

Hofmann. Te Deum.

Leopold
Hofmann

Te Deum
(A-Ed C 10)

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

Full score



Edition Esser-Skala, 2021

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Music engraving by LilyPond 2.22.0 (<https://www.lilypond.org>).
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Please report any errors or mistakes to edition@esser-skala.at.

 [edition-esser-skala/hofmann-te-deum](https://github.com/edition-esser-skala/hofmann-te-deum)
v2.0.0, 2021-12-03 (94db1b18807274d692e7f5e72580501b197a6e26)

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-Ed
	<i>Shelfmark</i>	C 10
	<i>Category</i>	manuscript copy (principal source)
	<i>Date</i>	unknown
	<i>RISM ID</i>	600038250
	<i>License</i>	public domain
	<i>URL</i>	http://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/62.html

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>
15	B, b	1st ♯ in B1 : a4–A4
18	timp	3rd ♯ in B1 : c4
21	timp	bar in B1 : ♯–c8–G8–G16–G16–c4–r4
28	timp	1st ♯ in B1 : G4

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
29	timp	4th ♩ in B1: c4
32	b	3rd ♩ in B1: a16
33	clno 2	1st/3rd ♩ in B1: e''4
34	clno 2	3rd ♩ in B1: d''4
60	T	3rd ♩ in B1: c'4
66	B	2nd ♩ in B1: f4
80f	clno 2	bars in B1: c'2-r4-c'2-r4
89	timp	3rd ♩ in B1: c4
90	S	3rd ♩ in B1: e''4
107	timp	3rd ♩ in B1: G4
109	vl 1	1st ♩ in B1: c'16-c''16-b'8
111	S	4th ♩ in B1: c''8
112	vl 1	10th ♩ in B1: e''16
116	vl 2	3rd ♩ in B1: a#8-a#8
122	timp	1st ♩ in B1: G4
125	timp	1st ♩ in B1: G4
150	A	4th ♩ in B1: b♭8
156	clno 2	3rd ♩ in B1: c'8-r8
160	vl 2	3rd ♩ in B1: d'8
178	B, b	6th ♩ in B1: b♭8
195	org, b	6th ♩ in B1: G8
233	timp	bar in B1: c2-r4
252	clno 1	bar in B1: d''2- 4
260	timp	1st ♩ in B1: G2
261	S	last ♩ in B1: a''8
272	timp	bar in B1: G4-G4-G4
274	vl 2	2nd ♩ in B1: d'8-d'8
278	vl 1	1st ♩ in B1: c'''8

Changelog

2.0.0 - 2021-12-03

Changed

- uses EES Tools and new editorial guidelines

1.0 - 2020-06-05

Added

- initial release

Te Deum

Allegro moderato

Clarino I, II
in CTimpani
in C-GI
Violino
II

Soprano



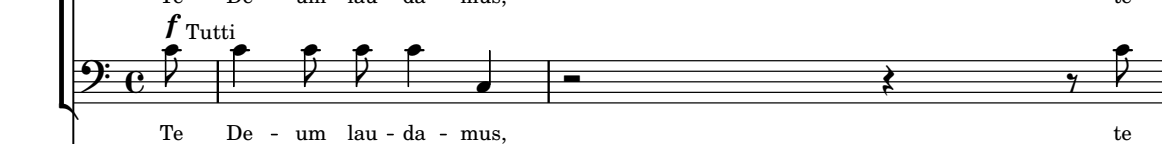
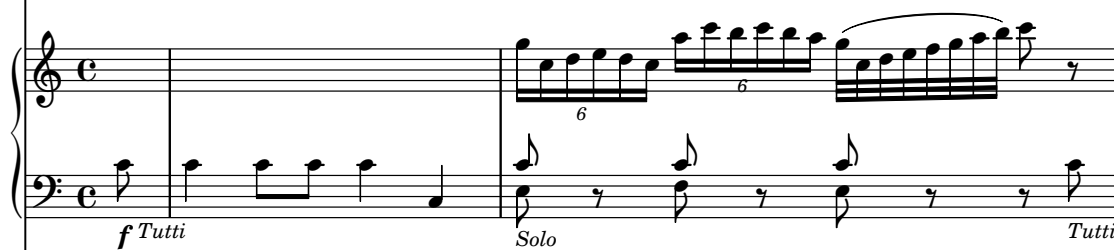
Alto



Tenore



Basso

Organo
solo

Bassi



3

De - um lau - da - mus, te Do - minum con - fi - te - mur.

