solo*

edited by Wolfgang Esser-Skala

*Full score*



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# Critical Report

## Abbreviations

A	alto
B	bass
b	basses
clno	clarion
cnto	cornett
fag	bassoon
org	organ
S	soprano
T	tenor
trb	trombone
vl	violin
vlne	violone

## Sources

<b>B1</b>	<i>Library</i>	A-Wn
	<i>Shelfmark</i>	Mus.Hs.15679
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1743
	<i>RISM ID</i>	600137282
	<i>License</i>	public domain
	<i>URL</i>	<a href="https://data.onb.ac.at/rec/AC14297573">https://data.onb.ac.at/rec/AC14297573</a>
	<i>Notes</i>	21 parts (S solo, A solo, T solo, B solo, S rip, A rip, T rip, B rip (2 ×), vl 1, vl 2, clno 1, clno 2, trb 1, trb 2, cnto, fag, 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>
84	trb 1	last ♪ in B1: c#8
153	vlne	4th ♪ in B1: b8
170	trb 2, T	4th ♪ in B1: a8
177–240	org	small notes have been added by the editor
265	org	last ♪ in B1: 7

## Lyrics

Dixit Dominus Domino meo:

Sede a dextris meis, donec ponam inimicos tuos,  
scabellum pedum tuorum.

Virgam virtutis tuae emittet Dominus ex Sion:

Dominare in medio inimicorum tuorum.

Tecum principium in die virtutis tuae in splendoribus sanctorum,  
ex utero ante luciferum genui te.

Iuravit Dominus et non poenitebit eum:

Tu es sacerdos in aeternum secundum ordinem Melchisedech.

Dominus a dextris tuis, confregit in die irae suae reges.

Iudicabit in nationibus, implebit ruinas,  
conquassabit capita in terra multorum.

De torrente in via bibet, propterea exaltabit caput.

Gloria Patri et Filio et Spiritui Sancto,  
sicut erat in principio et nunc et semper  
et in saecula saeculorum, amen.

(Psalms 110(109))



4

di - xit

*p*

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

$\begin{matrix} 6 \\ b5 \\ 4 \end{matrix}$

7

*f*

*f* Tutti

*f* Tutti

*f*

*f*

*f*

*f* Tutti

Se-de, se - - - - - de a

*f* Tutti

Do - minus Do-mino me - o: A dextris, a dextris, a dextris me -

*f* Tutti

Se-de, se-de a dextris, a dextris me-is, se-de,

*f* Tutti

Se - de,

*f*

Tutti

[6] 7 7 *f* 7

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

11

dextris, a dextris me - is, se - - de a dextris me - is.

is, se - - de a dextris me - is.

se - de a dextris me - is, a dextris, a dextris, a dextris me - is.

se - - de, se-de a dextris, a dextris, a dextris me - is.

Solo [4 # 6 -

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

4 3 4 3 6 6 6 6 5 4 # 6 -



15

Do - nec

Do - nec

Do - nec

Do - nec po - - - - nam, do - nec

4 3 46 - 4 31 5 6 7 # 6 4 5 - #

tasto solo

Tutti  
6

18

a 2

po - - nam in - i - mi-cos tu - os, sca-bellum pe - dum tu - o - rum.

po - nam in - i - mi-cos tu - os, sca-bellum pe-dum tu - o - rum.

po - - nam in - i - mi-cos tu - os, sca-bellum pe-dum tu - o - rum.

ponam in - i - mi-cos tu - os, sca-bellum pe-dum tu - o - rum.

Solo  
6

22

Four staves of piano accompaniment, all containing rests.

Single treble staff with a rest.

Two staves of piano accompaniment with musical notation. The right hand features a melodic line with a fermata and a trill. The left hand provides a rhythmic accompaniment.

Single treble staff with a rest.

Vocal line with lyrics: *p* Solo  
Vir - gam vir - tu - tis tu - ae

Single treble staff with a rest.

Single bass staff with a rest.

Single bass staff of piano accompaniment with musical notation and dynamics. Dynamics include *p* and *f*. Fingerings are indicated by numbers in brackets: [4] #, 7 #, 6 5 #, 6 6 6, [4] 3.

