

Eybler.

Sacred music.

Joseph Leopold Edler von
Eybler

Te Deum
HerEy 118

Hymn

*S, A, T, B (solo), S, A, T, B (coro),
2 ob, 2 clno (D), timp (D-A), 2 vl, vla, vlc, b, org*

edited by Wolfgang Esser-Skala

Full score

Esser
Skala
Edition

Critical Report

Abbreviations

| | |
|-------------|-------------|
| A | alto |
| B | bass |
| b | basses |
| clno | clarion |
| ob | oboe |
| org | organ |
| S | soprano |
| T | tenor |
| timp | timpani |
| vl | violin |
| vla | viola |
| vlc | violoncello |

Sources

| | | |
|-----------|------------------|---|
| A1 | <i>Library</i> | A-Ws |
| | <i>Shelfmark</i> | 567 (1) |
| | <i>Category</i> | autograph manuscript (principal source) |
| | <i>Date</i> | 1800-07 |
| | <i>RISM ID</i> | not available |
| | <i>License</i> | public domain |
| | <i>URL</i> | none |
| | <i>Notes</i> | full score; 52 pages |

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> |
|------------|--------------|--|
| 1 | – | In A1 , the “con fuoco” part of the tempo indication has been crossed out with pencil. |
| 25 | – | In A1 , Eybler cancelled three bars following this bar. These bars only contain vocal parts. |
| 143 | – | In A1 , Eybler cancelled the original tempo indication “Andante”. |
| 143–250 | – | In A1 , vide marks and the directive “bleibt weg” (added by later hand in pencil) indicate that this movement should be skipped. |
| 386f | vla | In A1 , dashes imply that vla still plays in unison with A. However, it is more likely that vla switches to unison with b in these bars, as shown here. |

Acknowledgements

Permission of the Schottenstift Abbey Archive to use their archival materials for this edition is gratefully acknowledged. We thank Dr. Maximilian Alexander Trofaier for assistance in obtaining these documents.

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a triplet of eighth notes. The middle staff is another vocal line in treble clef, featuring a melodic line with a fermata and a second ending marked 'a 2'. The bottom staff is a piano accompaniment line in bass clef, providing harmonic support with eighth and sixteenth notes.

The second system is primarily piano accompaniment, consisting of three staves. The top two staves are in treble clef, showing intricate piano textures with sixteenth-note runs and triplets. The bottom staff is in bass clef, continuing the accompaniment with chords and rhythmic patterns. The system concludes with a triplet of eighth notes in the bass line.

The third system features four vocal staves with lyrics. The lyrics are: "mus, te Do-minum con-fi - te - - -". The top three staves are in treble clef, and the bottom staff is in bass clef. The vocal lines are simple, with long notes and rests corresponding to the lyrics. The piano accompaniment continues in the bottom staff.

The fourth system is piano accompaniment, consisting of one staff in bass clef. It continues the accompaniment from the previous system, featuring a melodic line with triplets and a final cadence. The system ends with a triplet of eighth notes and a final chord.

6

mur. Te ae - ter-num Pa - trem o - mnis ter - ra,

mur. Te ae - ter-num Pa - trem o - mnis ter - ra,

mur. Te ae - ter-num Pa - trem o - mnis ter - ra,

mur. Te ae - ter-num Pa - trem o - mnis ter - ra,

6 6 5
4 3

9

o - mnis ter - ra ve - ne - ra - - tur. Ti - bi o - mnes An - ge-li,

o - mnis ter - ra ve - ne - ra - - tur. Ti - bi o - mnes An - ge-li,

o - mnis ter - ra ve - ne - ra - - tur. Ti - bi o - mnes An - ge-li,

o - mnis ter - ra ve - ne - ra - - tur. Ti - bi o - mnes An - ge-li,

12 








 ti - bi coe - li et u - niver - sae po - te - sta-tes, ti - bi Che - ru-bim


 ti - bi coe - li et u - niver - sae po - te - sta-tes, ti - bi


 ti - bi coe - li et u - niver - sae po - te - sta-tes, ti - bi Che - rubim,


 ti - bi coe - li et u - niver - sae po - te - sta-tes, ti - bi Che - rubim,


 61 8 8 8 8 8

16

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole note chord (F#4, C#5, G#4) followed by a half note chord (F#4, C#5, G#4) and then a series of eighth notes: F#4, G#4, A5, B5, A5, G#4. The middle and bottom staves are empty, indicating rests for the other vocal parts.

The piano accompaniment for the first system is written for three staves (treble, middle, and bass clefs). The right hand features a melodic line with eighth notes and a more active bass line with eighth notes. The left hand provides a steady accompaniment with eighth notes.

