

# Bybler.

# Sacred music.

Joseph Leopold Edler von  
**Eybler**

**Te Deum**  
HerEy 117

Hymn

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

edited by Wolfgang Esser-Skala

*Full score*



Edition Esser-Skala · Koppl, Austria · 2024

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Music engraving by LilyPond 2.24.2 (<https://www.lilypond.org>) and EES Tools v2023.10.0.  
Front matter typeset with Source Sans and Fredericka the Great.

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 [edition-esser-skala/eybler-sacred-music](https://github.com/edition-esser-skala/eybler-sacred-music)  
v2024.06.0, 2024-06-28 (*dba68e568b34e9ba17e59f6c8bb236980a7a6ea0*)



# Critical Report

## Abbreviations

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

## Sources

<b>A1</b>	<i>Library</i>	A-Ws
	<i>Shelfmark</i>	566 (1)
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1804
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score; 54 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:

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<i>Bar</i>	<i>Staff</i>	<i>Description</i>
161–267	–	In <b>A1</b> , vide marks have been added in pencil, indicating that the movement may be shortened by omitting these bars.
257	B	1st ♯ in <b>A1</b> : e4

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## **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 staff of the Austrian National Library and the Vienna City Library for support; and Dr. Reinhold Kainhofer for his previous work on the Eybler Edition.

# 117 Te Deum

*Allegro con spirito*

Oboe I, II

Musical notation for Oboe I, II in C major, 4/4 time. The staff begins with a forte (f) dynamic. The melody consists of quarter and eighth notes, with a final measure containing a whole note chord.

Clarino I, II  
in C

Musical notation for Clarino I, II in C major, 4/4 time. The staff begins with a forte (f) dynamic. The part features a mix of quarter and eighth notes, with some sixteenth-note passages.

Timpani  
in C-G

Musical notation for Timpani in C-G, 4/4 time. The staff begins with a forte (f) dynamic. The part consists of quarter notes and eighth notes, providing a rhythmic accompaniment.

I  
Violino

Musical notation for Violino I, 4/4 time. The staff begins with a forte (f) dynamic and includes trills (tr) over several notes.

II

Musical notation for Violino II, 4/4 time. The staff begins with a forte (f) dynamic and includes trills (tr) over several notes.

Viola

Musical notation for Viola, 4/4 time. The staff begins with a forte (f) dynamic. The part features a mix of quarter and eighth notes.

Soprano

Musical notation for Soprano, 4/4 time. The staff begins with a forte (f) dynamic and the instruction *Tutti*. The lyrics are: Te De - um lau - da - - mus, te De - um lau -

Alto

Musical notation for Alto, 4/4 time. The staff begins with a forte (f) dynamic and the instruction *Tutti*. The lyrics are: Te De - um lau - da - - mus, te De - um lau -

Tenore

Musical notation for Tenore, 4/4 time. The staff begins with a forte (f) dynamic and the instruction *Tutti*. The lyrics are: Te De - um lau - da - - mus, te De - um lau -

Basso

Musical notation for Basso, 4/4 time. The staff begins with a forte (f) dynamic and the instruction *Tutti*. The lyrics are: Te De - um lau - da - - mus, te De - um lau -

Organo,  
Violoncello  
e Bassi

Musical notation for Organ, Violoncello, and Basses, 4/4 time. The staff begins with a forte (f) dynamic and the instruction *Tutti*. The part features a continuous eighth-note accompaniment. A page number '6' is visible at the end of the staff.

The first system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a 4-measure rest followed by a melodic phrase. The middle staff is the right-hand piano accompaniment in treble clef, featuring a rhythmic pattern of eighth notes. The bottom staff is the left-hand piano accompaniment in bass clef, also featuring a rhythmic pattern of eighth notes.

The second system of music consists of three staves. The top and middle staves are the right-hand piano accompaniment in treble clef, featuring a melodic line with trills (tr) and eighth notes. The bottom staff is the left-hand piano accompaniment in bass clef, featuring a melodic line with eighth notes.

The third system of music consists of four staves. The top staff is a vocal line in treble clef with lyrics: "da - mus, te Do - minum con - fi - te - mur, te ae - ter - num Pa - -". 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 bottom staff is the left-hand piano accompaniment in bass clef with the same lyrics. The piano accompaniment features a rhythmic pattern of eighth notes.