De - um lau - da - mus, te Do - minum con - fi - te - mur.

8 De - um lau - da - mus, te Do - minum con - fi - te - mur.

De - um lau - da - mus, te Do - minum con - fi - te - mur.

6 6 6

9 8 7 6 5 4 3

Solo

p

6

f

f

f

Te ae - ter - num Pa - trem o - mnis

Te ae - ter - num Pa - trem o - mnis

Te ae - ter - num Pa - trem o - mnis

Te ae - ter - num Pa - trem o - mnis

tr *tr* *tr*

6 3

Tutti

f

6/5 6/5

Detailed description: This musical score is for a choral and piano arrangement. It features a piano introduction with a treble staff containing chords and a bass staff with a whole rest. The piano part consists of two staves with a rhythmic pattern of eighth notes and sixteenth notes, marked with a forte (*f*) dynamic. The vocal parts include four staves: Soprano, Alto, Tenor, and Bass. Each vocal part has a melody with lyrics: "Te ae - ter - num Pa - trem o - mnis". The Soprano and Alto parts have a melisma on "o - mnis". The Tenor and Bass parts have a more active melody. The piano part includes trills (*tr*) and a section marked "Tutti" with a forte (*f*) dynamic. The score ends with a final chord in the piano part, marked with a forte (*f*) dynamic.

9

f

p

p

ter - ra ve - ne - ra - tur.

ter - ra ve - ne - ra - tur.

8 ter - ra ve - ne - ra - tur.

ter - ra ve - ne - ra - tur.

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

Solo

p

12 *a 2*

f

f

f

Ti - bi o - mnes An - ge-li, ti - bi coe - li et u - ni - ver - sae po - te -

Ti - bi o - mnes An - ge-li, ti - bi coe - li et u - ni - ver - sae po - te -

Ti - bi o - mnes An - ge-li, ti - bi coe - li et u - ni - ver - sae po - te -

Ti - bi o - mnes An - ge-li, ti - bi coe - li et u - ni - ver - sae po - te -

Tutti $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$ [6]

f

15

sta-tes, ti-bi Che - rubim et Se - raphim in - ces - sa - bi-li vo - ce pro - cla - mant.

sta-tes, ti-bi Che - rubim et Se - raphim in - ces - sa - bi-li vo - ce pro - cla - mant.

sta-tes, ti-bi Che - rubim et Se - raphim in - ces - sa - bi-li vo - ce pro - cla - mant.

sta-tes, ti-bi Che - rubim et Se - raphim in - ces - sa - bi-li vo - ce pro - cla - mant.

sta-tes, ti-bi Che - rubim et Se - raphim in - ces - sa - bi-li vo - ce pro - cla - mant.

6 4 5# 6 2 6 6 4 5 3 4 5

22 **Adagio**

f *a 2*

f *p* *f* *p* *f* *p* *f*

Sanctus, Sanctus, Sanctus, San - ctus Do - minus

Sanctus, Sanctus, Sanctus, San - ctus Do - minus

Sanctus, Sanctus, Sanctus, San - ctus Do - minus

Sanctus, Sanctus, Sanctus, San - ctus Do - minus

Tutti $\frac{4}{3}$ $\frac{6}{5}$

f

26

De - us Sa - ba - oth.

De - us Sa - ba - oth.

De - us Sa - ba - oth.

De - us Sa - ba - oth.

6 5 [b] 4 6 7 [b] 6 5

29 **Allegro**

Ple - ni, ple - ni, ple - ni sunt coe - li et ter - - -

Ple - ni, ple - ni, ple - ni sunt coe - li et ter - - -

Ple - ni, ple - ni, ple - ni sunt coe - li et ter - - -

Ple - ni, ple - ni, ple - ni sunt coe - li et ter - - -

2 6 6 6 6

32

ra, ple - ni, ple - ni sunt coe - li et ter - a ma - ie - sta - tis

ra, ple - ni, ple - ni sunt coe - li et ter - a ma - ie - sta - tis

ra, ple - ni, ple - ni sunt coe - li et ter - a ma - ie - sta - tis

ra, ple - ni, ple - ni sunt coe - li et ter - a ma - ie - sta - tis

6 5 # [#] [#] 2 6

Allegretto

35

The musical score is for a piece titled "Allegretto". It begins at measure 35. The score is written for voice and piano. The vocal parts (Soprano, Alto, Tenor, and Bass) enter with the lyrics "glo - ri - ae tu - ae." in measure 35. The piano accompaniment features a complex rhythmic pattern in the left hand, with figures 6/4, 7, 6/4, and [5/3] indicated below the staff. The right hand of the piano part has a melodic line with trills (tr) in measures 36 and 37. The tempo is marked "Allegretto". The key signature has one flat (B-flat), and the time signature is 3/4. The score concludes with a "Solo" section in measures 38-40, featuring a single melodic line in the right hand of the piano.

glo - ri - ae tu - ae.

glo - ri - ae tu - ae.

glo - ri - ae tu - ae.

glo - ri - ae tu - ae.