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

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

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

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

The piano accompaniment for the second system continues with the same melodic and harmonic structure as the first system. At the end of the system, there are figured bass notations: 6/5, 4/2, [6], 6, 6/4, 5/[3].

19

San - ctus, San - ctus, San - ctus Do - mi - nus

San - ctus, San - ctus, San - ctus Do - mi - nus

San - ctus, San - ctus, San - ctus Do - mi - nus

San - ctus, San - ctus, San - ctus Do - mi - nus

5 #

22

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole note chord (F#4, A4, C5) and continues with a melodic line. The middle staff is a vocal line in treble clef, mostly containing rests. The bottom staff is a piano accompaniment line in bass clef, mostly containing rests.

The second system of music is a piano accompaniment for the vocal lines. It consists of three staves: two for the right hand (treble clef) and one for the left hand (bass clef). The right hand features a complex, flowing melodic line with many sixteenth and thirty-second notes. The left hand provides a steady bass line with eighth and quarter notes.

De - us Sa - baoth. Ple - ni sunt coe - li, coe - li et ter - ra

The vocal line for the second system is in treble clef. It contains the lyrics: "De - us Sa - baoth. Ple - ni sunt coe - li, coe - li et ter - ra". The melody is in the key of D major and has a tempo of quarter notes.

De - us Sa - baoth. Ple - ni sunt coe - li et ter - ra

The vocal line for the third system is in treble clef. It contains the lyrics: "De - us Sa - baoth. Ple - ni sunt coe - li et ter - ra". The melody continues from the previous system.

De - us Sa - baoth. Ple - ni sunt coe - li et ter - ra

The vocal line for the fourth system is in treble clef. It contains the lyrics: "De - us Sa - baoth. Ple - ni sunt coe - li et ter - ra". The melody continues from the previous system.

De - us Sa - baoth. Ple - ni sunt coe - li, coe - li et ter - ra

The vocal line for the fifth system is in bass clef. It contains the lyrics: "De - us Sa - baoth. Ple - ni sunt coe - li, coe - li et ter - ra". The melody continues from the previous system.

The piano accompaniment for the fifth system is in bass clef. It features a melodic line with some accidentals (sharps and naturals) and fingerings (5, 6, #, 5, 8) indicated below the notes.

25

f

ma - ie - sta - tis glo - ri - ae tu -

f

ma - ie - sta - tis glo - ri - ae tu -

f

ma - ie - sta - tis glo - ri - ae tu -

ma - ie - sta - tis glo - ri - ae tu -

unisono

6/4 6/4 5/3

28

ae.

ae.

ae.

ae.

Solo

31

a 2

[6 6 6] 5

34

Te glo - ri - o - sus A - po - sto - lo - rum cho - rus,

Te glo - ri - o - sus A - po - sto - lo - rum cho - rus,

Tutti

5 2 6 5 6 6 7 6

37

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

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

6 6 6 6 6 6 5
 ♯ [♯] [♯]

2 6 5 6 6 ♯7 6
 [♯] [♯]

40

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

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

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

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

6 [2] 6 6 45 6 [2] 6 [4] 6 5 [3]

43

Te per or - bem ter - ra - - rum san - cta con - fi -

Te per or - bem ter - ra - - rum san - cta con - fi -

Te per or - bem ter - ra - - rum san - cta con - fi -

Te per or - bem ter - ra - - rum san - cta con - fi -

4 6 6 [6/5] #

46

te - tur Ec - cle - si - a, Pa - - trem, Pa - - trem,
te - tur Ec - cle - si - a, Pa - - trem, Pa - - trem,
te - tur Ec - cle - si - a, Pa - - trem, Pa - - trem,
te - tur Ec - cle - si - a, Pa - - trem, Pa - - trem,

6 5 # 6 6 6

Detailed description: This page of a musical score contains measures 46, 47, and 48. At the top left, the measure number '46' is written. The score is arranged in a system with five staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics 'te - tur Ec - cle - si - a, Pa - - trem, Pa - - trem,' across three measures. The second staff is another vocal line in treble clef with the same lyrics. The third staff is a vocal line in soprano clef with the same lyrics. The fourth staff is a vocal line in bass clef with the same lyrics. The fifth staff is the piano accompaniment, starting with a treble clef and a bass clef, showing chords and melodic lines. At the bottom of the page, there are fingering numbers: '6 5 # 6 6 6'.