The fourth system of music consists of one staff, the left-hand piano accompaniment in bass clef, featuring a rhythmic pattern of eighth notes. The number 6 is written below the staff at three points.

7

trem o - mnis ter - ra ve - ne - ra - tur Pa - -

trem o - mnis ter - ra ve - - ne - ra - -

trem o - mnis ter - ra ve - ne - ra - tur Pa - -

trem o - mnis ter - ra ve - ne - ra - tur Pa - -

10

*f*

*f*

*f*

*f*

*f*

*f*

*f*

trem. Ti - bi o - mnes An - ge - li,

tur. Ti - bi o - mnes An - ge - li,

trem. Ti - bi o - mnes An - ge - li,

trem. Ti - bi o - mnes An - ge - li,

*f* Solo Tutti 6 8 6 5 7



13

ti - bi, ti - bi coe - - li et u - ni - ver - sae

ti - bi, ti - bi coe - - li et u - ni - ver - sae

ti - bi, ti - bi coe - - li et u - ni - ver - sae

ti - bi, ti - bi coe - - li et u - ni - ver - sae

6 8 6 5 7

6

16

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

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

po - te - sta - tes, ti - bi Se - raphim

po - te - sta - tes, ti - bi Se - raphim

6/5 8/6 - 5/3 8/6 - 5/3

19

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

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

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

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


3 # 3 3 3 3 3 # 6 [6]

22


San - ctus, san - ctus,  
San - ctus, san - ctus,  
San - ctus, san - ctus,  
San - ctus, san - ctus,

6 #] p 7/2 cresc. 6/4 [3] 6/4

25 





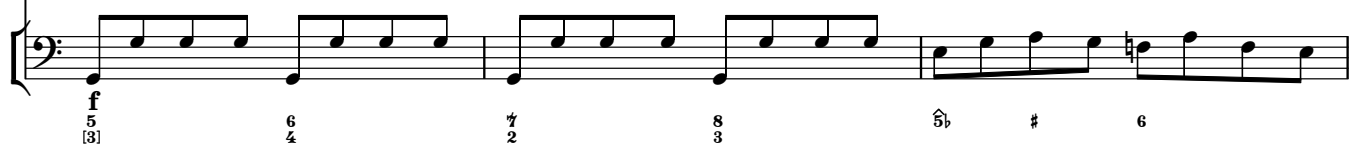


*f* san - ctus Do - mi - nus De - us Sa - baoth. Ple - ni sunt coe - li,

*f* san - ctus Do - mi - nus De - us Sa - baoth. Ple - ni sunt coe - li,

*f* san - ctus Do - mi - nus De - us Sa - baoth. Ple - ni sunt coe - li,

*f* san - ctus Do - mi - nus De - us Sa - baoth. Ple - ni sunt coe - li,

*f* 

28

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 2/4 time signature. It contains three measures of music. The middle staff is a vocal line in treble clef, mostly containing rests. The bottom staff is a piano accompaniment line in bass clef, featuring a wavy line indicating a tremolo effect in the final measure.

The second system of music is a piano accompaniment consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features a complex rhythmic pattern with many sixteenth notes.

coe - li et ter - ra ma - ie - sta - tis glo - - ri - ae

coe - li et ter - ra ma - ie - sta - tis glo - - ri - ae

coe - li et ter - ra ma - ie - sta - tis glo - - ri - ae

coe - li et ter - ra ma - ie - sta - tis glo - - ri - ae

The second system of music contains four vocal staves, each with the Latin lyrics "coe - li et ter - ra ma - ie - sta - tis glo - - ri - ae" written below the notes. The staves are in treble and bass clefs.

The third system of music is a piano accompaniment consisting of one staff in bass clef. It includes figured bass notation: [4]6, 3, 3, 3, 3, 3, -, 6, [b5].

31

tu - - - ae.

tu - - - ae.

tu - - - ae.

tu - - - ae.