6/4 7 6/4 [5/3]

Solo 6 7 9/4 8/3

39

The musical score for measures 39-43 is as follows:

- Measure 39:** Two staves (treble and bass) with whole rests.
- Measure 40:** Two staves with piano accompaniment. The treble staff has a dotted quarter note, an eighth note, and a quarter note. The bass staff has a dotted quarter note, an eighth note, and a quarter note. The dynamic is *p*.
- Measure 41:** Two staves with piano accompaniment. The treble staff has a dotted quarter note, an eighth note, and a quarter note. The bass staff has a dotted quarter note, an eighth note, and a quarter note. The dynamic is *p*.
- Measure 42:** Two staves with piano accompaniment. The treble staff has a dotted quarter note, an eighth note, and a quarter note. The bass staff has a dotted quarter note, an eighth note, and a quarter note. The dynamic is *p*.
- Measure 43:** Two staves with piano accompaniment. The treble staff has a dotted quarter note, an eighth note, and a quarter note. The bass staff has a dotted quarter note, an eighth note, and a quarter note. The dynamic is *p*.

The score includes the following chord symbols and dynamics:

- Measure 39: $\frac{7}{5}$, $\frac{6}{4}$, $\frac{5}{3}$, $\frac{6}{5}$, $\frac{6}{5}$, $\frac{6}{4}$, $\frac{5}{3}$, $\frac{fp}{7}$
- Measure 40: *p*
- Measure 41: *p*
- Measure 42: *p*
- Measure 43: *fp*

49

f

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

f

f

f Tutti 6 7 9 8 7 6 5 9 8
[4] [3] [5] [4] [3] [4] [3]

54

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

6 7 7 $\frac{7}{4}$ fp $\frac{5}{3}$

fp

58

The musical score consists of several systems. The first system shows the vocal parts and piano accompaniment. The piano part has a complex rhythmic pattern with trills. The vocal parts have lyrics in Latin. The second system continues the vocal parts and piano accompaniment. The piano part has a complex rhythmic pattern with trills. The vocal parts have lyrics in Latin. The third system continues the vocal parts and piano accompaniment. The piano part has a complex rhythmic pattern with trills. The vocal parts have lyrics in Latin. The fourth system continues the vocal parts and piano accompaniment. The piano part has a complex rhythmic pattern with trills. The vocal parts have lyrics in Latin. The fifth system continues the vocal parts and piano accompaniment. The piano part has a complex rhythmic pattern with trills. The vocal parts have lyrics in Latin. The sixth system continues the vocal parts and piano accompaniment. The piano part has a complex rhythmic pattern with trills. The vocal parts have lyrics in Latin. The seventh system continues the vocal parts and piano accompaniment. The piano part has a complex rhythmic pattern with trills. The vocal parts have lyrics in Latin. The eighth system continues the vocal parts and piano accompaniment. The piano part has a complex rhythmic pattern with trills. The vocal parts have lyrics in Latin. The ninth system continues the vocal parts and piano accompaniment. The piano part has a complex rhythmic pattern with trills. The vocal parts have lyrics in Latin. The tenth system continues the vocal parts and piano accompaniment. The piano part has a complex rhythmic pattern with trills. The vocal parts have lyrics in Latin.

mar - ty - rum can - di - da - tus lau - dat ex - er - ci - tus.

mar - ty - rum can - di - da - tus lau - dat ex - er - ci - tus.

mar - ty - rum can - di - da - tus lau - dat ex - er - ci - tus.

mar - ty - rum can - di - da - tus lau - dat ex - er - ci - tus.