25

$\frac{4}{7}$  6  $\frac{8}{6}$   $\frac{7}{5}$  6 [4] #

28

*f*

*f*

*f*

*f Tutti*  
Do - mi - na - - - re in me - di - o

*f Tutti*  
Do - mi - na - - - re in me - di - o, in me - di - o

*f Tutti*  
Do - mi - na - - - re in me - di - o

na - - - re, do - mi - na - re in me - di - o, in me - di - o

Tutti 6 6 5 6 [b]

31

in - i - mi - co-rum tu-o - rum, do - mi - na - re, do - mi-na - re, do - mi-

in - i - mi - co-rum tu-o - rum, do - mi - na - re, do - mi-na - re, do - mi-

in - i - mi - co-rum tu-o - rum, do - mi - na - re

in - i - mi - co-rum tu-o - rum, do - mi - na - re in me - di -

6 6 5 3  
5 4 3 7 7 3 3 4 3

34

na - re in me - di - o in - i - mi - co - rum tu - o - rum, in - i - mi - corum tu - o - rum.

na - re in me - di - o in - i - mi - co - rum tu - o - rum, in - i - mi - corum tu - o - rum.

in me - di - o in - i - mi - co - rum tu - o - rum, in - i - mi - corum tu - o - rum.

o in - i - mi - co - rum tu - o - rum, in - i - mi - corum tu - o - rum.

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

Tecum principium

38 **Andante**

1 *f* Solo *tr.*

trb *f* Solo *tr.*

2 *f* Solo *tr.*

T

B

org  
b *f* Solo 6 7 7 6 7 # 6 6 b5

46 *tr.* *tr.* *tr.*

*P* Solo Te - cum prin - ci - pi - um

*P* Solo Te - cum

b7 [8] # 7 6 [6] # *P* 7 7

53

in di - e vir - tu - tis tu - ae in splen - do - ri - bus san - cto - rum, splen -

prin - ci - pi - um in di - e vir - tu - tis tu - ae in splen - do - ri - bus san -

7 # [4] # 6 4 b



60

do - ri - bus san - cto - rum, san - cto - - - rum, in splen - cto - rum, splen - do - ri - bus san - cto - - - rum,

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

67

do - - - - - in splen - do - - - - -

6 # 6 [6] 6

73

- - - ri - bus san - cto - - - - - rum.

- - - ri - bus san - cto - - - - - rum.

6 # 6 # f 7 7 # # 7 #

80

Ex u - te-ro

Ex u - te-ro an - te\_ lu - ci-ferum

# 6] [7] # 6 [6] -] # p [6]

88

an - te\_ lu - ci-ferum ge - - - - - nu-i

ge - - - - - nu-i

6 45 5 6 4/2 6 4/2 6 [4]

95

te, ex u - te-ro

te,

f [6] 45 / 6] 4 [47] 5 [7] [7] # p

103

an - te lu - ci - ferum ge - nu - i te, ge -

ex u - te - ro an - te lu - ci - ferum ge -

6 6 5 6 2 6

110

- nu - i, ge - nu - i te.

- nu - i te.

2 6 f 6 7 7 6 [7] #

119

- nu - i, ge - nu - i te.

- nu - i te.

6 b5 b7 7 [6] 6]



132

## Allegro

*f*

*f*

*f*

*f*

*p*

*p*

*f*

*f*

*f*

*f*

et non poe - ni - te-bit, non poe - ni - te-bit e - um,

et non poe - ni - te-bit, non poe - ni - te-bit e - um,

et non poe - ni - te-bit, non poe - ni - te-bit e - um,

et non poe - ni - te-bit e - um,

*p* senza org

*f* col'org # # [6] 7 6 # #

136

et non poe-ni - te-bit, non poe-ni - te-bit, et non poe-ni - te - bit e-um: Tu es sa-cer - dos,

et non poe-ni - te-bit, non poe-ni - te-bit, et non poe-ni - te - bit e-um: Tu es sa -

et non poe-ni - te-bit, et non poe-ni - te - bit e-um: Tu es sa -

et non poe-ni - te-bit, et non poe-ni - te - bit e-um: Tu es sa-er - dos,

Solo Tutti

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

140

tu es sa-cer - dos in ae-ter - num se - cundum or - dinem, se - cundum

er - dos, tu es sa - cer-dos in ae-ter - num se-cundum or - dinem, se - cundum or - dinem,

er - dos, tu es sa - cer-dos in ae-ter - num se-cundum or - dinem, se - cundum or - dinem,

tu es sa-cer - dos in ae-ter - num se - cundum or - dinem, se - cundum

6 9 8 3 3 3 3

Andante

144

*p* Solo  
 or - dinem Melchi - se - dech. Do - mi-nus a dex-tris tu - is,

or - dinem Melchi - se-dech.

or - dinem Melchi - se-dech.

or - dinem Melchi - se-dech.

[6] 4 3 *Solo* *p* 6 6 [6 6 7] *f* #



148

151

Empty grand piano staves for measures 151, 152, and 153.

Empty vocal staff for measure 151.

Piano accompaniment for measures 152 and 153. Measure 152 features a forte (*f*) dynamic, and measure 153 features a piano (*p*) dynamic.

Vocal line with lyrics for measures 152 and 153. The lyrics are: "git in di - e, in di - e, in di - e\_\_ i - rae su - ae, i - rae su - ae\_\_ re -".