Solo

6  
[b]4

5  
3

6

34

61  
51



37

Te glo - ri - o - - sus A - po - sto - lo - rum

Te glo - ri - o - - sus A - po - sto - lo - rum

Te glo - ri - o - - sus A - po - sto - lo - rum

Te glo - ri - o - - sus A - po - sto - lo - rum

Tutti  $\flat 6$   $\flat 6$  6  $[\flat 6]$   
[ $\flat$ ]

40

cho - rus, te pro - phe - ta - - rum lau -

cho - rus, te pro - phe - ta - - rum lau -

cho - rus, te pro - phe - ta - - rum lau -

cho - rus, te pro - phe - ta - - rum lau -

6

43

da - - bi - lis nu - merus, te, te

da - - bi - lis nu - merus, te, te

da - - bi - lis nu - merus, te, te

da - - bi - lis nu - merus, te, te

$\flat 6$  6  $\begin{bmatrix} \flat 6 \\ \flat \end{bmatrix}$   $\flat 6$  6

46

mar - ty - rum lau - - dat ex - er - ci - tus, ex -

mar - ty - rum lau - - dat ex - er - ci - tus, ex -

mar - ty - rum lau - - dat ex - er - ci - tus, ex -

mar - ty - rum lau - - dat ex - er - ci - tus, ex -

6 6  $\frac{1}{2}$ 6  $\frac{1}{2}$ 6 [6 6]

49

er - ci - tus can - di - da - tus. Te per or - bem ter -

er - ci - tus can - di - da - tus. Te per or - bem ter -

er - ci - tus can - di - da - tus. Te per or - bem ter -

er - ci - tus can - di - da - tus. Te per or - bem ter -

6 6 6 6 6 # 6

4 5

52

ra - - rum con - fi - te - tur Ec - cle - si - a,  
ra - - rum con - fi - te - tur Ec - cle - si - a,  
ra - - rum con - fi - te - tur Ec - cle - si - a,  
ra - - rum con - fi - te - tur Ec - cle - si - a,

6

55

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

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

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

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

6 6 6 6

58

sta - tis, san - - cta Ec - cle - si - a

sta - tis, san - - cta Ec - cle - si - a

sta - tis, san - - cta Ec - cle - si - a

sta - tis, san - - cta Ec - cle - si - a

6 7



61

con - fi - te - tur.

con - fi - te - tur.

con - fi - te - tur.

con - fi - te - tur.

Solo

[46/5] 4 # 6 #

65

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

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

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

6 5 # *p* # 6 5 9 7 5 5 #

69

Musical notation for measures 69-71. The top three staves (treble, alto, and bass clefs) are mostly empty, indicating rests for the vocalists. The piano accompaniment begins in measure 69 with a treble clef staff and a bass clef staff. The key signature has one sharp (F#).

Piano accompaniment for measures 69-71. The treble clef staff features melodic lines with trills (tr) and slurs. The bass clef staff provides a harmonic accompaniment. The key signature is one sharp (F#).

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

Vocal line for the first voice part in measure 70, starting with a piano (P) dynamic marking. The lyrics are "San - ctum quo - que Pa - ra - cli-tum Spi - ritum,".

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

Vocal line for the second voice part in measure 70, starting with a piano (P) dynamic marking. The lyrics are "San - ctum quo - que Pa - ra - cli-tum Spi - ritum,".

Fi - li - um,

Vocal line for the first voice part in measure 71. The lyrics are "Fi - li - um,".

Fi - li - um,

Vocal line for the second voice part in measure 71. The lyrics are "Fi - li - um,".

Piano accompaniment for measures 70-71. The bass clef staff continues the accompaniment with various chords and melodic fragments. Fingerings are indicated by numbers 1-5. The key signature is one sharp (F#).

72

ve - ne - ran - dum quo - que Spi - ritum, San - ctum Pa - ra - cli - tum

ve - ne - ran - dum quo - que Spi - ritum, San - ctum Pa - ra - cli - tum

**p** ve - ne - ran - dum quo - que Spi - ritum, **f** San - ctum Pa - ra - cli - tum

**p** ve - ne - ran - dum quo - que Spi - ritum, **f** San - ctum Pa - ra - cli - tum

6 — [4]5 9 8 6 5 4 [3] **f Tutti** 6 6 6 5 6

75

Spi - ri - tum.

Spi - ri - tum.

Spi - ri - tum.

Spi - ri - tum.