49

ff

a 2

ff

a 2

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a forte (ff) dynamic and includes a second ending marked 'a 2'. The second staff is a piano accompaniment line in treble clef, also starting with ff and featuring a second ending marked 'a 2'. The third staff is a bass line in bass clef, which is mostly silent with some rests.

ff

ff

ff

This section shows the piano accompaniment for the first system. It consists of three staves: two in treble clef and one in bass clef. The top two staves are marked with a forte (ff) dynamic. The music includes various chords and melodic lines, with some triplets indicated by a '3' over the notes.

ff

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

This staff is the first vocal line for the second system, marked with a forte (ff) dynamic. It contains the lyrics 'Pa - trem im men - sae ma - ie - sta - tis.' and ends with a rest.

ff

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

This staff is the second vocal line for the second system, marked with a forte (ff) dynamic. It contains the lyrics 'Pa - trem im men - sae ma - ie - sta - tis.' and ends with a rest.

ff

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

This staff is the third vocal line for the second system, marked with a forte (ff) dynamic. It contains the lyrics 'Pa - trem im men - sae ma - ie - sta - tis.' and ends with a rest.

ff

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

This staff is the fourth vocal line for the second system, marked with a forte (ff) dynamic. It contains the lyrics 'Pa - trem im men - sae ma - ie - sta - tis.' and ends with a rest.

ff unisono

[5] Solo

This staff is the piano accompaniment for the second system. It is marked with a forte (ff) dynamic and includes the instruction 'unisono'. It features a melodic line with a fifth fingering '[5]' and a 'Solo' instruction.

53

The musical score consists of several systems of staves. The top system has a vocal line in G major with a treble clef and a key signature of one sharp. The middle system is a grand piano section with a brace on the left, containing a right-hand melody with many sixteenth notes and a left-hand accompaniment. Below the piano section are three systems of empty staves with treble and bass clefs and a key signature of one sharp. The bottom system has a bass line in G major with a bass clef and a key signature of one sharp. At the end of the bass line, there are fingerings: [6 6 5 #].

56

Ve - ne - ran - dum tu - um ve - rum, ve - rum et u - ni - cum Fi - li - um,
 Ve - ne - ran - dum tu - um ve - rum, ve - rum et u - ni - cum Fi - li - um,

p Tutti $\frac{8}{6}$ $\frac{6}{4}$ $\frac{[5 \#]}{4}$ $\frac{8}{6}$ $\frac{6}{4}$ $\frac{8}{6}$ $\frac{9}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{6}{\#}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{6}{4}$

60

San - ctum quo - que Pa - ra - cli - tum Spi - ritum, San - ctum Pa - ra - cli - tum

San - ctum quo - que Pa - ra - cli - tum Spi - ritum, San - ctum Pa - ra - cli - tum

San - ctum Pa - ra - cli - tum

San - ctum Pa - ra - cli - tum

7 #

8 7 6 [5] #

6 4 #

f

6 4 6

63 *a 2*

Spi - ri - tum.

Spi - ri - tum.

Spi - ri - tum.

Spi - ri - tum.

Solo

6
4

[5]
#

66

Tu Rex glo - ri - ae,
Tu Rex glo - ri - ae,
Tu Rex glo - ri - ae,
Tu Rex glo - ri - ae,

Tutti 5

69

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

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

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

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

6

72

sem - pi - ter - nus es Fi - li - us. Tu ad li - be - ran - dum

sem - pi - ter - nus es Fi - li - us. Tu ad li - be - ran - dum

sem - pi - ter - nus es Fi - li - us. Tu ad li - be - ran - dum

sem - pi - ter - nus es Fi - li - us. Tu ad li - be - ran - dum

4 6 [6/5] 7 7 6 7 6

75

su - sce - ptu - rus ho - minem, non, non, non hor - ru - i - sti

su - sce - ptu - rus ho - minem, non, non, non hor - ru - i - sti

su - sce - ptu - rus ho - minem, non, non, non hor - ru - i - sti

su - sce - ptu - rus ho - minem, non, non, non hor - ru - i - sti

8 7 9 8 6 [6] 9 8

4 4 3

78 *tr* a 2

Vir - gi - nis, Vir - gi - nis u - te-rum.

Vir - gi - nis, Vir - gi - nis u - te-rum.

Vir - gi - nis, Vir - gi - nis u - te-rum.

Vir - gi - nis, Vir - gi - nis u - te-rum.

