

Donberger.

Te Deum.

Georg Joseph
Donberger

Te Deum
HugD X,3

S, A, T, B (solo), S, A, T, B (coro), 5 clno (C), timp (C-G), 2 vl, b, org

edited by Wolfgang Esser-Skala

Full score



Edition Esser-Skala e.U. · Koppl, Austria · 2026

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Critical Report

Abbreviations

A	alto
B	bass
b	basses
clno	clarion
org	organ
S	soprano
T	tenor
timp	timpani
vl	violin

Sources

B1	<i>Library</i>	A-LA
	<i>Shelfmark</i>	1309
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	1735–68
	<i>RISM ID</i>	603002462
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	14 parts, 33.5 × 21.5 cm. Hand-ruled paper, 12 staves per page (10 mm) in light brown ink and music in dark brown ink. A clean manuscript copy by unidentified hand. Cover title: “Te Deum Laudamus â Canto Alto Tenore Basfo Violinis 2 Clarino 1 Clarino 2 Clarino 3 Clarino 4 Clarino 5 Tympana 1 Organo Con Violone [by other hand:] Donberger.”. Parts held and extent: S coro (3 fol.), A coro (3), T coro (3), B coro (3), clno 1 (1), clno 2 (1), clno 3 (1), clno 4 (1), clno 5 (1), timp (1), vl 1 (2), vl 2 (2), vlne (2), org (2).

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>
45	T	1st ♩ in B1: g ⁴
49	clno 1	3rd ♩ in B1: f'' ⁴
52	vl 2	in B1 same as bar 53; here same as bar 59
65	vl 2	6th ♩ in B1: e' ³² -c' ³²
71	vl 1	3rd ♩ in B1: c'' ⁸ -d'' ¹⁶
95	T	4th ♩ in B1: c' ⁸ -d' ¹⁶
138	vl 2	6th ♩ in B1: f'' ¹⁶ -f'' ¹⁶
142	vl 2	2nd ♩ in B1: e' ¹⁶
161	A	1st ♩ in B1: g ^{#4} .
169	vl 1	2nd ♩ in B1: ♯-a' ¹⁶ -a' ¹⁶ -a ⁸
173	S	last ♩ in B1: a' ⁸
185	vl 1	2nd ♩ in B1: ♯-6×c' ¹⁶
198	clno 3	1st ♩ in B1: d' ⁴
199	vl 1	2nd ♩ in B1: ♯-c' ¹⁶ -c' ¹⁶ -c' ⁸
218	vl 2	5th ♩ in B1: c' ¹⁶ -c' ¹⁶
222	vl 2	1st ♩ in B1: c ⁸ -6×c' ¹⁶

Changelog

1.0.0 – 2025-04-04

Added

- initial release

Te Deum

[Allegro]

Clarino in C

I *f*

II *f*

III *f*

IV *f*

V *f*

Timpani in C-G

f

Violino

I

II

Soprano

Alto

Tenore

Basso

Organo e Bassi

f Tutti

6

f Tutti
Te De - um lau -

f Tutti
Te De - um lau -

f Tutti
Te De - um lau -

f Tutti
Te De - um lau -

Te De - um lau -

12

19

Do-minum, te Do-minum, te Do-minum con - fi - te - mur, te

Do-minum, te Do-minum, te Do-minum con - fi - te - mur, te

8 Do-minum, te Do-minum, te Do-minum con - fi - te - mur, te

Do-minum, te Do-minum, te Do-minum con - fi - te - mur, te

[Allegro]

25

Do - minum con - fi - te - mur. Te ae-ter - num Pa - trem,

Do - minum con - fi - te - mur. Te ae-ter - num Pa - trem,

8 Do - minum con - fi - te - mur. Te ae-ter - num Pa - trem,

Do - minum con - fi - te - mur. Te ae-ter - num Pa - trem,

6 5 5 4 3 | 6

30

te ae-ter - num Pa-trem o-mnis ter - ra ve - ne - ra - tur.

te ae-ter - num Pa-trem o-mnis ter - ra ve - ne - ra - tur.

te ae-ter - num Pa-trem o-mnis ter - ra ve - ne - ra - tur.

te ae-ter - num Pa-trem o-mnis ter - ra ve - ne - ra - tur.

6 6 [4 3]

33

36

sta - - tes, ti - bi Che - rubim, ti - bi *Che - rubim*

sta - - tes, ti - bi Che - rubim, ti - bi Che - rubim

sta - - tes, ti - bi Che - rubim, ti - bi Che - rubim

sta - - tes, ti - bi Che - rubim, ti - bi Che - rubim

39

et Se - raphim in - ces - sa - bi - li vo - ce pro - cla - mant:

et Se - raphim in - ces - sa - bi - li vo - ce pro - cla - mant:

8 et Se - raphim in - ces - sa - bi - li vo - ce pro - cla - mant:

et Se - raphim in - ces - sa - bi - li vo - ce pro - cla - mant:

6

42

San - - ctus, San - - ctus, Sanctus, San-ctus, San-ctus, San-ctus,
San - - ctus, San - - ctus, Sanctus, San-ctus, San-ctus, San-ctus,
San - - ctus, San - - ctus, Sanctus, San-ctus, San-ctus, San-ctus,
San - - ctus, San - - ctus, Sanctus, San-ctus, San-ctus, San-ctus,

6 [6]