Solo

[5] # [6]

78

**f**

**f**

**f**

**f**

**f**

**f**

**f**

Tu Rex glo - ri - ae, Chri - ste, Fi - li - us sem - pi -

Tu Rex glo - ri - ae, Chri - ste, Fi - li - us sem - pi -

Tu Rex glo - ri - ae, Chri - ste, Fi - li - us sem - pi -

Tu Rex glo - ri - ae, Chri - ste, Fi - li - us sem - pi -

6 5 #5

**Tutti**

82

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

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

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

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

[7] 6 4 6

85

ter - nus es Fi - li - us. Tu ad li - be -

ter - nus es Fi - li - us. Tu ad li - be -

ter - nus es Fi - li - us. Tu ad li - be -

ter - nus es Fi - li - us. Tu ad li - be -

6 6 5 #6 5 6



88

ran - - dum su - sce - ptu - rus ho - mi-nem,

ran - - dum su - sce - ptu - rus ho - mi-nem,

ran - - dum su - sce - ptu - rus ho - mi-nem,

ran - - dum su - sce - ptu - rus ho - mi-nem,

4 ——— 6 6 7 6 5 6 5 9 6

4 4 4 [3] 4 4



94

The first system of music consists of three staves. The top staff is a vocal line in treble clef, starting with a half note G4, followed by a quarter note A4, and then a quarter note B4. The second and third staves are empty, representing other vocal parts.

The piano accompaniment for the first system is written in grand staff (treble and bass clefs). It features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Trills are indicated above several notes in the right hand.

i - sti Vir - gi - nis u - - - te - rum.

i - sti Vir - gi - nis u - - - te - rum.

i - sti Vir - gi - nis u - - - te - rum.

i - sti Vir - gi - nis u - - - te - rum.

The second system contains four vocal staves, each with the lyrics "i - sti Vir - gi - nis u - - - te - rum." The notes are placed below the lyrics to indicate pitch and rhythm.

The piano accompaniment for the second system continues the musical texture from the first system. It includes a "Solo" section marked above the right hand. Fingering numbers (6, 4, 7, 6, 6, 6, 4) are written below the bass line.

98

Tu de - vi - cto mor - tis a - cu - le - o,  
 Tu de - vi - cto mor - tis a - cu - le - o,  
 Tu de - vi - cto mor - tis a - cu - le - o,  
 Tu de - vi - cto mor - tis a - cu - le - o,

# 6 5 # 6 6 6 6 6 #  
 Tutti

101

The musical score consists of several staves. At the top, there are three empty staves (treble, alto, and bass clefs). Below these is a piano accompaniment section with three staves (treble, middle, and bass clefs). The bottom section features four vocal staves (treble and bass clefs) with Latin lyrics underneath. The lyrics are: "a - pe - ru - i - sti, a - pe - ru - i - sti cre - den - ti - bus re - gna coe -". The piano accompaniment includes a complex rhythmic pattern in the right hand and a simpler bass line in the left hand. There are some performance markings like "tr" (trill) and "46", "7", "6" at the bottom.

104

lo - - rum. Tu ad dex - teram De - i, ad dex - teram

lo - - rum. Tu ad dex - teram De - i, ad dex - teram

lo - - rum. Tu ad dex - teram De - i, ad dex - teram

lo - - rum. Tu ad dex - teram De - i, ad dex - teram

9  
4

7

107

se - - des in glo - ri - a Pa - tris. Iu - - dex,

se - - des in glo - ri - a Pa - tris. Iu - - dex,

se - - des in glo - ri - a Pa - tris. Iu - - dex,

se - - des in glo - ri - a Pa - tris. Iu - - dex,

6

110

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

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

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

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

Solo



113

This musical score page contains measures 113 through 116. It features a piano part and a string quartet part. The piano part is written in a grand staff (treble and bass clefs) and includes trills (tr) and slurs. The string quartet part consists of four staves (two violins, two violas, and two cellos/double basses). The first two staves of the string quartet are mostly silent, with notes appearing only at the end of the measures. The piano part begins with a rest in measure 113, followed by a melodic line in measure 114. Measure 115 contains a complex piano texture with trills and slurs. Measure 116 concludes the section with a final piano chord and string notes.