6 6 6 6 6 6 [5] # Solo

81

9 8 6 # / 5 #

84

Tu de - vi - cto mor - tis a - cu - le-o, a - pe - ru - i - sti,

Tu de - vi - cto mor - tis a - cu - le-o, a - pe - ru - i - sti,

Tu de - vi - cto mor - tis a - cu - le-o, a - pe - ru - i - sti,

Tu de - vi - cto mor - tis a - cu - le-o, a - pe - ru - i - sti,

Tutti 6/4 6/5 6 - 5

87

a - pe - ru - i - sti cre - den - ti - bus re - gna coe - lo - rum, cre -

a - pe - ru - i - sti cre - den - ti - bus re - gna coe - lo - rum,

a - pe - ru - i - sti cre - den - ti - bus re - gna coe - lo - rum, cre -

a - pe - ru - i - sti cre - den - ti - bus re - gna coe - lo - rum, cre -

6 - 45

6 7 6

7 6 4 7

6 4

90

den - ti - bus a - pe - ru - i - sti,
 cre - den - ti - bus re - gna coe - lo - rum a - pe - ru - i - sti,
 den - ti - bus re - gna, re - gna coe - lo - rum a - pe - ru - i - sti,
 den - tibus re - gna a - pe - ru - i - sti,

6 [4] 6 6 6 6 6 6

93

re - gna coe - lo - rum a - pe - ru - i - sti cre - den - ti - bus.

re - gna coe - lo - rum a - pe - ru - i - sti cre - den - ti - bus.

re - gna coe - lo - rum a - pe - ru - i - sti cre - den - ti - bus.

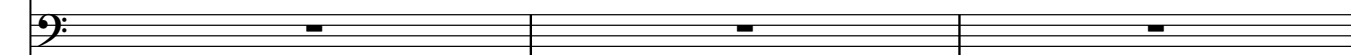
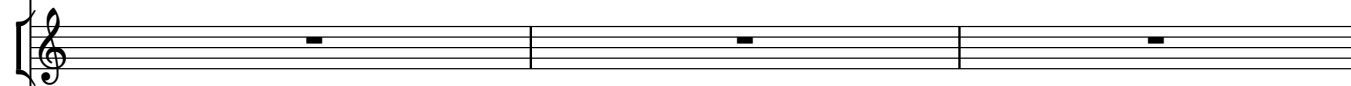
re - gna coe - lo - rum a - pe - ru - i - sti cre - den - ti - bus.

Solo

45 6 6 6/4 5/3

96

The musical score on page 32 begins at measure 96. It features a vocal line in the top staff, which contains a melodic phrase in a major key with a key signature of two sharps (F# and C#). The piano accompaniment is shown in the middle section, consisting of three staves: a grand staff with two treble clefs and one bass clef. The piano part includes a complex rhythmic pattern with sixteenth and thirty-second notes, and some slurs. Below the piano part are four empty staves, two in the treble clef and two in the bass clef, all with a key signature of two sharps. At the bottom of the page, there is a single bass clef staff with a melodic line that continues the vocal melody.



f
Tu ad dex - te - ram De - i

f
Tu ad dex - te - ram De - i

f
Tu ad dex - te - ram De - i

f
Tu ad dex - te - ram De - i

Tutti unisono

102

se - des in glo - - - - -

se - des in glo - - - - -

se - des in glo - - - - -

se - des in glo - - - - -

6 # 6 6 6

105

First system of the musical score. It consists of three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The vocal staves have a melodic line with a fermata and a dynamic marking of **f**. The piano accompaniment has a bass line with a dynamic marking of **f**. The key signature is one sharp (F#).

Second system of the musical score, showing the piano accompaniment. It consists of three staves: two treble clef staves and one bass clef staff. The piano part features intricate rhythmic patterns, including triplets and sixteenth-note runs. The key signature is one sharp (F#).

- ri - a De - i Pa - tris. Iu - dex cre - - de - ris
 - ri - a De - i Pa - tris. Iu - dex cre - - de - ris
 - ri - a De - i Pa - tris. Iu - dex cre - - de - ris
 - ri - a De - i Pa - tris. Iu - dex cre - - de - ris

Second system of the musical score, showing the vocal staves with lyrics. It consists of four staves: three vocal staves (Soprano, Alto, and Tenor) and one piano accompaniment staff. The lyrics are: "ri - a De - i Pa - tris. Iu - dex cre - - de - ris". The piano accompaniment continues with a bass line. The key signature is one sharp (F#).

unisono

Third system of the musical score, showing the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The piano part features a unisono section with a dynamic marking of **f**. The key signature is one sharp (F#).

109

es - se ven - tu - rus.

es - se ven - tu - rus.

es - se ven - tu - rus.

es - se ven - tu - rus.

6 4 3 Solo

a 2

3 3

113

This musical score page contains measures 113 through 116. It features a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line begins in measure 113 with a melodic phrase and includes a fermata in measure 116. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady eighth-note bass line. A dynamic marking of *mf* is present above the vocal line in measure 113. At the bottom of the page, there are three chord diagrams: a first position G major chord (6), a first position G major chord (6 4), and a first position G major chord (6 1 5).