fp $\left[\begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right]$ **fp** $\left[\begin{smallmatrix} 7 \\ 5 \end{smallmatrix} \right]$ **f** 6 7 5 $\left[\begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right]$ $\left[\begin{smallmatrix} 5 \\ 3 \end{smallmatrix} \right]$ $\left[\begin{smallmatrix} 6 \\ 4 \end{smallmatrix} \right]$ $\left[\begin{smallmatrix} 7 \\ 5 \end{smallmatrix} \right]$

fp **fp** **f**

63

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 -

Figured Bass:

$\frac{9}{4}$ $\frac{8}{3}$ # $\frac{\sharp 4}{2}$ 6 $\frac{7}{4}$ [6 5]

68

te - tur Ec - cle - si - a, san - cta con - fi -

te - tur Ec - cle - si - a, san - cta con - fi -

te - tur Ec - cle - si - a, san - cta con - fi -

te - tur Ec - cle - si - a, san - cta con - fi -

[6] [b5] # [b5] # 7 [b5] # [6]

73

te - tur Ec - cle - si - a, Pa - trem im - men - sae

te - tur Ec - cle - si - a, Pa - trem im - men - sae

te - tur Ec - cle - si - a, Pa - trem im - men - sae

te - tur Ec - cle - si - a, Pa - trem im - men - sae

$\flat^6_5$ $\flat^5_4$ $\sharp$ 2

78

ma - ie - sta - tis, ve - ne - ran - dum tu - um

ma - ie - sta - tis, ve - ne - ran - dum tu - um

ma - ie - sta - tis, ve - ne - ran - dum tu - um

ma - ie - sta - tis, ve - ne - ran - dum tu - um

6 6 $\flat 5$ $\frac{9}{4}$ $\frac{8}{3}$ 6 5

83

ve - rum, et u - ni - cum Fi - li-um,

ve - rum, et u - ni - cum Fi - li-um,

ve - rum, et u - ni - cum Fi - li-um,

ve - rum, et u - ni - cum Fi - li-um,

9/4 8/4 7/4 6/4 5/4

88

San - ctum quo - que Pa - ra - cli-tum Spi - ri - tum. Tu Rex glo - -

San - ctum quo - que Pa - ra - cli-tum Spi - ri - tum. Tu Rex

San - ctum quo - que Pa - ra - cli-tum Spi - ri - tum. Tu Rex

San - ctum quo - que Pa - ra - cli-tum Spi - ri - tum. Tu Rex

94 a 2

- ri - ae, Chri - ste, tu Pa - tris sem - -
 glo - ri - ae, Chri - ste, tu Pa - tris sem - -
 glo - ri - ae, Chri - ste, tu Pa - tris sem - -
 glo - ri - ae, Chri - ste, tu Pa - tris sem - -

[7/5] 6/4 5/3 9/4 [8/3] 6 6/5 *fp*
fp

99

pi - ter - nus es Fi - li - us.

pi - ter - nus es Fi - li - us.

pi - ter - nus es Fi - li - us.

pi - ter - nus es Fi - li - us.

fp $\frac{6}{4}$ *fp* $\frac{[5]}{4}$ *fp* $\frac{6}{4}$ *f* $\frac{[6]}{4}$ $\frac{5}{4}$

fp *fp* *fp* *f*

103

Tu ad li - be - ran - - - - - dum su - scep -

Tu ad li - be - ran - - - - - dum su - scep -

Tu ad li - be - ran - - - - - dum su - scep -

Tu ad li - be - ran - - - - - dum su - scep -

6 [5] 6 [5] 6 [5] 6 7 7 6

107

The musical score is for page 107 and consists of several systems of staves. The top system includes a vocal line and a piano accompaniment. The vocal line has lyrics: "tu - rus ho - minem, non hor - ru - i - sti Vir - gi - nis". The piano accompaniment features a complex, rhythmic pattern with many trills. The second system continues the vocal and piano parts. The third system shows the vocal line with the same lyrics, and the piano accompaniment with a more melodic line. The fourth system continues the vocal and piano parts. The fifth system shows the vocal line with the same lyrics, and the piano accompaniment with a more melodic line. The sixth system continues the vocal and piano parts. The seventh system shows the vocal line with the same lyrics, and the piano accompaniment with a more melodic line. The eighth system continues the vocal and piano parts. The ninth system shows the vocal line with the same lyrics, and the piano accompaniment with a more melodic line. The tenth system continues the vocal and piano parts.

The lyrics are: tu - rus ho - minem, non hor - ru - i - sti Vir - gi - nis.

The piano accompaniment includes various musical notations such as trills, slurs, and dynamic markings.