45

San - - ctus, San - - ctus, Do - minus De - us Sa - ba -

San - - ctus, San - - ctus, Do - minus De - us Sa - ba -

⁸ San - - ctus, San - - ctus, Do - minus De - us Sa - ba -

San - - ctus, San - - ctus, Do - minus De - us Sa - ba -

4 3

48

oth, Do - minus De - us Sa - ba - oth, ple - ni sunt coe - li et ter - ra ma - ie -

oth, Do - minus De - us Sa - ba - oth, ple - ni sunt coe - li et ter - ra ma - ie -

oth, Do - minus De - us Sa - ba - oth, ple - ni sunt coe - li et ter - ra ma - ie -

oth, Do - minus De - us Sa - ba - oth, ple - ni sunt coe - li et ter - ra ma - ie -

4 3 6 16

51

sta - tis glo - ri - ae tu - ae. Te glo - ri -

sta - tis glo - ri - ae tu - ae. Te glo - ri -

sta - tis glo - ri - ae tu - ae. Te glo - ri -

sta - tis glo - ri - ae tu - ae. Te glo - ri -

6| 6 4 3 4 3 6

5

54

o - sus A - po - sto - lo - rum cho - rus,

o - sus A - po - sto - lo - rum cho - rus,

o - sus A - po - sto - lo - rum cho - rus,

o - sus A - po - sto - lo - rum cho - rus,

6 6 4 3

57

Musical score for five staves (treble clefs). The first staff has a whole rest in the first measure, followed by eighth notes in the second and third measures. The second staff has a whole rest in the first measure, followed by eighth notes in the second and third measures. The third staff has a whole rest in the first measure, followed by eighth notes in the second and third measures. The fourth staff has a whole rest in the first measure, followed by eighth notes in the second and third measures. The fifth staff has a whole rest in the first measure, followed by eighth notes in the second and third measures.

Musical score for two staves (grand staff). The upper staff has eighth notes in the first measure, followed by eighth notes in the second and third measures. The lower staff has eighth notes in the first measure, followed by eighth notes in the second and third measures.

te pro-phe - ta - rum lau - da - bi - lis nu - merus,

te pro-phe - ta - rum lau - da - bi - lis nu - merus,

8 te pro-phe - ta - rum lau - da - bi - lis nu - me - rus,

te pro-phe - ta - rum lau - da - bi - lis nu - me - rus,

6 6

Musical score for five staves (treble and bass clefs). The first staff is a treble clef with lyrics. The second staff is a treble clef with lyrics. The third staff is a treble clef with lyrics and a '8' below it. The fourth staff is a bass clef with lyrics. The fifth staff is a bass clef with '6 6' below it.

60

te mar-tyrum can-di-da-tus lau-dat, lau-dat ex-er-ci-tus.

te mar-tyrum can-di-da-tus lau-dat, lau-dat ex-er-ci-tus.

te mar-tyrum can-di-da-tus lau-dat, lau-dat ex-er-ci-tus.

te mar-tyrum can-di-da-tus lau-dat, lau-dat ex-er-ci-tus.

4 3 [4 3]

64

Vivace

Five empty musical staves with treble clefs and a brace on the left side.

One empty musical staff with a bass clef.

Piano accompaniment for the first system, showing two staves with musical notation. The first staff starts with a forte (*f*) dynamic marking. A red asterisk is placed under the second staff in the second measure.

Five empty musical staves with treble clefs and a brace on the left side.

Bass solo for the second system, showing one staff with musical notation. It starts with a forte (*f*) dynamic marking and the word "Solo".

67

Five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) showing rests for measures 67, 68, and 69.

Bass line for measures 67, 68, and 69 showing rests.

Piano accompaniment for measures 67, 68, and 69. The right hand plays a melodic line with a dotted quarter note followed by an eighth note, then a series of eighth notes. The left hand plays a similar rhythmic pattern.

Two vocal staves (Soprano, Alto) showing rests for measures 67, 68, and 69.

P Solo

8 Te per or - bem ter-ra - rum,

Vocal solo in measure 70. The melody starts on a dotted quarter note, followed by eighth notes. The lyrics are "Te per or - bem ter-ra - rum,".

Bass line for measure 70. The notes are G2, F2, E2, D2, C2, B1, A1, G1, with fingerings 6, 4, 3 indicated below.

70

te per or-bem ter-ra-rum

p

[6/5 5/4 -/3]

73

Five empty musical staves with treble clefs, numbered 73.

One empty musical staff with a bass clef.

Piano accompaniment for the first system, showing two staves with musical notation.

Two empty musical staves with treble clefs.

8
san-cta con-fi-te-tur, san-cta con-fi-te-tur Eccle-si-a.

One empty musical staff with a bass clef.

f *p* *f*

76

p Solo

Pa - trem im-men - sae ma - ie - sta - tis,

79

Musical score for measures 79-81, featuring five staves with rests.

Piano accompaniment for measures 79-81, featuring two staves with rhythmic patterns.

P Solo

Vocal line for measures 79-81, featuring a single staff with lyrics.

Ve - ne - ran - dum tu - um, ve - ne - ran - dum

Bass line for measures 79-81, featuring a single staff with lyrics.

ve - ne - ran - dum tu - um, ve - ne - ran - dum

Bass line for measures 82-84, featuring a single staff with lyrics and performance markings.