Te ergo quæsumus

117 Adagio

1 vl

2

vla

S

A

T

B

org
vlc
b

p

p

p

p

p

p

Te er - go quæ - sumus, tu - is fa - mu - lis sub - ve - ni, quos pre - ti -

Te er - go quæ - sumus, tu - is fa - mu - lis sub - ve - ni, quos pre - ti -

Te er - go quæ - sumus, tu - is fa - mu - lis sub - ve - ni, quos pre - ti -

Te er - go quæ - sumus, tu - is fa - mu - lis sub - ve - ni, quos pre - ti -

p

6 $\frac{4}{4}$ 6 $\frac{6}{4}$ $\frac{4}{4}$ 3 # $\frac{4}{4}$

124

pp

pp

pp

pp

pp

pp

o - so, pre - ti - o - so san - gui - ne re - de - mi - sti. Te er - go

o - so, pre - ti - o - so san - gui - ne re - de - mi - sti. Te er - go

o - so, pre - ti - o - so san - gui - ne re - de - mi - sti. Te er - go

o - so, pre - ti - o - so san - gui - ne re - de - mi - sti. Te er - go

7 6 6 9 8 46 6 6 5 [5] # 6 5

Æterna fac

Allegretto

143 *f*

ob
1, 2

f

clno
1, 2

timp

1
2

f

vla
f

S
f

Ae - ter - na fac cum san - ctis tu - is in glo - ri - a

A
f

Ae - ter - na fac cum san - ctis tu - is in glo - ri - a

T
f

Ae - ter - na fac cum san - ctis tu - is in glo - ri - a

B
f

Ae - ter - na fac cum san - ctis tu - is in glo - ri - a

org
vlc
b
f Tutti

6 46 6 45 9 8
[4] 3

148

tr

a 2

nu - me - ra - ri. Sal - vum fac po - pu - lum

nu - me - ra - ri. Sal - vum fac po - pu - lum

nu - me - ra - ri. Sal - vum fac po - pu - lum

nu - me - ra - ri. Sal - vum fac po - pu - lum

6 6 6 6 7 6

Solo [6 6 6 5]

Tutti 6 6 6 6

154

tu - um Do - mine, et be - ne - dic hae - re - di - ta - ti tu - ae, hae -
 tu - um Do - mine, et be - ne - dic hae - re - di - ta - ti tu - ae,
 tu - um Do - mine, et be - ne - dic hae - re - di - ta - ti tu - ae,
 tu - um Do - mine, et be - ne - dic hae - re - di - ta - ti tu - ae,

6 [46] 6 [7#] 6 6 6 6 9 7 5
 [4] 4 45 [4] 5 3

160

re - di - ta - ti — tu - ae.

hae - re - di - ta - ti — tu - ae.

hae - re - di - ta - ti — tu - ae.

hae - re - di - ta - ti — tu - ae.

Solo

8 3 3 6 5 45 5 6 6 4 5 # 6 6 45

166

The musical score for page 44, starting at measure 166, is presented in a multi-staff format. It includes a grand piano section and a vocal section. The grand piano part consists of a treble clef staff and a bass clef staff. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, while the bass staff provides a steady bass line. The vocal section consists of four staves: two treble clef staves and two bass clef staves. All vocal staves are currently silent, indicated by rests. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4 based on the notation. The page number 166 is written at the beginning of the first staff.

172

cresc.

cresc.

cresc.

cresc.

Et re - ge e - os, et ex - tol - le il - los us - que in ae -

Et re - ge e - os, et ex - tol - le il - los us - que in ae -

Et re - ge e - os, et ex - tol - le il - los us - que in ae -

Et re - ge e - os, et ex - tol - le il - los us - que in ae -

Tutti

6/5 9/4 [8]# 4. *cresc.* 6 6/4/3

178

ter - - num. Per sin - gu - los di - es be - ne -

ter - - num. Per sin - gu - los di - es be - ne -

ter - - num. Per sin - gu - los di - es be - ne -

ter - - num. Per sin - gu - los di - es be - ne -

unisono

6 5

184

di - ci - mus te et lau - da - mus no - men tu - um in

di - ci - mus te et lau - da - mus no - men tu - um in

di - ci - mus te et lau - da - mus no - men tu - um in

di - ci - mus te et lau - da - mus no - men tu - um in

6 5 $\frac{6}{5}$ 6 5

190

sae - cu - lum, et in sae - cu - lum sae - cu - li.
 sae - cu - lum, et in sae - cu - lum sae - cu - li.
 sae - cu - lum, et in sae - cu - lum sae - cu - li.
 sae - cu - lum, et in sae - cu - lum sae - cu - li.