112

u - te-rum. Tu de - vi - cto mor - tis a - cu - le - o,

u - te-rum. Tu de - vi - cto mor - tis a - cu - le - o,

u - te-rum. Tu de - vi - cto mor - tis a - cu - le - o,

u - te-rum. Tu de - vi - cto mor - tis a - cu - le - o,

fp *fp* *fp*

$\frac{6}{4}$ $\frac{5}{\#}$ $\frac{5}{\#}$ $\frac{6}{4} \frac{7}{5} \frac{4}{3} \frac{5}{\#}$ $\frac{6}{4}$ $\frac{5}{\#}$

fp *fp* *fp*

117

a 2

f *p* *f* *p*

a - pe - ru - i - sti cre - den - ti -

a - pe - ru - i - sti cre - den - ti -

a - pe - ru - i - sti cre - den - ti -

a - pe - ru - i - sti cre - den - ti -

f *fp* *fp*

$\frac{6}{5}$ $\frac{6}{4}$

121

a 2

f *p* *f* *f*

bus re - gna coe - lo - - - rum.

bus re - gna coe - lo - - - rum.

bus re - gna coe - lo - - - rum.

bus re - gna coe - lo - - - rum.

fp [5] 6 7 6 5

fp

125

The musical score is for a choir and piano. It consists of several systems of staves. The top system shows a vocal melody in treble clef and a bass line in bass clef, both with rests. The second system shows a piano accompaniment with a complex, flowing melody in both hands, featuring many trills. The third system shows four vocal staves (Soprano, Alto, Tenor, Bass) with the lyrics: "Tu ad dex - te-ram De - i se - des, in glo - ri - a". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. The bottom system shows the piano accompaniment continuing with the same patterns, and the vocal staves are empty.

Tu ad dex - te-ram De - i se - des, in glo - ri - a

Tu ad dex - te-ram De - i se - des, in glo - ri - a

Tu ad dex - te-ram De - i se - des, in glo - ri - a

Tu ad dex - te-ram De - i se - des, in glo - ri - a

2 6 6 9 8 6 6 4 2 6

130 a 2

Pa-tris. Iu - dex cre - de-ris es - se ven - tu -

Pa-tris. Iu - dex cre - de-ris es - se ven - tu -

Pa-tris. Iu - dex cre - de-ris es - se ven - tu -

Pa-tris. Iu - dex cre - de-ris es - se ven - tu -

6/4

Adagio

135

rus. Te er - go quae - sumus, tu - is

rus. Te er - go quae - sumus, tu - is

rus. Te er - go quae - sumus, tu - is

rus. Te er - go quae - sumus, tu - is

pizz.

pizz.

p

[b]

b7

140

fa - mu-lis, fa - mu-lis sub - ve-ni, quos pre - ti - o - -

fa - mu-lis, fa - mu-lis sub - ve - ni, quos pre - ti - o - -

fa - mu-lis, fa - mu-lis sub - ve - ni, quos pre - ti -

fa - mu-lis, fa - mu-lis sub - ve - ni, quos pre - ti -

6 7 [b] b7 b7

145

- so san - guine, quos pre - ti - o - - - so san - gui-ne
 - so san - guine, quos pre - ti - o - - - so san - gui-ne
 o - so san - guine, quos pre - ti - o - so san - gui-ne
 o - so san - guine, quos pre - ti - o - so san - gui-ne

9 8 6 9 8 7 9 8 6 9 8
 [b4] 3 [b5] [b4] 3 [b] [4] 3] 5 [4] 3]

151

re - de - mi - sti, re - de - mi - sti.

re - de - mi - sti, re - de - mi - sti.

re - de - mi - sti, re - de - mi - sti.

re - de - mi - sti, re - de - mi - sti.

4/2 7 4 7 5 6 4 [5] 4

156 Allegretto

The musical score is written in common time (C) and begins at measure 156. It consists of several systems of staves. The first system features a vocal line in the treble clef and a bass line in the bass clef. The second system includes a piano (p) part with a treble and bass clef, marked 'arco' and 'p'. The third system includes a string quartet (violin I, violin II, viola, and cello/bass) with treble and bass clefs. The fourth system includes a solo part with a treble and bass clef, marked 'Solo' and 'p'. The score contains various musical notations including notes, rests, triplets, and sixteenth notes.