6 4 # p 6 6

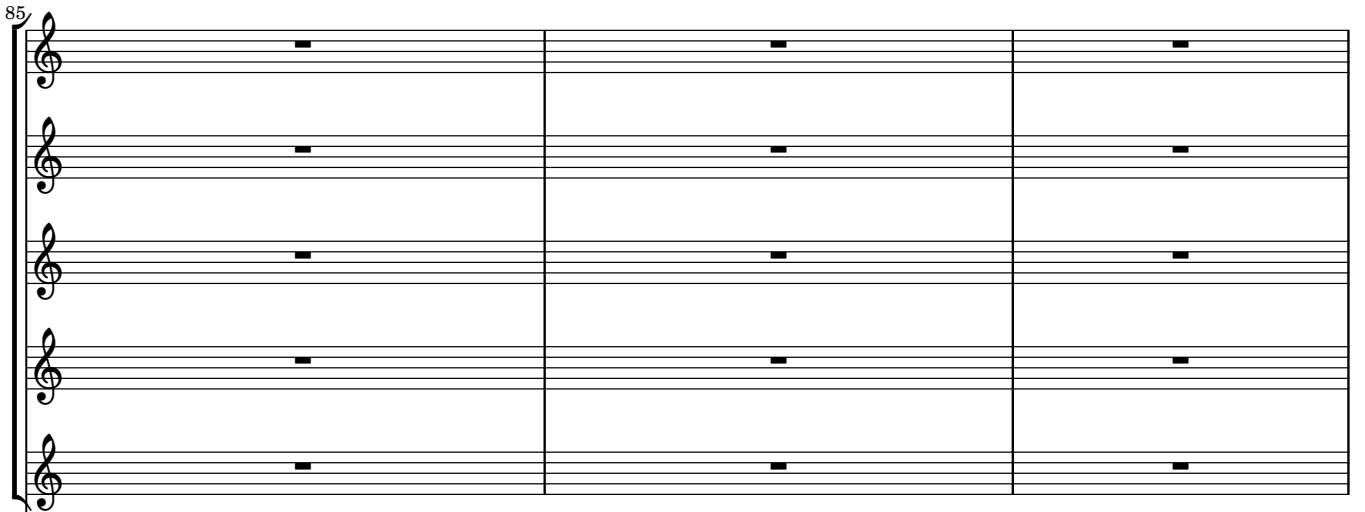
82

tu - um, tu-um ve-rum et u - nicum, ve-rum et u - nicum Fi - li - um.

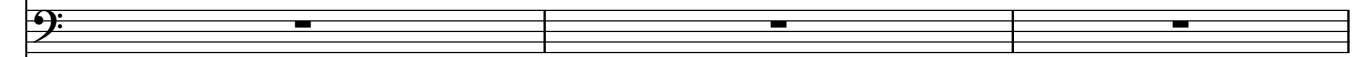
tu - um, tu-um ve-rum et u - nicum, ve-rum et u - nicum Fi - li - um.

6 6 4 3 *f*

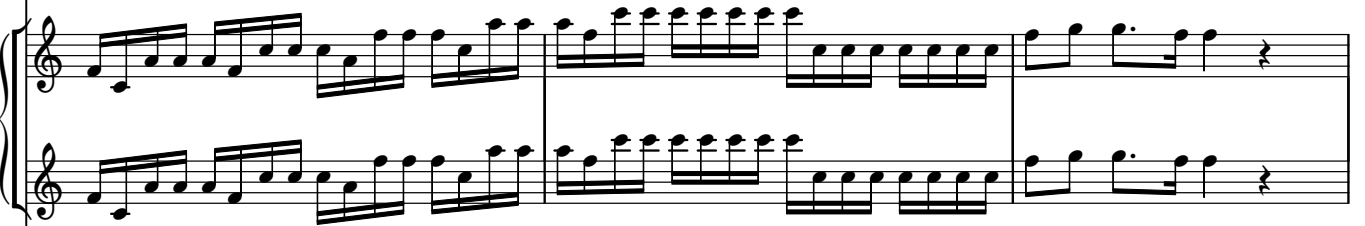
85



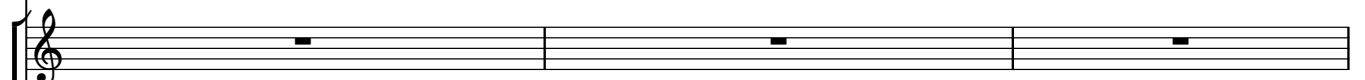
Five empty staves for vocal parts, arranged in a system with a brace on the left.



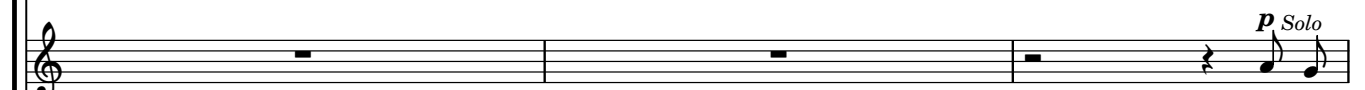
Empty bass staff.



Piano accompaniment for the first system, consisting of two staves with musical notation.

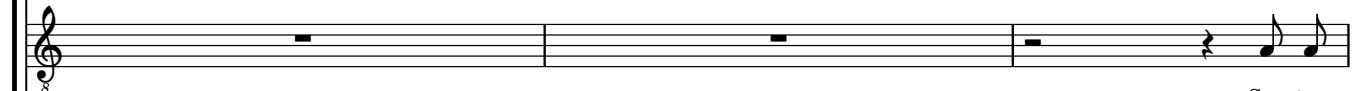


Empty vocal staff.



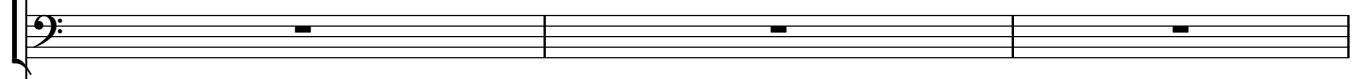
Vocal staff with a *p Solo* marking and musical notation.

Sanctum



Vocal staff with a *Sanctum* marking and musical notation.

Sanctum



Empty bass staff.



Bass line with musical notation, including a flat sign, a dynamic marking *p*, and fingering numbers 6, 5, 4, 3.

88

Tu Rex glo - ri-ae, Chri-ste,

quo - que Pa - ra - clitum Spi - ri-tum. Tu Rex glo - ri-ae, Chri-ste,

quo - que Pa - ra - clitum Spi - ri-tum.