Te ergo quæsumus

117 **Adagio**  
con sordino

*1* *vl* *2* *vla* *S* *A* *T* *B* *org*  
*vlc* *b*

*p* *cresc.* *p* *p* *cresc.* *p* *p* *cresc.* *p* *p* *cresc.* *p*

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

*p* Solo *cresc.* *p*

6 5 [6] 6 [6] 5 6

121

*f* *p* *fp* *cresc.* *f* *p* *fp* *cresc.* *f* *p* *fp* *cresc.* *f* *p* *fp* *cresc.* *f* *p* *fp* *cresc.* *f* *p* *fp* *cresc.* *f* *p* *fp* *cresc.*

tu - is fa - mulis, tu - is fa - mulis sub - ve-ni, quos pre - ti -  
tu - is fa - mulis, tu - is fa - mulis sub - ve-ni, quos pre - ti -  
tu - is fa - mulis, tu - is fa - mulis sub - ve-ni, quos pre - ti -  
tu - is fa - mulis, tu - is fa - mulis sub - ve-ni, quos pre - ti -

*f* *p* *fp* *cresc.* *f* *p* *fp* *cresc.* *f* *p* *fp* *cresc.* *f* *p* *fp* *cresc.*

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

126

o - so, pre - ti - o - so san - guine re - de - mi - sti,  
 o - so, pre - ti - o - so san - guine re - de - mi - sti,  
 o - so, pre - ti - o - so san - guine re - de - mi - sti,  
 o - so, pre - ti - o - so san - guine re - de - mi - sti,

6 fp b7 5 b6 6 b7 9/4 8/3 b6 5 6 [5] b

131

te er - go quae - su - mus, te er - go quae - sumus, tu - is fa - mulis  
 te er - go quae - su - mus, te er - go quae - sumus, tu - is fa - mulis  
 te er - go quae - su - mus, te er - go quae - sumus, tu - is fa - mulis  
 te er - go quae - su - mus, te er - go quae - sumus, tu - is fa - mulis

cresc. p sfp cresc.  
 cresc. p sfp cresc.  
 cresc. p sfp cresc.  
 cresc. p sfp cresc.

6 4 3 p b7 6 b 6 b5

136

fp f p

fp f p

fp f p

fp f p

fp f p

sub - ve-ni, sub - ve-ni, quos pre - ti - o - so

sub - ve-ni, sub - ve-ni, quos pre - ti - o - so

sub - ve-ni, sub - ve-ni, quos pre - ti - o - so

sub - ve-ni, sub - ve-ni, quos pre - ti - o - so

fp f p

9/4 [8] 6/5 4/4 6 b6 b6 6/5

140

fp f p

fp f p

fp f p

fp f p

san - gui-ne re - de - mi - sti, re - de - mi - sti.

san - gui-ne re - de - mi - sti, re - de - mi - sti.

san - gui-ne re - de - mi - sti, re - de - mi - sti.

san - gui-ne re - de - mi - sti, re - de - mi - sti.

fp f p

b b6 6/4 [5] 4 6 9/5 4/4 8/4

# Æterna fac

Allegro vivace

145

ob 1, 2 *a 2* *f* *tr*

clno 1, 2 *a 2* *f*

timp *f*

1 *f* *tr*

2 *f* *tr*

vla *f*

S *f*  
Ae - ter - na fac cum

A *f*  
Ae - ter - na fac cum

T *f*  
Ae - ter - na fac cum

B *f*  
Ae - ter - na fac cum

org vlc, b *f* Solo *tr* org  $\frac{4}{2}$  Tutti 6

151

san - ctis tu - is in glo - ri - a nu - me - ra - ri, in

san - ctis tu - is in glo - ri - a nu - me - ra - ri, in

san - ctis tu - is in glo - ri - a nu - me - ra - ri, in

san - ctis tu - is in glo - ri - a nu - me - ra - ri, in

6 5      6 5      3 3      6 6 6 6

5      4      3      2 4 6 6

155

glo - ri - a nu - me - ra - ri, cum san - - ctis tu - is in

glo - ri - a nu - me - ra - ri, cum san - - ctis tu - is in

glo - ri - a nu - me - ra - ri, cum san - - ctis tu - is in

glo - ri - a nu - me - ra - ri, cum san - - ctis tu - is in

6     $\frac{4}{2}$     4     $\frac{4}{6}$     6    6     $\frac{6}{4}$     6    6

159

The score consists of the following parts:

- Piano Introduction:** Treble and bass staves. The treble staff features a melodic line with trills (tr) and grace notes (7). The bass staff provides a rhythmic accompaniment.
- Vocal Parts:** Four staves for Soprano, Alto, Tenor, and Bass. Each staff begins with the lyrics "glo - ri - a." and contains a single note followed by rests.
- Piano Accompaniment:** Treble and bass staves. The treble staff has a melodic line with trills and grace notes. The bass staff has a rhythmic accompaniment.
- Figured Bass:** A single bass staff at the bottom with figured bass notation: 6/4, 5/3, Solo 6, 6, 6.