159

The musical score is divided into two systems. The first system (measures 159-161) features a grand staff with a piano part and a violin part. The piano part has a treble and bass staff. The violin part has a single staff. The second system (measures 162-164) features a single melodic line and a bass line. The melodic line has a treble staff, and the bass line has a bass staff. The score includes various musical notations such as notes, rests, dynamics (f, p), trills (tr), and articulation marks.

Measure 159: Piano part (treble and bass staves) and Violin part (single staff). Dynamics: f, p, f, p.

Measure 160: Melodic line (treble staff) and Bass line (bass staff). Trills: tr.

Measure 161: Melodic line (treble staff) and Bass line (bass staff). Trills: tr.

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611

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613

614

615

165

Ae - ter-na fac cum san - ctis, san - ctis tu - is in glo - ri-a nu - me - ra -

Ae - ter-na fac cum san - ctis, san - ctis tu - is in glo - ri-a nu - me - ra -

Ae - ter-na fac cum san - ctis, san - ctis tu - is in glo - ri-a nu - me - ra -

Ae - ter-na fac cum san - ctis, san - ctis tu - is in glo - ri-a nu - me - ra -

Tutti

6 [6] 4 3] 6 4/2 6 [6] 4/2 6 6 [6] [6] 7/4 [7] #

168

ri. Sal - vum fac po - pulum tu - um Do - mine,
 ri. Sal - vum fac po - pulum tu - um Do - mine,
 ri. Sal - vum fac po - pulum tu - um Do - mine,
 ri. Sal - vum fac po - pulum tu - um Do - mine,

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

171

et be-ne-dic hae-re-di-ta-ti tu - - ae.

et be-ne-dic hae-re-di-ta-ti tu - - ae.

et be-ne-dic hae-re-di-ta-ti tu - - ae.

et be-ne-dic hae-re-di-ta-ti tu - - ae.

8 7 6 5 6 6 4 5 #

Solo

p

174

Et re-ge

Et re-ge

Et re-ge

Et re-ge

Tutti $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \begin{smallmatrix} 7 \\ \sharp \end{smallmatrix}$

f

177

The musical score consists of several systems. The first system shows empty vocal staves and a piano introduction with triplets and a trill. The second system contains four vocal staves with the lyrics: "e - os, et ex - tol - le il - los us - que in ae - ter - num." The piano accompaniment continues with complex chords and a trill. The third system shows the piano part with figured bass notation: $\frac{9}{4} \frac{8}{3} 6 \flat 5$, $\frac{9}{\flat 4} \frac{8}{3} 6$, $[6] \frac{7}{4} \flat 7$, and a *Solo* section. The final system shows the piano part with a trill and a *p* dynamic marking.

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

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

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

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

$\frac{9}{4} \frac{8}{3} 6 \flat 5$ $\frac{9}{\flat 4} \frac{8}{3} 6$ $[6] \frac{7}{4} \flat 7$ *Solo*

p

180

f

f

f

Per sin-gulos di - es, be - ne-di - cimus

Per sin-gulos di - es, be - ne-di - cimus

Per sin-gulos di - es, be - ne-di - cimus

Per sin-gulos di - es, be - ne-di - cimus

f

Tutti
6 2 - 1 6 6 5
4

183

f

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

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

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

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

6 6 6 6 6 6 7/5

186

li. Di-gna-re Do - mi-ne, di - e i - sto si - ne pec -

li. Di-gna-re Do - mi-ne, di - e i - sto si - ne pec -

li. Di-gna-re Do - mi-ne, di - e i - sto si - ne pec -

li. Di-gna-re Do - mi-ne, di - e i - sto si - ne pec -

5
3

6
[4]
2

7
#

3

189

ca - to nos cu - sto - di - - re.

ca - to nos cu - sto - di - - re.

ca - to nos cu - sto - di - - re.

ca - to nos cu - sto - di - - re.

Solo

[#6] 6 [5] - 7] #5 4 - #

#4 2

191

This musical score page contains measures 191 and 192. It is written for a piano and two vocal parts. The piano part is in treble clef, and the vocal parts are in treble and bass clefs. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4 based on the note values.

Measure 191:

- Piano:** Treble clef. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a whole note chord G2-B2-D3.
- Vocal 1 (Treble):** A whole rest.
- Vocal 2 (Bass):** A whole rest.

Measure 192:

- Piano:** Treble clef. The melody continues with a quarter note D5, a quarter note C5, a quarter note B4, and a quarter note A4. The bass line consists of a whole note chord G2-B2-D3.
- Vocal 1 (Treble):** A whole rest.
- Vocal 2 (Bass):** A whole rest.