5 6 6 4 # f p # # f

91

Musical score for measures 91-93, featuring five staves with rests.

Musical staff with rests.

Musical score for measures 94-96, featuring piano accompaniment.

tu Pa - tris sem - pi - ter - nus, tu Pa - tris sem - pi - ter - nus, sem - pi -

Vocal line for the first voice part.

tu Pa - tris sem - pi - ter - nus, tu Pa - tris sem - pi - ter - nus, sem - pi -

Vocal line for the second voice part.

Musical staff with rests.

Musical staff with rests.

p 6 ♭ *f* 6 ♭ # 6

Bass line with dynamics and fingerings.

94

Five empty musical staves, likely for vocal parts, arranged in a system. Each staff has a treble clef and a key signature of one sharp (F#).

One empty bass staff, likely for a basso continuo or another vocal part, with a bass clef.

Piano accompaniment for the first system, consisting of two staves (treble and bass clefs). The music features a rhythmic pattern of eighth and sixteenth notes.

Vocal line with lyrics: *ter - - nus es Fi - li - us.*

Vocal line with lyrics: *ter - - nus es Fi - li - us.*

Vocal line with lyrics: *Tu ad li - be - ran - dum su - sce - ptu - rus*. A red asterisk is placed above the first note of the phrase "ad li - be - ran - dum".

Bass line with lyrics: *Tu ad li - be - ran - dum su - sce - ptu - rus*.

Piano accompaniment for the second system, including dynamics *f* and *p*. The bass line features a sequence of notes: ♭, 6, #, ♭, ♯, ♭, ♭, 6, #, #.

97

ho - minem, non hor - ru - i - sti Vir - gi - nis u - te - rum.

ho - minem, non hor - ru - i - sti Vir - gi - nis u - te - rum.

4 5 6/5 4 3 *f*

103

vi - cto mor - tis a - cu - le - o, a - pe - ru - i - sti cre - den - tibus

vi - cto mor - tis a - cu - le - o, a - pe - ru - i - sti cre - den - tibus

vi - cto mor - tis a - cu - le - o, a - pe - ru - i - sti cre - den - tibus

vi - cto mor - tis a - cu - le - o, a - pe - ru - i - sti cre - den - tibus

106

re - gna coe - lo - rum, tu ad dex - teram De - i se - - des in

re - gna coe - lo - rum, tu ad dex - teram De - i se - - des in

re - gna coe - lo - rum, tu ad dex - teram De - i se - - des in

re - gna coe - lo - rum, tu ad dex - teram De - i se - - des in

6 5 [4 3]

109

glo - ri - a, in glo - ri - a Pa - tris. Iu - dex cre - de - ris, iu - dex
 glo - ri - a, in glo - ri - a Pa - tris. Iu - dex cre - de - ris, iu - dex
 glo - ri - a, in glo - ri - a Pa - tris. Iu - dex cre - de - ris, iu - dex
 glo - ri - a, in glo - ri - a Pa - tris. Iu - dex cre - de - ris, iu - dex

112

cre - de - ris, iu - dex cre - deris, cre - deris es - se ven - tu - rus, ven - tu - rus.

cre - de - ris, iu - dex cre - deris, cre - deris es - se ven - tu - rus, ven - tu - rus.

cre - de - ris, iu - dex cre - deris, cre - deris es - se ven - tu - rus, ven - tu - rus.

cre - de - ris, iu - dex cre - deris, cre - deris es - se ven - tu - rus, ven - tu - rus.

6 4 3 4 3
5

116

Adagio

Five staves of music, each containing a whole rest in every measure.

One staff of music containing a whole rest in every measure.

Two staves of music, each containing a whole rest in every measure.

P Solo

Te, te er-go quae-sumus, te er-go quae-sumus, quae - su - mus, quae - su - mus, tu - is fa - mu-lis

P Solo

Te, te er-go quae-sumus, quae - su - mus,

P Solo

Te, te er-go quae-sumus, te er-go quae-sumus, quae - su - mus, quae - su - mus, tu - is fa - mu-lis

P Solo

Te, te er-go quae-sumus, quae - su - mus,

P Solo

6 5 # 6 5 # # [6] 6 5

121

130

Presto

The musical score for measures 130-133 is arranged as follows:

- Violins I:** Rests in all three measures.
- Violins II:** Rests in all three measures.
- Violas:** Rests in all three measures.
- Cellos:** Rests in all three measures.
- Double Basses:** Rests in all three measures.
- Piano (Grand Staff):** Features a complex rhythmic pattern of eighth and sixteenth notes. The dynamic is marked *f* (forte) in both the upper and lower staves.
- Double Bass (Bass Staff):** Features a bass line with a *f Tutti* marking. The notation includes figured bass symbols: 6, [6], 6, [6], 6, [b]6, 6, 6, 6, 6.

133

The image displays a musical score for guitar, starting at measure 133. The score is organized into two systems. The first system consists of five staves: four treble clefs and one bass clef. The piano accompaniment is written in the first two treble staves, featuring a rhythmic pattern of eighth notes and quarter notes. The guitar solo is written in the bottom bass staff, with fret numbers (6, 6, 6, 5, 6, [b]6, 6, 6, 6, 6, 6, 6, 6, 5) indicated below the notes. The second system also consists of five staves, with the piano accompaniment in the first two treble staves and the guitar solo in the bottom bass staff. The guitar solo continues with the same rhythmic pattern and fret numbers.

136

f Tutti

f Tutti

f Tutti

f Tutti

139

Five empty staves for vocal parts, arranged in two groups of three and two.

Empty bass staff for measure 139.

Piano accompaniment for measures 139-141, featuring a right-hand melody and a left-hand accompaniment.

