

Tůma. Complete works.

František Ignác Antonín

Tůma

De profundis

TumW D.2.7

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.

 [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
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.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>	https://data.onb.ac.at/rec/AC14297571
	<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)
D1	<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>	https://digital.slub-dresden.de/id480932956
	<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 B1 : 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.2.7 De profundis

Adagio

The musical score is arranged in a system with the following parts from top to bottom:

- Cornetto**: Treble clef, key signature of two flats, common time. The staff contains a whole rest in both measures.
- I Trombone**: Treble clef, key signature of two flats, common time. The staff contains a whole rest in both measures.
- II Trombone**: Treble clef, key signature of two flats, common time. The staff contains a whole rest in both measures.
- Fagotto**: Bass clef, key signature of two flats, common time. The staff contains a whole rest in both measures.
- I Violino**: Treble clef, key signature of two flats, common time. The staff begins with a *poco p* dynamic marking and contains a melodic line of eighth notes in the first measure, followed by a half note in the second measure.
- II Violino**: Treble clef, key signature of two flats, common time. The staff begins with a whole rest in the first measure, followed by a melodic line of eighth notes in the second measure, and continues with eighth notes in the third measure.
- Soprano**: Treble clef, key signature of two flats, common time. The staff contains a whole rest in both measures.
- Alto**: Treble clef, key signature of two flats, common time. The staff contains a whole rest in both measures.
- Tenore**: Treble clef, key signature of two flats, common time. The staff contains a whole rest in both measures.
- Basso**: Bass clef, key signature of two flats, common time. The staff contains a whole rest in both measures.
- Organo e Bassi**: Bass clef, key signature of two flats, common time. The staff begins with a *poco p* dynamic marking and a *Solo* instruction. It contains a melodic line of quarter notes in the first measure, followed by a half note in the second measure, and continues with quarter notes in the third measure.

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

f

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

poco p

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.

$\flat 5$ 3
 $\flat 7$ 6 \flat 6 5 5 4
 \flat

21

Andante

Fi - ant au - res tu - ae in - ten - den - tes, in - ten - den - tes,

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 ♯ 4 4 4 6 6 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 alto 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 in treble clef. The music continues the accompaniment from the first system, with a focus on the right hand's melodic and harmonic support.

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.

b - b5 6 5 7 6 5 7 6 5 6 5 6 5 4 2 4

34 *Larghetto*

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

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

37

su - sti - ne - bit? Qui - a a - pud te

su - sti - ne - bit? Qui - a a - pud

7 6 # f 4 # [6] 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

43

- am su - sti - nu-i te, Do - mi - ne.
 tu - am su - sti - nu-i te, Do - mine.

f
f
f Solo
 Su -

5 6 7 6 5 ***f*** 6 5 46 [4 3]

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

49

ius; spe - ra - vit a - nima me - a in Do - -

ius; spe - ra - vit a - nima me - a, spe - ra - vit a - nima me - a in Do - -

4 - - [b] 5 6

52

- - - - - mino. A cu-sto-di-a

- - - - - mino.

5 6 f b

55

Four staves of piano accompaniment, all containing rests for measures 55 through 58.

Two staves of piano accompaniment. Measures 55-57 contain rests. In measure 58, both staves begin a melodic line with a forte (*f*) dynamic marking.

Vocal line with lyrics: ma-tu-ti - na speret Is - rael, speret Is - ra-el in Do - mino,

Vocal line with lyrics: Us-que ad no-ctem spe-ret Is-ra - el spe-ret Is-ra - el in Do - mino,

Two staves of piano accompaniment, both containing rests for measures 55 through 58.

Single bass staff of piano accompaniment. It contains a melodic line starting in measure 55. The line begins with a piano (*p*) dynamic and ends in measure 58 with a forte (*f*) dynamic. Fingerings are indicated as 6, 7, [7]#, 4, 6, 5, and [6].

59

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

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

p 16 ♭5 6 ♭5 9 6 ♭5 9 6 5 9 6 5 9 6 5 9 # 6 5

63

Piano accompaniment for measures 63-65, showing four staves with rests.

Piano accompaniment for measures 63-65, showing two staves with musical notation and dynamics. The notation includes a forte (*f*) dynamic and a 7/8 time signature.

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

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

Piano accompaniment for measures 63-65, showing two staves with rests.

Piano accompaniment for measures 63-65, showing one staff with musical notation and dynamics. The notation includes a forte (*f*) dynamic and figured bass notation: 6, 6, #, 6, 6, #, 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

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

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

Allegro

74

Piano accompaniment for measures 74-77, featuring a grand staff with treble and bass clefs. The music is in a minor key and 4/4 time, with a tempo marking of 'Allegro'. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line.

Piano accompaniment for measures 78-81, featuring a grand staff with treble and bass clefs. The music continues with the same rhythmic patterns as the previous system.

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 et in sae - cu-la

f Tutti

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

f Tutti

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

88

Measures 88-90 of the piano accompaniment. The right hand features a melody starting in measure 89 with a forte (*f*) dynamic. The left hand provides a rhythmic and harmonic accompaniment with sixteenth-note patterns.

Measures 91-93 of the piano accompaniment. The right hand continues the melodic line, and the left hand maintains the accompaniment pattern. A forte (*f*) dynamic is indicated at the beginning of measure 92.

An empty vocal staff for measure 91.

Vocal line for measures 92-93. The music begins with a forte (*f*) dynamic and the instruction *Tutti*. The lyrics are: "et in sae - cu-la sae-cu - lo - rum, a -".

Vocal line for measures 94-95. The lyrics are: "sae - cu - lo - rum, a - men, a - men, a - men, a - men, a -".

Vocal line for measures 96-97. The lyrics are: "- men, a - men, a - - - - - men, a - men, a -".

Measures 98-100 of the piano accompaniment. The right hand has a melodic line, and the left hand has a bass line with a forte (*f*) dynamic.

2 6 3 7 3 2 3 $\flat 4$ 6 - $\flat 4$ 6 9 8 6 5 7 6 \flat $\flat 5$ \flat

91

f

f

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 ♭ - 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 2, 6 7 b6, 7, [5 b] b6, 6, b, 5 4, - [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 alto clefs). The music is in a minor key and features a steady accompaniment with some melodic lines.

Second system of piano accompaniment, measures 102-105. It consists of two staves: treble and bass clefs. The accompaniment continues with similar rhythmic patterns and melodic fragments.

Vocal line for the first system, measures 102-105. 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 lyrics are: "men, a - men, a - men, a - men, a - men, a -".

Vocal line for the third system, measures 102-105. The lyrics are: "sae - cu - la sae - cu - lo - rum, a - men, a - men, a - men,".

Vocal line for the fourth system, measures 102-105. The lyrics are: "sae - cu - la sae - cu - lo - rum, a - men, a -".

Fifth system of piano accompaniment, measures 102-105. It consists of two staves: treble and bass clefs. 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.

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

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,

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

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

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 system.

4/4 6 b - 46 4/2 6 45 [7] # 4/4 6 4/4 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