Measure 193:

- Piano:** Treble clef. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a whole note chord G2-B2-D3.
- Vocal 1 (Treble):** A whole rest.
- Vocal 2 (Bass):** A whole rest.

Measure 194:

- Piano:** Treble clef. The melody continues with a quarter note D5, a quarter note C5, a quarter note B4, and a quarter note A4. The bass line consists of a whole note chord G2-B2-D3.
- Vocal 1 (Treble):** A whole rest.
- Vocal 2 (Bass):** A whole rest.

Measure 195:

- Piano:** Treble clef. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a whole note chord G2-B2-D3.
- Vocal 1 (Treble):** A whole rest.
- Vocal 2 (Bass):** A whole rest.

Measure 196:

- Piano:** Treble clef. The melody continues with a quarter note D5, a quarter note C5, a quarter note B4, and a quarter note A4. The bass line consists of a whole note chord G2-B2-D3.
- Vocal 1 (Treble):** A whole rest.
- Vocal 2 (Bass):** A whole rest.

Measure 197:

- Piano:** Treble clef. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a whole note chord G2-B2-D3.
- Vocal 1 (Treble):** A whole rest.
- Vocal 2 (Bass):** A whole rest.

Measure 198:

- Piano:** Treble clef. The melody continues with a quarter note D5, a quarter note C5, a quarter note B4, and a quarter note A4. The bass line consists of a whole note chord G2-B2-D3.
- Vocal 1 (Treble):** A whole rest.
- Vocal 2 (Bass):** A whole rest.

Measure 199:

- Piano:** Treble clef. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a whole note chord G2-B2-D3.
- Vocal 1 (Treble):** A whole rest.
- Vocal 2 (Bass):** A whole rest.

Measure 200:

- Piano:** Treble clef. The melody continues with a quarter note D5, a quarter note C5, a quarter note B4, and a quarter note A4. The bass line consists of a whole note chord G2-B2-D3.
- Vocal 1 (Treble):** A whole rest.
- Vocal 2 (Bass):** A whole rest.

193

p
Mi - se - re - re

p
Mi - se - re - re

p
Mi - se - re - re

p
Mi - se - re - re

p *Tutti* 7# [5]#

196

The musical score for page 51, starting at measure 196, is divided into two systems. The first system contains vocal staves and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, and Bass) sing the lyrics: "no - stri, Do - mi-ne, mi - se - re - re,". The piano accompaniment consists of a right-hand staff with eighth-note patterns and a left-hand staff with a bass line. The second system continues the vocal and piano parts. The piano accompaniment in the second system includes figured bass notation: 6, 5, 6, [#5], 6, and 5. The score is written in a key with one sharp (F#) and a 4/4 time signature.

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

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

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

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

6 5 6 [#5] 6 5

200

mi - se - re - re no - stri, no - - -

mi - se - re - re no - stri, no - - -

mi - se - re - re no - stri, no - - -

mi - se - re - re no - stri, no - - -

6 6 5 # [4] 2 7 [4] 5 [6] 4 #5 4 #

204

[illegible]

207

f *a* 2

f

p *f*

f

f

f Fi-at, fi-at mi-

f Fi-at, fi-at mi-

f Fi-at, fi-at mi-

f Fi-at, fi-at mi-

tr *[tr]*

p *f*

Tutti
5
3

210

se-ri-cor-di-a tu-a Do - mine, su-per nos.

se-ri-cor-di-a tu-a Do - mine, su-per nos.

se-ri-cor-di-a tu-a Do - mi-ne, su-per nos.

se-ri-cor-di-a tu-a Do - mi-ne, su-per nos.