Sal-vum fac po - pu - lum tu - um Do - mine et be - ne - dic, et be - ne -

Sal-vum fac po - pu - lum tu - um Do - mine et be - ne - dic, et be - ne -

Sal-vum fac po - pu - lum tu - um Do - mine et be - ne - dic, et be - ne -

Sal-vum fac po - pu - lum tu - um Do - mi - ne et be - ne - dic, et be - ne -

Bass line for measures 139-141, including figured bass notation: 6 7 7#

142

dic hae - re - di - ta - ti tu - ae. Et re - ge e - os, et ex -

dic hae - re - di - ta - ti tu - ae. Et re - ge e - os, et ex -

dic hae - re - di - ta - ti tu - ae. Et re - ge e - os, et ex -

dic hae - re - di - ta - ti tu - ae. Et re - ge e - os, et ex -

[6] 6 7 [7] 6 7

145

tol - le il - los, et ex - tol - le il - los us - que in ae - ter - num.

tol - le il - los, et ex - tol - le il - los us - que in ae - ter - num.

tol - le il - los, et ex - tol - le il - los us - que in ae - ter - num.

tol - le il - los, et ex - tol - le il - los us - que in ae - ter - num.

[6 6 6] 4 3

148

Five empty musical staves, each with a treble clef, arranged vertically. They are intended for vocal parts but currently contain no notes.

One empty bass staff with a bass clef, positioned below the vocal staves.

Piano accompaniment for the first system, consisting of two staves (treble and bass clefs) with a grand staff brace on the left. The music features a rhythmic pattern of eighth and sixteenth notes.

Vocal line 1 (soprano) with lyrics: Per sin - - gulos di - es be - ne - di - cimus te et lau -

Vocal line 2 (alto) with lyrics: Per sin - - gulos di - es be - ne - di - cimus te et lau -

Vocal line 3 (tenor) with lyrics: Per sin - - gulos di - es be - ne - di - ci - mus te et lau -

Vocal line 4 (bass) with lyrics: Per sin - - gu - los di - es be - ne - di - ci - mus te et lau -

Piano accompaniment for the second system, consisting of two staves (treble and bass clefs) with a grand staff brace on the left. The music continues with a similar rhythmic pattern.

[4 3 6 5 6 6] 7 6 [6 #] 6

151

Five empty musical staves, each with a treble clef, arranged vertically. Each staff contains a single horizontal bar line across its length, indicating that the vocal parts are silent for this section.

A single empty bass staff with a bass clef, containing a horizontal bar line.

Piano accompaniment for the first system, consisting of two staves (treble and bass clefs). The music features a steady eighth-note accompaniment in the right hand and a similar accompaniment in the left hand, with some melodic movement in the right hand.

First vocal line with lyrics: *da - mus, et lau - da - mus, et lau - da - - mus,*

Second vocal line with lyrics: *da - mus, et lau - da - mus, et lau - da - - mus,*

Third vocal line with lyrics: *da - mus, et lau - da - mus, et lau - da - - mus,*

Fourth vocal line with lyrics: *da - mus, et lau - da - mus, et lau - da - - mus,*

Bass line with figured bass notation: *[6] # [6] # # # [6] # [6] #*

154

et lau - da - mus, et lau - da - mus, et lau - da - mus, et lau - da - mus,

et lau - da - mus, et lau - da - mus, et lau - da - mus, et lau - da - mus,

et lau - da - mus, et lau - da - mus, et lau - da - mus, et lau - da - mus,

et lau - da - mus, et lau - da - mus, et lau - da - mus, et lau - da - mus,

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

Adagio

157

Five empty musical staves, each with a treble clef, arranged vertically. They are intended for vocal parts.

One empty musical staff with a bass clef, positioned below the vocal staves.

Piano accompaniment for the first system, consisting of two staves (treble and bass clefs) with musical notation including eighth and sixteenth notes.

et lau - da - mus, lau - da - mus no - men tu - um in sae - cu -

First vocal line with lyrics: et lau - da - mus, lau - da - mus no - men tu - um in sae - cu -

et lau - da - mus, lau - da - mus no - men tu - um in sae - cu -

Second vocal line with lyrics: et lau - da - mus, lau - da - mus no - men tu - um in sae - cu -

et lau - da - mus, lau - da - mus no - men tu - um in sae - cu -

Third vocal line with lyrics: et lau - da - mus, lau - da - mus no - men tu - um in sae - cu -

et lau - da - mus, lau - da - mus no - men tu - um in sae - cu -

Fourth vocal line with lyrics: et lau - da - mus, lau - da - mus no - men tu - um in sae - cu -

Bass line with lyrics: et lau - da - mus, lau - da - mus no - men tu - um in sae - cu -

6

#

6

6

6

#

4

#

Presto

160

Five empty musical staves, each with a treble clef, arranged vertically. Each staff contains a whole rest in the first measure, indicating that the vocalists are silent during this section.

A single empty bass staff with a bass clef, containing a whole rest in the first measure.

Piano accompaniment for the first system, consisting of two staves (treble and bass clefs). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

First vocal line (treble clef) with lyrics: lum et in sae - culum sae - cu - li.

Second vocal line (treble clef) with lyrics: lum et in sae - culum sae - cu - li. A red asterisk is placed above the second measure of the vocal line.

Third vocal line (treble clef) with lyrics: lum et in sae - culum sae - cu - li.

Bass vocal line (bass clef) with lyrics: lum et in sae - culum sae - cu - li.

Piano accompaniment for the second system, consisting of two staves (treble and bass clefs). The right hand continues the melodic line, and the left hand provides accompaniment. Below the staves are figured bass notations: [B] 6, 6 6 4, #, [# b], 6, 6.