164

Musical score for measures 164-168. The score includes vocal staves and piano accompaniment. The piano part features a trill in the first measure and a series of chords in the final measure. The vocal parts enter in the fifth measure with the lyrics "Sal - vum".

The piano accompaniment consists of three staves (treble, middle, and bass clefs). The first measure includes a trill in the bass clef. The piano part is marked *p* (piano) in several places. The final measure of the piano part includes a series of chords:  $\begin{matrix} 6 \\ 5 \end{matrix}$ ,  $\begin{matrix} 6 \\ 4 \end{matrix}$ ,  $\begin{matrix} 5 \\ 3 \end{matrix}$ ,  $\begin{matrix} p \\ 6 \end{matrix}$ ,  $\begin{matrix} 6 \end{matrix}$ ,  $\begin{matrix} 6 \end{matrix}$ ,  $\begin{matrix} 6 \end{matrix}$ ,  $\begin{matrix} 6 \end{matrix}$ ,  $\begin{matrix} 6 \end{matrix}$ ,  $\begin{matrix} 6 \end{matrix}$ ,  $\begin{matrix} 6 \end{matrix}$ ,  $\begin{matrix} 7 \\ \# \end{matrix}$ , and  $\begin{matrix} 6 \\ \# \end{matrix}$ .

The vocal parts (soprano, alto, tenor, and bass) enter in the fifth measure with the lyrics "Sal - vum". The lyrics are written below the vocal staves.

169

fac, Do - mi - ne, sal - vum fac po - pu - lum

fac, Do - mi - ne, sal - vum fac po - pu - lum

fac, Do - mi - ne, sal - vum fac po - pu - lum

fac, Do - mi - ne, sal - vum fac po - pu - lum

fac, Do - mi - ne, sal - vum fac po - pu - lum

4. 6

174

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

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

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

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

8 6 # 5 6 6 5 [6] 5

3

179

Five staves of musical notation, each containing a whole rest for the duration of the measure.

Piano accompaniment for measures 179-183. Measures 179 and 180 feature a trill (tr) on the right hand. Measures 181 and 182 feature a forte (f) and fortissimo (fz) dynamic marking. The music includes complex rhythmic patterns and accidentals.

**f**  
tu - ae, et re - ge e - os, et ex - tol - le il - los

**f**  
tu - ae, et re - ge e - os, et ex - tol - le il - los

**f**  
tu - ae, et re - ge e - os, et ex - tol - le il - los

**f**  
tu - ae, et re - ge e - os, et ex - tol - le il - los

6/4 [5] *Tutti* **fz** **fz**

Piano accompaniment for measures 184-188. Measure 184 is marked with a 6/4 time signature and a sharp sign. Measure 185 is marked *Tutti*. Measures 186 and 188 are marked **fz**. The music features a complex rhythmic pattern with many accidentals.

184 ob 1

**Oboe 1**

**Piano**

**Vocal**

us - que in ae - ter - - num, us - - que

us - que in ae - ter - - num, us - - que

us - que in ae - ter - - num, us - - que

us - que in ae - ter - - num, us - - que

**Dynamic markings:** f, ff, [4]5

**Articulation:** accents, slurs, staccato marks

**Other markings:** 2, 6, #

189 



 in ae - ter - - num.

 in ae - ter - - num.

 in ae - ter - - num.

 in ae - ter - - num.



194

Musical score for page 51, measures 194-197. The score includes vocal staves and a piano accompaniment. The lyrics are "Per sin - gu - los". The piano part features a trill in the right hand and various rhythmic patterns in the left hand. The score concludes with a *Tutti* marking and a key signature change to one sharp (F#).