6/5 5 6 [4]5 4 # Solo

196

Musical score for page 196, measures 196-201. The score is written in G major (one sharp) and 3/4 time. It consists of six systems of staves. The first system (measures 196-197) has five empty staves. The second system (measures 198-201) contains the piano accompaniment, with a grand staff (treble and bass clefs) and a separate bass line. The piano part features a melodic line in the right hand and a bass line in the left hand. The third system (measures 202-203) has five empty staves. The fourth system (measures 204-205) has five empty staves. The fifth system (measures 206-207) has five empty staves. The sixth system (measures 208-209) has five empty staves. The seventh system (measures 210-211) contains the piano accompaniment, with a grand staff and a separate bass line. The piano part features a melodic line in the right hand and a bass line in the left hand. The bass line includes a 6/5 interval.

202

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

p *mf*

Di - gna - re Do - mi - ne,

Di - gna - re Do - mi - ne,

Di - gna - re Do - mi - ne,

Di - gna - re Do - mi - ne,

p *Tutti* 6 7 6/5 *mf*

6/5

208

Two empty vocal staves (treble and bass clef) with a key signature of two sharps (F# and C#).

Piano accompaniment for the first system, consisting of three staves (treble, middle, and bass clef). The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Vocal lines for the second system, including treble and bass clef staves. The lyrics are: "i - - sto di - - e".

Piano accompaniment for the second system, consisting of a single bass clef staff. It includes chord diagrams and dynamics: *p* (piano) and *mf* (mezzo-forte). Chord diagrams shown are 6, [6/5], 6, 7/4, 7#, 6, and 7#.

214 *f* *tr* *f*

f si - ne pec - ca - to nos cu - sto - di - re, di - e

f si - ne pec - ca - to nos cu - sto - di - re, di - e

f si - ne pec - ca - to nos cu - sto - di - re, di - e

f si - ne pec - ca - to nos cu - sto - di - re, di - e

f

8 9 9 6 5 9 6 #
6 7 7 4 3 4 6 #
4 # 3 4 4 4

220

decresc. p

decresc. p

decresc. p

decresc. p

decresc. p

i - sto si - ne pec - ca - to nos cu - sto - di - re,

decresc. p

i - sto si - ne pec - ca - to nos cu - sto - di - re,

decresc. p

i - sto si - ne pec - ca - to nos cu - sto - di - re,

decresc. p

i - sto si - ne pec - ca - to nos cu - sto - di - re,

decresc. p

6 [6] 9 6 5 [6] 6

[5] 4 4 4 4

226

di - gna - re Do - mi - ne.

di - gna - re Do - mi - ne.

di - gna - re Do - mi - ne.

di - gna - re Do - mi - ne.

6 [6] 4 3 6 4 3 6 4 [5] # Solo [6] # 6 5

232

The musical score consists of the following parts:

- Piano Introduction:** A six-measure introduction for the piano, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The piano part begins with a *p* (piano) dynamic.
- Vocal Staves:** Four vocal staves (Soprano, Alto, Tenor, Bass) enter in the fourth measure. Each staff has the lyrics "Mi - se - re - re no - stri," and begins with a *p* dynamic.
- Piano Accompaniment:** The piano accompaniment continues throughout the vocal section, ending with a *p* **Tutti** marking in the final measure. The bass clef part includes fingering numbers 6 and 5.

238

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

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

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

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

6 5̂ [6] 5 6 7 6

244

pp

stri.

stri.

stri.

stri.

6 4 7 # 6 4 5

Fiat misericordia

251 Allego vivace

ob 1, 2

clno 1, 2

timp

1 vl

2 vl

vla

S

A

T

B

org vlc b

Fi - - - at mi - se - ri - cor - di - a

Fi - - - at mi - se - ri - cor - di - a

Fi - - - at mi - se - ri - cor - di - a

Fi - - - at mi - se - ri - cor - di - a

$\frac{6}{4}$ $\frac{7}{4}$ $\frac{8}{3}$

255

tu - a Do - mi - ne, su - per nos, quem -

tu - a Do - mi - ne, su - per nos, quem -

tu - a Do - mi - ne, su - per nos, quem -

tu - a Do - mi - ne, su - per nos, quem -

260

ad - mo - dum spe - ra - vi-mus in te, in te, spe -

ad - mo - dum spe - ra - vi-mus in te, in te, spe -

ad - mo - dum spe - ra - vi-mus in te, in te, spe -

ad - mo - dum spe - ra - vi-mus in te, in te, spe -

6 6 6 6/4

265

ob 2

Musical score for Oboe 2 and Bassoon parts. The Oboe 2 part is in the top staff, and the Bassoon part is in the bottom staff. Both parts feature a melodic line with some rests and a final phrase.

Musical score for Piano accompaniment. It consists of three staves: the right hand in two staves and the left hand in one staff. The right hand features a complex rhythmic pattern with many trills (tr) and sixteenth notes. The left hand provides a steady bass line.