Solo

p

213

f

Quemad - mo - dum spe - ra - vi - mus in te, quem-

Quemad - mo - dum spe - ra - vi - mus in te, quem-

Quemad - mo - dum spe - ra - vi - mus in te, quem-

Quemad - mo - dum spe - ra - vi - mus in te, quem-

f

Tutti [2] 6 6 6

216

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

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

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

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

Solo

p

219 *Allegro*

f

f

f

f

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

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

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

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

f

Tutti

7 7 6

224

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

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

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

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

9 8 7 [4 3] 6 9 8 6 5
7 6 4 3

Detailed description: This page contains musical notation for measures 224 through 228. It features a vocal line with lyrics and three piano accompaniment staves. The piano part includes chords and arpeggiated figures. Measure 224 has a treble clef staff with chords and a bass staff with whole rests. Measure 225 has a treble clef staff with a melodic line and a bass staff with a piano accompaniment. Measure 226 has a treble clef staff with a melodic line and a bass staff with a piano accompaniment. Measure 227 has a treble clef staff with a melodic line and a bass staff with a piano accompaniment. Measure 228 has a treble clef staff with a melodic line and a bass staff with a piano accompaniment. The lyrics are 'fun - dar in ae - ter - num, non con - fun - dar in ae - ter - num,' repeated four times. The piano part includes chords and arpeggiated figures. The bottom of the page shows a sequence of numbers: 9 8 7 [4 3] 6 9 8 6 5, with 7 6 4 3 below them.

229

Instrumentation: Voice (Soprano, Alto, Tenor, Bass), Piano.

Measure 229: The vocal parts enter with the lyrics "in te, Do-mi - ne, spe - ra - vi, non con-". The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand.

Measure 230: The vocal parts continue with the lyrics "in te, Do-mi - ne, spe - ra - vi, non con-". The piano accompaniment continues with a series of chords in the right hand and a melodic line in the left hand.

Measure 231: The vocal parts continue with the lyrics "in te, Do-mi - ne, spe - ra - vi, non con-". The piano accompaniment continues with a series of chords in the right hand and a melodic line in the left hand.

Measure 232: The vocal parts continue with the lyrics "in te, Do-mi - ne, spe - ra - vi, non con-". The piano accompaniment continues with a series of chords in the right hand and a melodic line in the left hand.

Measure 233: The vocal parts continue with the lyrics "in te, Do-mi - ne, spe - ra - vi, non con-". The piano accompaniment continues with a series of chords in the right hand and a melodic line in the left hand.

234

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

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

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

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

9 8 6 7# 7# 2 7#

239

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

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

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

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

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

244

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

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

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

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

Figured Bass: 6 5 [#] [#5] 6 [#5] 6 9 8 7 5 6 7 5

249

a 2

✱

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

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

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

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

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

255

Piano Accompaniment:

- Measures 255-256: *p* (piano), arpeggiated chords.
- Measures 257-258: *f* (forte), arpeggiated chords.
- Measure 259: *f*, trill on a high note.
- Measure 260: *f*, arpeggiated chords.

Vocal Parts:

ter-num, in te,

ter-num, in te,

ter-num, in te,

ter-num, in te,

Chord Symbols:

- Measures 255-256: $\frac{9}{4} \frac{8}{3}$
- Measures 257-258: $\frac{6}{5} \#$
- Measure 259: $\flat 7$

260

The musical score consists of several systems. The first system shows the vocal entry with a treble and bass staff. The second system is a grand staff for the piano accompaniment. The third system introduces the vocal melody with the lyrics: "Do-mi-ne, spe - ra - vi, non con - fun - dar in ae - ter - num, non con - fun - dar in ae - ter - num, in ae -". The fourth system continues the vocal melody with the lyrics: "Do-mi-ne, spe - ra - vi, non con - fun - dar in ae - ter - num, in ae - ternum, in ae - ter - num, in ae -". The fifth system continues the vocal melody with the lyrics: "Do-mi-ne, spe - ra - vi, non con - fun - dar in ae - ter - num, in te, Do-mi - ne, spe -". The sixth system continues the vocal melody with the lyrics: "Do-mi-ne, spe - ra - vi, non con - fun - dar in ae - ter - num, in te, Do-mi - ne, spe -". The seventh system shows the piano accompaniment with figured bass: 6/5, 6, 9, 8, 6, 6, [6 6], 6. The eighth system continues the piano accompaniment.

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

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

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

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

6/5 6 9 8 6 6 [6 6] 6

266

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

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

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

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

[6 6] 6 [6 6] 6 [6 6] 6 [6 6] 6

271

The musical score is written for a vocal ensemble and piano. It begins at measure 271. The vocal parts (Soprano, Alto, Tenor, Bass) have the following lyrics:

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

The piano accompaniment features several musical notations:

- Trills (tr) in measures 271, 272, 273, and 274.
- Dynamics: *p* (piano) in measures 273 and 274, and *f* (forte) in measures 274 and 275.
- Figured bass: $\frac{6}{5}$ in measure 275, 7 in measure 276, $\frac{6}{4}$ in measure 277, and $\frac{5}{3}$ in measure 278.

276

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

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

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

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

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