Lyrics: Per sin - gu - los  
 Per sin - gu - los  
 Per sin - gu - los  
 Per sin - gu - los

Musical markings: *tr*, *Tutti*, 6/5, 6/4, 5/4, #

198

di - es be - ne - di - ci - mus te, te,

di - es be - ne - di - ci - mus te, te,

di - es be - ne - di - ci - mus te, te,

di - es be - ne - di - ci - mus te, te,

7 6 7 6 4/3 4



202

Musical staff with chords and rests. The first measure contains a triad with a sharp sign. The second measure contains a triad. The third measure contains a sharp sign and a rest. The fourth measure contains a rest.

Musical staff with rests.

Musical staff with rests.

Piano accompaniment consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a steady eighth-note accompaniment in the bass and more complex rhythmic patterns in the treble.

te, be - ne - di - ci - mus te, et lau - **f**

te, be - ne - di - ci - mus te, et lau - **f**

te, be - ne - di - ci - mus te, et lau - **f**

te, be - ne - di - ci - mus te, et lau - **f**

6 6  $\begin{matrix} 6 \\ 5 \end{matrix}$  # 8  $\begin{matrix} 8 \\ 3 \end{matrix}$

206

da - - mus no - - men tu - um in sae - - cu -

da - - mus no - - men tu - um in sae - - cu -

da - - mus no - - men tu - um in sae - - cu -

da - - mus no - - men tu - um in sae - - cu -

8 4 6 6 8 6  
3 2 9 4 3

210

lum, et in sae - cu - lum sae - - cu -

lum, et in sae - cu - lum sae - - cu -

lum, et in sae - cu - lum sae - - cu -

lum, et in sae - cu - lum sae - - cu -

6 5 6 5 4 #

214

219

Di - gna - re Do - mi-ne, di - e  
 Di - gna - re Do - mi-ne, di - e  
 Di - gna - re Do - mi-ne, di - e  
 Di - gna - re Do - mi-ne, di - e

6  
 4  
 5  
 6

225

The first system of music consists of five staves. The top two staves are vocal staves (treble clef), and the bottom three staves are piano accompaniment (treble and bass clefs). The first two vocal staves contain rests. The piano accompaniment begins with a rhythmic pattern of eighth notes.

The piano accompaniment for the second system continues with a rhythmic pattern of eighth notes across three staves (treble and bass clefs).

i - sto si - ne pec - ca - to, si - ne pec - ca - to

The vocal line for the second system is on a single treble clef staff, with lyrics underneath. The melody begins with a rest followed by a series of notes.

i - sto si - ne pec - ca - to, si - ne pec - ca - to

The vocal line for the third system is on a single treble clef staff, with lyrics underneath. The melody continues with a similar rhythmic pattern.

i - sto si - ne pec - ca - to, si - ne pec - ca - to

The vocal line for the fourth system is on a single treble clef staff, with lyrics underneath. The melody continues with a similar rhythmic pattern.

i - sto si - ne pec - ca - to, si - ne pec - ca - to

The vocal line for the fifth system is on a single bass clef staff, with lyrics underneath. The melody continues with a similar rhythmic pattern.

The piano accompaniment for the fifth system is on a single bass clef staff, continuing the rhythmic pattern of eighth notes.

6 5 6 6 b6 5 6 5 4 4 6 b 4 b 6 5 4 4 6

b4 3 b

230

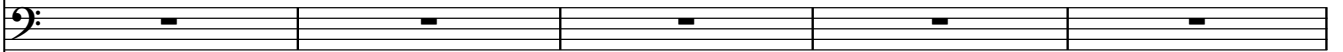
First system of musical notation. It includes a vocal staff with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The piano part begins with a dynamic marking of **p** (piano) on the first measure.

Second system of musical notation, primarily piano accompaniment. It features a grand staff with treble and bass clefs. The piano part starts with a dynamic marking of **fp** (fortissimo piano) and includes trills (*tr*) in the upper register.

Vocal staves with lyrics and piano accompaniment. The lyrics are: "di - e i - sto nos cu - sto - di - re. Mi - se -". The piano accompaniment is shown in a grand staff with treble and bass clefs. Dynamic markings include **fp** and **p**.

Third system of musical notation, piano accompaniment. It features a grand staff with treble and bass clefs. The piano part starts with a dynamic marking of **fp** and includes figured bass notation:  $\flat 5$ , 6,  $\flat 6$ , - ,  $\frac{6}{4}$ ,  $\frac{5}{3}$ .