166

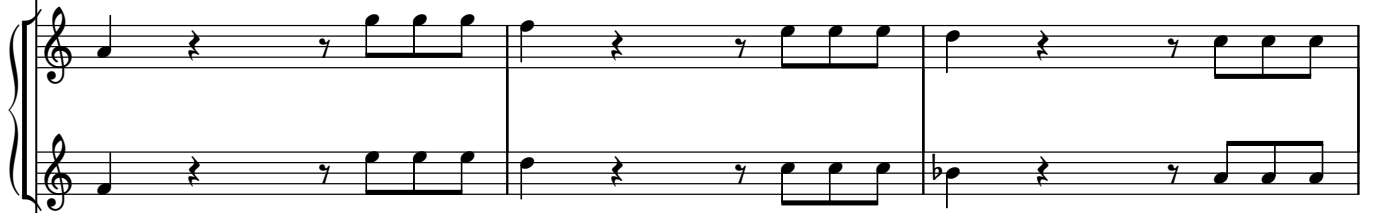
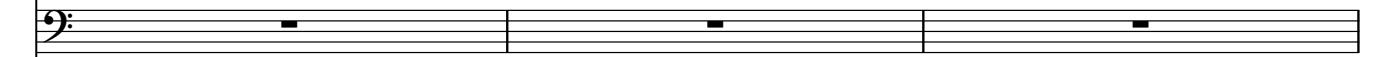
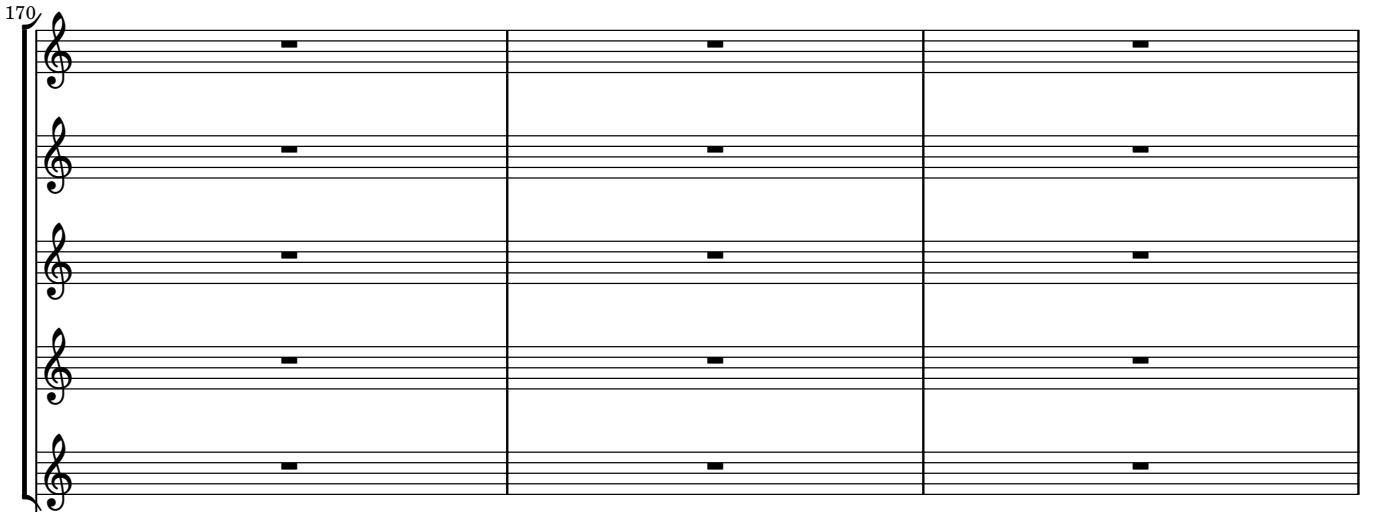
Adagio

Musical score for page 166, Adagio. The score includes five vocal staves and a piano accompaniment. The piano part features a complex rhythmic pattern of sixteenth notes. The vocal parts enter with the lyrics "Di-gna-re Do-mine di-e i-sto". The score includes dynamic markings like *p* and *p Solo*, and a red asterisk in the piano part. At the bottom, there are guitar-style chord diagrams and figured bass notation.

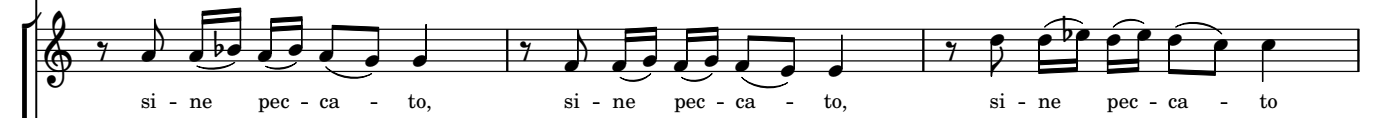
Chord diagrams and figured bass notation at the bottom of the page:

6 6 6 6 6 6 [6] 5# *p Solo* 6 5 4 2 3 6 [b]5


170



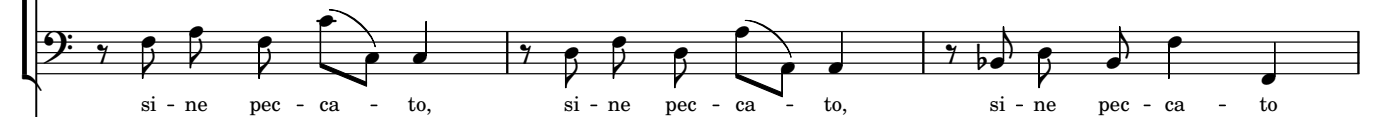
si - ne pec - ca - to, si - ne pec - ca - to, si - ne pec - ca - to



si - ne pec - ca - to, si - ne pec - ca - to, si - ne pec - ca - to



si - ne pec - ca - to, si - ne pec - ca - to, si - ne pec - ca - to



178 Adagio

The musical score for measures 178-180 is written for a full orchestra and piano. The tempo is Adagio. The score is organized into systems. The first system contains five staves: the top staff is for the first violin, the next three are for the string section (violin II, viola, and cello/double bass), and the bottom staff is for the bass line. The second system contains two staves for the piano, with a forte (*f*) dynamic marking. The third system contains four staves for woodwinds (flute, oboe, clarinet, and bassoon). The fourth system contains three staves for brass (trumpet, trombone, and tuba/euphonium). The fifth system contains one staff for the bass line, with a forte (*f*) and tutti dynamic marking.