Bass line with guitar chord diagrams for measures 152 and 153. The diagrams are: #, [6], [6], 6, 6, 4, 6, [5]#, 6, 6, #5.

154

ges, con-fre-git, con fre - git in di - e, con - fre-git, con-fre - git in

157

di - e i - rae su - ae, i - rae su - ae\_ re - ges.

6 5 [4 4 6 5] 6 5 # f [# 6 5 #]

161 Adagio

*f Tutti* Iu - di - ca - bit, iu - di -

*f Tutti* Iu - di - ca - bit, iu - di -

*f Tutti* Iu - di - ca - bit, iu - di -

*f Tutti* Iu - di - ca - bit, iu - di -

*f Tutti* *p senza org* *f col'org*

[5] 6 5  
3 4 3  
6 6 5

165

Allegro

169

ple - bit ru - i - nas, con - quas-sa-bit, con - quas -sa-bit, con - quas-sa-bit ca-pi-ta in ter -

ple - bit ru - i - nas, con - quas-sa-bit, con - quas-sa-bit, con - quas-sa-bit ca-pi-ta in

ple - bit ru - i - nas, con - quas-sa-bit, con - quas-sa-bit, con - quas-sa-bit ca-pi-ta in

ple - bit ru - i - nas, con - quas-sa-bit, con - quas-sa-bit, con - quas-sa-bit ca-pi-ta in

# 6 5 6 6 6 6 6 6 5 4 6 6





# De torrente

## Allegretto

177 *p* Solo *tr*

A De tor - ren - - - - - te in vi - a bi -

org solo *p*

b *p* Solo

6 5 [6] 6] 7 [7]

182 bet,

*f* *tr* *tr* *tr*

*f*

185 de tor -

*tr* *tr* *p* *p*

189 ren - - - - - te in vi - a bi -

6 5 [6] 6] 7 [7]

193

bet, pro - pter - e - a ex - al - ta - bit, pro - pter - e - a ex - al -

197

ta - bit, ex - al - ta -

4 # 6 # [6] 6

201

bit ca - put.

6 6 [6] 6 #

205

De tor -

209

ren - - - - - te in vi - a, in vi - a bi -

*p*

6 # 6 6 6 6 6 6 #

214

bet, pro - pter - e - a ex - al - ta - bit, pro - pter - e - a ex - al -

*p*

6 # 6 6 6 6 6 6 #

218

ta - - - - -

*p*

6 # 6 6 6 6 6 6 #

221

*p*

6 # 6 6 6 6 6 6 #

224

- bit ca - put, ex - al - ta

6 6 6/5 6/5



228

- bit ca - put.

6/5 6/5 7 6 6 6 *f*



233

[tr] [tr] [tr]



237

# Gloria Patri

241 **Andante**

*cnto* **f**

*trb* 1 **f Tutti**

*trb* 2 **f Tutti**

*fag* **f**

*clno* 1, 2 **f**

*vl* 1 **f**

*vl* 2 **f**

*S* **f Tutti**  
 Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto,

*A* **f Tutti**  
 Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto,

*T* **f Tutti**  
 Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto,

*B* **f Tutti**  
 Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto,

*org* *b* **f Tutti**  
 6 6 9 8

245

Allegro

The musical score is arranged in a grand staff format. It begins with a piano accompaniment section consisting of four staves (two for the right hand and two for the left hand). The tempo is marked 'Allegro'. The piano part features a prominent bass line with fingerings (5 6, 7, 7, 16 6, 6, 6) and dynamics like 'p Solo' and 'f'. The vocal line has lyrics: 'si - cut e - rat in prin - ci - pi - o et nunc et sem -'. The score includes various musical notations such as rests, notes, and dynamic markings.

249

Musical score for page 249, featuring piano accompaniment and vocal lines. The score is in 3/4 time and includes the following elements:

- Piano Accompaniment (Top System):** Four staves (two grand piano and two bass clef). The first staff has a dynamic marking *f*. The second staff has a dynamic marking *f*.
- Vocal Lines (Middle System):**
  - Two vocal staves (treble clef) with lyrics: "et in sae - cu - la sae - cu - lo - rum, a -" and "per et in".
  - Two vocal staves (treble clef) with lyrics: "per" and "et in".
  - Two vocal staves (bass clef) with lyrics: "per" and "et in".
- Piano Accompaniment (Bottom System):** Two staves (treble and bass clef). The first staff has a dynamic marking *f*. The second staff has a dynamic marking *f* and includes the instruction *Tutti*.

The lyrics are: "et in sae - cu - la sae - cu - lo - rum, a -" and "per et in". The instruction *Tutti* is present in the piano accompaniment.

