

# Tůma. Collected works.

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**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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# 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>       | <a href="https://data.onb.ac.at/rec/AC14297571">https://data.onb.ac.at/rec/AC14297571</a>             |
| D1 | <i>Library</i>   | D-Dl                                                                                                  |
|    | <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>     | chorus and 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.2.7 De profundis

Adagio

*Cornetto*

*I*

*Trombone*

*II*

*Fagotto*

*I*

*Violino*

*II*

*Soprano*

*Alto*

*Tenore*

*Basso*

*Organo e Bassi*

*poco p*

*Solo*

*poco p*

3

*f*

*f*

*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 -

*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 [b6] 6 6 4 #  
2

10

*poco p*

*poco p*

*tr*

*poco p*

Solo

*poco p*

7 6 5 -  
# 4 - #

ne,  
ne,  
ne,  
ne,

de pro - fun - dis, de pro -

13

*f*

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.

Figured Bass:

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

21

Andante

*f*

*f*

*f*

*f*

*f*

*f*

Fi - ant au - res tu - ae

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

*f*

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  $\flat$  6 5 6 4 5 6 8 7  $\flat$  -

29

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.

♭ - 5 6 5 7 6 5 7 6 5 6 5 5 2

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

The musical score for page 11, measures 37-40, is as follows:

- Measures 37-39:** Instrumental introduction. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. The vocal lines are silent.
- Measure 40:** The vocal lines enter with the lyrics "su - sti - ne - bit? Qui - a a - pud te". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

The lyrics for measure 40 are:

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

The piano accompaniment for measure 40 includes the following notes (from left to right):

- Right hand: G4, A4, B4, C5, B4, A4, G4
- Left hand: E3, D3, C3, B2, A2, G2, F2

The tempo and dynamics markings are:

- Measures 37-39:** *f* (forte)
- Measure 40:** *p* (piano)

40

**Piano Introduction (Measures 40-42):**

Measures 40-42: Piano introduction. The right hand plays a melody of eighth notes, and the left hand plays a steady eighth-note accompaniment. Dynamics: *f* (forte) and *p* (piano).

**Vocal Entry (Measures 43-45):**

Measures 43-45: Vocal entry. The soprano and bass lines enter with the lyrics. The piano accompaniment continues with a steady eighth-note rhythm.

**Lyrics:**

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

**Fingerings:**

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.

***p*** Solo  
Su -

5 6 7 6 5 ***f*** 6 5 ♭6 [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 - ni - ma me - a in Do - - -

ius; spe - ra - vit a - ni - ma me - a, spe - ra - vit a - ni - ma me - a in Do - - -

4 - - [b] 5 6

52

mino. A cu - sto - di - a

5 6 *f* *h*

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

59

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

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

*p*

# [6 45] 6 45] 9 6 45] 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 5 # f 6 # #

66 **Adagio**

**Piano Introduction:** The piano part begins with a series of chords in the right hand and a single note in the left hand, both marked *f* (forte). The tempo is **Adagio**.

**Vocal Parts:** Four vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics: "Qui - a a - pud Do - mi - num mi - se - ri -". The vocal parts are marked *f* **Tutti**.

**Figured Bass:** The bass line at the bottom of the page includes figured bass notation:  $\sharp$ , [6],  $\flat$ ,  $\natural$ , [6], [6],  $\frac{6}{5}$ ,  $\sharp$ , *f* **Tutti**,  $\frac{6}{\flat 4}$ ,  $\frac{5}{3}$ ,  $\frac{\flat 4}{2}$ ,  $\frac{6}{\flat 5}$ .

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

Figured Bass:

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

## Allegro

74

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 5 - 6 5

[illegible]

83

*f*

nunc, et nunc et sem - per

nunc, et nunc et sem - per

*f* Tutti

o et nunc et sem - per et in sae - cu-la

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

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

[illegible]

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  $\flat$  - 7  $\natural$  7  $\sharp$  6 5 -  $\sharp$  6 5 6

[illegible]

[illegible]

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

The musical score for page 106 consists of two systems of piano accompaniment and four vocal staves. The piano part is written in G major (one sharp) and 4/4 time. The vocal parts are in the same key and time. The lyrics are in Latin and are distributed across the four vocal staves.

**Lyrics:**

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,  
 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 -

**Chord Progression:**

$\frac{4}{2}$  6  $\flat$  -  $\frac{4}{2}$  6  $\flat$  5 [7] #  $\frac{4}{2}$  7  $\flat$  6  $\frac{5}{4}$   $\frac{4}{2}$  5  $\frac{4}{2}$

tasto solo

110

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

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, a - men.

- men, a - men, a - men.

4 4 6 [6] 4 4