f Tutti

181

This musical score page, numbered 181, contains a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff. The piano accompaniment is divided into two systems, each with a grand staff (treble and bass clefs). The first system of the piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with eighth notes and rests in the left hand. The second system of the piano accompaniment consists of empty staves. The score is organized into three measures across the top section and three measures across the bottom section.

184

Musical score for measures 184-186, featuring five staves with various rhythmic patterns and rests.

Bass line musical staff for measures 184-186.

Piano accompaniment musical score for measures 184-186, featuring two staves with rhythmic patterns and a red asterisk in the first staff.

f Tutti

Vocal line musical staff for the first voice part, measures 184-186.

Mi - se - re - re no - stri Do - mi - ne,

f Tutti

Vocal line musical staff for the second voice part, measures 184-186.

Mi - se - re - re no - stri Do - mi - ne,

f Tutti

Vocal line musical staff for the third voice part, measures 184-186.

Mi - se - re - re no - stri Do - mi - ne,

f Tutti

Vocal line musical staff for the fourth voice part, measures 184-186.

Mi - se - re - re no - stri Do - mi - ne,

Bass line musical staff for the vocal parts, measures 184-186.

187

This musical score consists of several systems of staves. The first system includes five treble clef staves and one bass clef staff. The second system includes two treble clef staves and one bass clef staff. The third system includes four treble clef staves and one bass clef staff. The fourth system includes one bass clef staff. The notation includes various note values, rests, and a piano section with fingerings indicated by numbers 1-5.

190

Musical score for measures 190-192. The first staff (treble clef) has rests in measures 190 and 191, followed by a sixteenth-note pattern in measure 192. The second staff (treble clef) has a quarter rest in measure 190, followed by rests in measures 191 and 192. The third staff (treble clef) has a sixteenth-note pattern in measure 190, followed by rests in measures 191 and 192. The fourth and fifth staves (treble clef) have rests throughout measures 190-192.

Bass line for measures 190-192. It consists of quarter notes with rests in measures 190 and 191, and quarter notes with rests in measure 192.

Piano accompaniment for measures 190-192. The upper staff (treble clef) has rests in measures 190 and 191, followed by a sixteenth-note pattern in measure 192. The lower staff (treble clef) has rests in measures 190 and 191, followed by a sixteenth-note pattern in measure 192.

mi - se - re - re no - stri.

mi - se - re - re no - stri.

mi - se - re - re no - stri.

mi - se - re - re no - stri.

Bass line for measures 190-192. It consists of quarter notes with rests in measures 190 and 191, and quarter notes with rests in measure 192.

193

This musical score page, numbered 193, contains several systems of staves. The first system consists of five staves: the top two are treble clefs, the middle two are also treble clefs, and the bottom one is a bass clef. The second system consists of two staves: the top is a treble clef and the bottom is a bass clef. The third system is a grand staff with two treble clefs and two bass clefs. The fourth system consists of four staves: the top two are treble clefs and the bottom two are bass clefs. The fifth system consists of two staves: the top is a treble clef and the bottom is a bass clef. The notation includes various note values, rests, and articulation marks.

196

Musical score for measures 196-198. The first three staves are grouped together. The first staff has rests. The second staff has a quarter rest followed by a quarter note. The third staff has a quarter rest followed by a quarter note. The fourth and fifth staves have rests. The first measure of the first system contains a quarter rest in the first staff, a quarter rest in the second staff, and a quarter note in the third staff. The second measure contains a quarter rest in the first staff, a quarter rest in the second staff, and a quarter note in the third staff. The third measure contains a quarter rest in the first staff, a quarter rest in the second staff, and a quarter note in the third staff. A red asterisk is placed below the third staff in the third measure.

Bass line musical staff for measures 196-198. The first measure contains a quarter note, a quarter note, a quarter note, and a quarter note. The second measure contains a quarter rest. The third measure contains a quarter rest.

Piano accompaniment musical staff for measures 196-198. The first measure contains a quarter note, a quarter note, a quarter note, and a quarter note. The second measure contains a quarter rest. The third measure contains a quarter rest.

Fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne

Fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne

Fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne

Fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne

6

Musical score for the vocal parts and piano accompaniment for measures 196-198. The first four staves are grouped together. The first staff is the vocal line, the second staff is the vocal line, the third staff is the piano accompaniment, and the fourth staff is the bass line. The lyrics are: Fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne. The first measure contains a quarter note, a quarter note, a quarter note, and a quarter note. The second measure contains a quarter note, a quarter note, a quarter note, and a quarter note. The third measure contains a quarter note, a quarter note, a quarter note, and a quarter note. The number 6 is written below the bass line.

199

The first system consists of five staves. The top staff has a treble clef and contains a sequence of eighth notes and rests. The second and third staves are mostly empty with rests. The fourth and fifth staves also contain rests, with some rhythmic notation appearing in the fourth measure.

A single bass staff containing rhythmic notation, including eighth notes and rests, corresponding to the first system.