Vocal score with lyrics. It consists of four staves: two for the vocal line and two for the bass line. The lyrics are: "ra - vimus in te. In te, Do - mi-ne, spe - ra - vi, non con - ra - vimus in te. In te, Do - mi-ne, spe - ra - vi, non con -".

Fingering and figured bass notation. The top line shows fingering numbers for the right hand: 4, 9, 8, 7, 5, 6, 6, 4, 3, 6, 4, 4, 7. The bottom line shows figured bass notation: 8, 7, 6, 5, #, 6, 6/4/3, 4, 3, 6/4, 47.

270

The first system of music consists of three staves. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). It contains five measures of music. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes.

The second system of music is a piano accompaniment for the vocal line. It consists of three staves: two for the right hand (treble clef) and one for the left hand (bass clef). The right hand features a complex rhythmic pattern with many trills (tr.) and slurs. The left hand provides a steady bass line with eighth and sixteenth notes.

In te, Do - mi-ne, spe - ra - vi, non con - fun - dar,
 ra - vi, non con - fun - dar, non con - fun - dar,
 fun - dar in ae - ter - - num,

The second system of music includes the vocal line with lyrics. It consists of three staves. The top staff is the vocal line with lyrics: "In te, Do - mi-ne, spe - ra - vi, non con - fun - dar, ra - vi, non con - fun - dar, non con - fun - dar, fun - dar in ae - ter - - num,". The middle and bottom staves are piano accompaniment. The piano part continues with the same rhythmic pattern as the first system.

In te, Do - mi-ne, spe - ra - vi,

The third system of music includes the vocal line with lyrics and figured bass. It consists of two staves. The top staff is the vocal line with lyrics: "In te, Do - mi-ne, spe - ra - vi,". The bottom staff is the figured bass, which includes the following figures: 4, 3, 6/5, 4, #, 6/4/3, 5/4, 8/6. The piano accompaniment continues with the same rhythmic pattern.

275

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

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

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

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

4 6 6 5 6 6 5

5 5 - 4 4 #

284

The musical score is set in D major (one sharp) and 4/4 time. It begins at measure 284. The vocal line starts with a half note D4, followed by a quarter rest, and then a quarter note E4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with trills marked 'tr' in the right hand. The score includes several staves for other instruments, all of which are currently silent. The lyrics 'In te,' are positioned below the vocal line in the final measure. The bottom-most staff contains the markings '6', '6/5', and '#', followed by the instruction 'unisono' and 'Tutti'.

In te,

6 6/5 # unisono Tutti

289

In te, Do - mi -
Do - mi - ne, spe - ra - vi, non con - fun - dar in ae -

10
8

6

8
3

294

The musical score is set in D major (two sharps) and 4/4 time. It consists of several staves:

- Two empty vocal staves at the top.
- A grand piano accompaniment section with three staves (treble and bass clefs) featuring a complex texture with many trills.
- Two more empty vocal staves.
- A vocal line with lyrics: "In te, Do - mi - ne, spe - ne, spe - ra - vi, non con - fun - dar in ae - ter - num, ter - num, non con - fun - dar in ae - ter - - - -".
- A final piano accompaniment staff at the bottom.

The lyrics are:

In te, Do - mi - ne, spe -
 ne, spe - ra - vi, non con - fun - dar in ae - ter - num,
 ter - num, non con - fun - dar in ae - ter - - - -

6

299 a 2

In te, Do - mi - ne, spe - ra - vi, non con -
 ra - vi, non con - fun - dar in ae - ter - num, non con -
 non con - fun - dar in ae - ter -
 - - num, in ae - ter - num,

6 6

304

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

6 #

309

in aeternum, aeternum, in te, Domine, speravi, non confundar, non, non confundar

6 5 6 8/3

314

num, in te,

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

ra - vi, non con - fun - dar in ae - ter - num, ae - ter -

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

6 #

319

Do - mi - ne, spe - ra - vi, non con - fun - dar, spe - ra - vi, non con -
 in te, Do - mi - ne, spe - ra - vi, non con - fun - dar
 num, non con - fun - dar in ae - ter - num, in te,
 ter - num, non con - fun - dar in ae - ter - num,

6 4 6 6/3 6/4

324

fun - dar in ae - ter - num, non con - fun - dar,
 in ae - ter - num, non con - fun - dar in ae -
 Do - mi - ne, spe - ra - vi, non con - fun - dar, spe - ra - vi, non con -
 in te, Do - mi - ne, spe - ra - vi, non con - fun - dar, spe -

6 4 6 45 46 5

329

in te, Do - mi - ne, spe - ra - vi, non con -
 ter - - num,
 fun - dar, spe - ra - vi, non con - fun - dar, non in ae - ter - -
 ra - vi, non con - fun - dar in ae - ter - num, non con -

6 45 4 6 5 4

334

fun - dar in ae - ter - num, non con - fun - dar,
 in te, Do - mi - ne, spe - ra - - vi, non con -
 num, in ae - ter - -
 fun - dar in ae - ter - num, in ae -

The piano accompaniment features a complex texture with trills (tr.) in the right hand and a steady bass line in the left hand. The key signature is two sharps (F# and C#), and the time signature is 4/4.