235



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



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



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



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



**p** Organo serato



240

Five empty musical staves, two in treble clef and three in bass clef, representing vocal parts.

Piano accompaniment for the first system, consisting of three staves (treble, middle, and bass clefs). The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *cresc.* and *p*.

Vocal and piano accompaniment for the second system. It includes four vocal staves (two treble and two bass clefs) and one piano accompaniment staff (bass clef). The lyrics are: "no - - stri. Fi - at mi - se - ri - cor - di - a". The piano accompaniment includes dynamics like *cresc.*, *acc.*, and *p*, and a measure number "6" at the end.

245

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

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

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

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

6 5 6 6 b6 5 6 5 4 4 6 6 b5 3

250

**Piano Introduction:**

- Measures 250-254: Rests in all staves.
- Measure 255: **f** (forte) dynamic.

**Vocal Parts:**

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

**Piano Accompaniment:**

- Measures 250-254: **cresc.** (crescendo) in bass line.
- Measures 255-256: **f** (forte) dynamic in treble and bass lines.
- Measures 257-258: **tr** (trills) in treble and bass lines.

**Final Section:**

- Measures 259-262: **cresc.** (crescendo) in all parts.
- Measures 263-264: **f** (forte) dynamic in all parts.
- Measures 265-266: **f Tutti** (forte tutti) dynamic.

6 6

255

te, spe - ra - vi - mus in te. In te, Do - mi - ne, spe -

te, spe - ra - vi - mus in te. In te, Do - mi - ne, spe -

te, spe - ra - vi - mus in te.

te, spe - ra - vi - mus in te.

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

259

ra - vi, non,

ra - vi, non,

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

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

fz

6  
[b5]

4

263 **fz**

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

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

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

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

6 6 5 3 5 4 3 Solo 6

268

The musical score consists of several systems. The first system includes a vocal line with eighth-note patterns and rests, and a piano accompaniment with chords and a bass line. The second system continues the piano accompaniment with a prominent trill in the right hand. The third system shows empty staves for other instruments. The fourth system continues the piano accompaniment with a bass line featuring fingerings: 6, 6, 5, 6, 4, 5 | 3.

273 a 2

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

In te,

Tutti 6 6 6



278

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

6 6

283

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

6 6

288

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

in ae - ter - num,

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

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

6 6

293

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

5

298

in ae - ter - - - - -

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

ter - num, non con - fun - dar,

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

5 6  $\left[ \begin{smallmatrix} 4 \\ 5 \end{smallmatrix} \right]$

303

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

6 6 b

308

First system of musical notation, including vocal line and piano accompaniment.

Piano accompaniment for the second system, featuring intricate arpeggiated patterns in both hands.

Second system of musical notation, including vocal line and piano accompaniment.

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

6 6

313

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



318

ter -

in ae - ter

ter -

5

323

The musical score consists of several staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The second and third staves are piano accompaniment, with the second staff featuring trills (tr.) and the third staff featuring a steady eighth-note bass line. The fourth and fifth staves are a guitar part, with the fourth staff in treble clef and the fifth staff in bass clef. The guitar part includes a key signature change to one sharp (F#) and a sequence of chords: 6 8 6, 5, 6 8 6, 6 6, and 9 7 # / 7 5 3.

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

328

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

6 [6] [5]

333

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

6 6 [6]

338

The first system contains a vocal line and piano accompaniment. The vocal line consists of five measures of music with lyrics underneath. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment.

The second system shows the piano accompaniment for the second system. It features a grand staff with two treble clefs and one bass clef. The right hand has complex chords and melodic lines, while the left hand provides a steady bass line.

The third system contains a vocal line and piano accompaniment. The vocal line consists of five measures of music with lyrics underneath. The piano accompaniment includes a treble clef staff with chords and a bass clef staff with a rhythmic accompaniment.

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

6 6 6 4 6 6 6 10 10 10 6

343

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

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

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

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

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

ff

10 7 4 6 4 3 5 6

8 5 2 5

348

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

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

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

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

#

5

353 *tr*

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

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

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

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

6 4 3



360

in ae - ter - - - - num.

in ae - ter - - - - num.

in ae - ter - - - - num.

ter - - - - - num.