The second system is a grand staff with two staves. The upper staff has a treble clef and contains piano accompaniment with a red asterisk marking a specific note. The lower staff has a bass clef and contains piano accompaniment with fingerings indicated by numbers 1-5.

su - per nos, quem-ad - mo-dum spe - ra - vi -
 su - per nos, quem-ad - mo-dum spe - ra - vi -
 su - per nos, quem-ad - mo-dum spe - ra - vi -
 su - per nos, quem-ad - mo-dum spe - ra - vi -

The bottom system contains four staves. The top three staves are vocal parts with lyrics. The bottom staff is a bass line with piano accompaniment. The lyrics are: "su - per nos, quem-ad - mo-dum spe - ra - vi -".

203

mus in te.

mus in te.

mus in te.

mus in te.

mus in te.

206

This musical score page contains measures 206, 207, and 208. It is organized into two systems. The first system includes a vocal line with two staves (treble and bass clefs) and a piano accompaniment with two staves (treble and bass clefs). The vocal line features a melodic line with eighth and sixteenth notes, often beamed together, and rests. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with eighth and sixteenth notes in the left hand. The second system contains five empty staves, likely for additional instruments or a second vocal part that is not present in this section.

209 Vivace

The first system of the musical score consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a melodic line. The third staff is a treble clef with a melodic line. The fourth and fifth staves are treble clefs with rests. The music is in 4/4 time and features a 'Vivace' tempo. The first measure has a whole rest. The second measure has a quarter rest followed by a sixteenth-note triplet. The third measure has a quarter rest followed by a sixteenth-note triplet. The fourth measure has a quarter rest followed by a sixteenth-note triplet.

The bass line for the first system consists of a single bass clef staff. It starts with a whole rest in the first measure, followed by a quarter rest in the second measure, a quarter note in the third measure, and a quarter rest in the fourth measure.

The piano accompaniment for the first system consists of two staves (treble and bass clefs). The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. The music is in 4/4 time and features a 'Vivace' tempo. The first measure has a quarter rest. The second measure has a quarter rest followed by a sixteenth-note triplet. The third measure has a quarter rest followed by a sixteenth-note triplet. The fourth measure has a quarter rest followed by a sixteenth-note triplet.

The first vocal line for the first system consists of a single treble clef staff. The lyrics are "In te Do - mine spe - ra - vi, in te Do - mine spe -". The music is in 4/4 time and features a 'Vivace' tempo. The first measure has a quarter rest. The second measure has a quarter rest followed by a sixteenth-note triplet. The third measure has a quarter rest followed by a sixteenth-note triplet. The fourth measure has a quarter rest followed by a sixteenth-note triplet.

The second vocal line for the first system consists of a single treble clef staff. The lyrics are "In te Do - mine spe - ra - vi, in te Do - mine spe -". The music is in 4/4 time and features a 'Vivace' tempo. The first measure has a quarter rest. The second measure has a quarter rest followed by a sixteenth-note triplet. The third measure has a quarter rest followed by a sixteenth-note triplet. The fourth measure has a quarter rest followed by a sixteenth-note triplet.

The third vocal line for the first system consists of a single treble clef staff. The lyrics are "In te Do - mine spe - ra - vi, in te Do - mine spe -". The music is in 4/4 time and features a 'Vivace' tempo. The first measure has a quarter rest. The second measure has a quarter rest followed by a sixteenth-note triplet. The third measure has a quarter rest followed by a sixteenth-note triplet. The fourth measure has a quarter rest followed by a sixteenth-note triplet.

The fourth vocal line for the first system consists of a single bass clef staff. The lyrics are "In te Do - mine spe - ra - vi, in te Do - mine spe -". The music is in 4/4 time and features a 'Vivace' tempo. The first measure has a quarter rest. The second measure has a quarter rest followed by a sixteenth-note triplet. The third measure has a quarter rest followed by a sixteenth-note triplet. The fourth measure has a quarter rest followed by a sixteenth-note triplet.

The bass line for the second system consists of a single bass clef staff. It starts with a quarter note in the first measure, a quarter note in the second measure, a half note in the third measure, and a quarter note in the fourth measure.

213

ra-vi, spe - ra-vi, spe-ra-vi, spe-

ra-vi, spe - ra-vi, spe-ra-vi, spe-

ra-vi, spe - ra-vi, spe-ra-vi, spe-

ra-vi, spe - ra-vi, spe-ra-vi, spe-

217

ra-vi, non con - fundar, non con - fun-dar, non con-fun-dar, non con -

ra-vi, non con - fundar, non con - fun-dar, non con-fun-dar, non con -

ra-vi, non con - fundar, non con - fun-dar, non con-fun-dar, non con -

ra-vi, non con - fundar, non con - fun-dar, non con-fun-dar, non con -

220

fun-dar, non con - fun-dar, non, non, non, non, non, non con - fun-dar,

fun-dar, non con - fun-dar, non, non, non, non, non, non con - fun-dar,

fun-dar, non con - fun-dar, non, non, non, non, non, non con - fun-dar,

fun-dar, non con - fun-dar, non, non, non, non, non, non con - fun-dar,

223 meza punto

spe-ra - vi, non con - fundar, non con fundar,

spe-ra - vi, non con - fundar, non con fundar,

spe-ra - vi, non con - fundar, non con fundar,

spe-ra - vi, non con - fundar, non con fundar,

227

Adagio

non con-fun-dar in ae - ter - num, non con - fun - dar in ae - ter - - - num.

non con-fun-dar in ae - ter - num, non con - fun - dar in ae - ter - - - num.

⁸ non con-fun-dar in ae - ter - num, non con - fun - dar in ae - ter - - - num.

non con-fun-dar in ae - ter - num, non con - fun - dar in ae - ter - - - num.

Tutti 4 3 4 3