344

Do - mi - ne, spe - ra - vi, in te, Do - mi -

num, in te, Do - mi -

in te, Do - mi - ne, spe - ra - vi, non con -

- num, in te, Do - mi - ne, spe -

6 6 6

349

ne, spe - ra - - - - -

ne, spe - ra - - - - -

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

ra - vi, non con - fun - dar in ae - ter - - - - -

6 6

354

- - - vi, in te, Do - mi - ne, spe -
 - vi, in te, Do - mi - ne, spe - ra - vi, non con -
 in ae - ter - num, in te, Do - mi - ne, spe -
 - - - - - num,

6 # 6 6

359

ra - vi, non con - fun - dar, non in ae - ter - - num,

fun - dar, in te, Do - mi - ne, spe -

ra - vi, non con - fun - dar, in te, Do - mi - ne, spe -

in te, Do - mi - ne, spe - ra - vi, non con -

in te, Do - mi - ne, spe - ra - vi, non con -

364

The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains several measures of rests followed by notes. The middle staff is another vocal line in treble clef, also with rests and notes. The bottom staff is a piano accompaniment line in bass clef, featuring a steady eighth-note bass line.

The second system is a piano accompaniment section. It features two treble clef staves and one bass clef staff. The upper two staves contain melodic lines with frequent trills (tr) and grace notes. The bass staff provides a harmonic foundation with a consistent eighth-note pattern.

The third system continues the vocal and piano parts. The vocal staves have rests followed by notes. The piano accompaniment continues with its characteristic eighth-note bass line.

non con - fun - dar

The fourth system features vocal lines with lyrics and piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef.

ra - vi, non con - fun - dar, spe - ra - vi, non con - fun - dar in ae - ter - -

The fifth system continues the vocal and piano parts. The vocal lines have lyrics, and the piano accompaniment provides accompaniment.

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

The sixth system continues the vocal and piano parts. The vocal lines have lyrics, and the piano accompaniment provides accompaniment.

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

The seventh system is primarily piano accompaniment. It features a bass clef staff with a steady eighth-note bass line and a treble clef staff with chords and melodic fragments.

6 6 # [4]5

369

in ae - ter - num, in ae - ter - - -

fun - dar in ae - ter - num, ae - ter - - -

fun - dar in ae - ter - num, ae - ter - - -

6 5 6 5 5 8 5 8

374

- - - - - num, ae - ter - num, in te,
 - - - - - num, in te, Do - mi -
 - - - - - num, ae - ter - num,
 - - - - - num, ae - ter - num,

5 8 5 8 6 6 4 6

379

Do - mi - ne, spe - ra - vi, non con - fun - dar, non con -
 ne, spe - ra - vi, non con - fun - dar in ae - ter - num, non con -
 in te, Do - mi - ne, spe - ra - vi, non con - fun - dar, non con -
 in te, Do - mi - ne, spe - ra - vi, non con -

5 6 6

384

First system of musical notation. It includes a vocal line with a *tr* (trill) marking and a *a 2* (second ending) marking. Below it are two piano staves (treble and bass clef) with a *tr* marking in the bass line. A red asterisk (*) is placed below the piano accompaniment in the third measure.

ff

fun - dar in ae - ter - num, in te, Do - mi -

ff

fun - dar in ae - ter - num, in te, Do - mi -

ff

fun - dar in ae - ter - num, in te, Do - mi -

ff

fun - dar in ae - ter - num, in te, Do - mi -

6 6 6 4 3 unisono

Second system of musical notation. It features four vocal staves with lyrics: "fun - dar in ae - ter - num, in te, Do - mi -". Each vocal line has a *ff* (fortissimo) dynamic marking. Below the vocal staves is a piano accompaniment line with figured bass notation: "6 6 6 4 3 unisono".

394

in ae - ter - - - - -
 in ae - ter - - - - -
 in ae - ter - - - - -
 in ae - ter - - - - - num, ae - ter - - - - -

6 6 7

$\frac{4}{2}$

399

f

f

f

f

f

f

f

f

f

f

f

f

f

f

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

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

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

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

7 5 6 # *f*

405

fun - dar in ae - ter - - - - - num.

fun - dar in ae - ter - - - - - num.

fun - dar in ae - ter - - - - - num.

fun - dar in ae - ter - - - - - num.

6 47 10 8 5