253

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

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

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

6 5 6 7 6 7 3 4  
4 3



257

*f*

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

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

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

*f Tutti*

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

5 3 [6 4] [5 3] 6 5 4 3 6 7 6 7 8 7 7 6 6 6 [6]

261

Piano accompaniment for measures 261-264. The score is written for a grand staff with treble and bass clefs. The music consists of flowing sixteenth-note patterns in the bass and more rhythmic accompaniment in the treble.

An empty musical staff, likely a placeholder for a vocal line or another instrument.

Piano accompaniment for measures 261-264, continuing from the first system. It features similar rhythmic patterns in both hands.

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

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

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

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

Piano accompaniment for measures 261-264, continuing from the previous systems.

4/2      6      4/2      7      4      #

265

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

5 # 6 5 # 4 #

269

Piano accompaniment for the first system, measures 269-272. It consists of four staves: two for the right hand and two for the left hand. The music features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand.

Piano accompaniment for the second system, measures 273-276. It consists of a single staff with a treble clef, showing a melodic line with some rests.

Piano accompaniment for the third system, measures 277-280. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with a similar accompaniment pattern.

Vocal line for the first voice part, measures 277-280. The lyrics are: - men, a - men, a - men, a - men, - - men,

Vocal line for the second voice part, measures 277-280. The lyrics are: - men, a - men, a - men, a - men, - - men,

Vocal line for the third voice part, measures 277-280. The lyrics are: men, a - men, a - men, a - men, a - men, a - men, a - - men,

Vocal line for the fourth voice part, measures 277-280. The lyrics are: men, a - - men, a - - men, a - - men,

Piano accompaniment for the fourth system, measures 281-284. It consists of a single staff with a bass clef. Below the staff are figured bass notations: 6 4 #, 5 #, [4 #], 6 4 #, 6 4 3, 9, 8, 4, 3.

273

Musical score for page 41, starting at measure 273. The score is written for piano and voice.

The piano accompaniment consists of two staves (treble and bass clef). The right hand features a melodic line with eighth and sixteenth notes, including a trill (tr) in the final measure. The left hand provides harmonic support with chords and moving lines.

The vocal line is written in a single staff (treble clef). It begins with a rest, followed by a melodic phrase that concludes with the lyrics "et in".

Key features of the score include:

- Measure 273: Piano accompaniment begins with a melodic phrase in the right hand and a chord in the left hand.
- Measure 274: Continuation of the piano accompaniment.
- Measure 275: Continuation of the piano accompaniment.
- Measure 276: Continuation of the piano accompaniment, featuring a trill (tr) in the right hand.
- Measure 277: Continuation of the piano accompaniment.
- Measure 278: Continuation of the piano accompaniment.
- Measure 279: Continuation of the piano accompaniment.
- Measure 280: Continuation of the piano accompaniment.
- Measure 281: Continuation of the piano accompaniment.
- Measure 282: Continuation of the piano accompaniment.
- Measure 283: Continuation of the piano accompaniment.
- Measure 284: Continuation of the piano accompaniment.
- Measure 285: Continuation of the piano accompaniment.
- Measure 286: Continuation of the piano accompaniment.
- Measure 287: Continuation of the piano accompaniment.
- Measure 288: Continuation of the piano accompaniment.
- Measure 289: Continuation of the piano accompaniment.
- Measure 290: Continuation of the piano accompaniment.
- Measure 291: Continuation of the piano accompaniment.
- Measure 292: Continuation of the piano accompaniment.
- Measure 293: Continuation of the piano accompaniment.
- Measure 294: Continuation of the piano accompaniment.
- Measure 295: Continuation of the piano accompaniment.
- Measure 296: Continuation of the piano accompaniment.
- Measure 297: Continuation of the piano accompaniment.
- Measure 298: Continuation of the piano accompaniment.
- Measure 299: Continuation of the piano accompaniment.
- Measure 300: Continuation of the piano accompaniment.

The score is marked "Solo" in the piano part at the beginning of measure 273 and again at the start of measure 293.

277

Tutti

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

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

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

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

4 3 6 [- 5] 6 5 6 6 6 6 6

281

Piano accompaniment for the first system, measures 281-284. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Guitar accompaniment for the first system, measures 281-284. The guitar part consists of chords and single notes, primarily in the lower register.

Piano accompaniment for the second system, measures 281-284. The right hand continues the melodic development with more complex rhythmic patterns, and the left hand maintains the bass line.

Vocal line for the second system, measures 281-284. The lyrics are: a - men, a - men, a - men.

Vocal line for the third system, measures 281-284. The lyrics are: - men, a - men, a - men.

Vocal line for the fourth system, measures 281-284. The lyrics are: a - men, a - men.

Vocal line for the fifth system, measures 281-284. The lyrics are: a - men, a - men.

Piano accompaniment for the third system, measures 281-284. The right hand continues the melodic line, and the left hand provides harmonic support.

tasto solo

5/4

3

8

b7

6/4

5/4

3

2

3