

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



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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>	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:

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

Acknowledgements

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117 Te Deum

Allegro con spirito

Oboe I, II

Musical staff for Oboe I, II. The staff is in treble clef with a common time signature (C). It begins with a forte (f) dynamic marking. The melody consists of quarter and eighth notes.

Clarino I, II
in C

Musical staff for Clarino I, II in C. The staff is in treble clef with a common time signature (C). It begins with a forte (f) dynamic marking. The accompaniment features chords and eighth-note patterns.

Timpani
in C-G

Musical staff for Timpani in C-G. The staff is in bass clef with a common time signature (C). It begins with a forte (f) dynamic marking. The part consists of rhythmic pulses.

I
Violino

Musical staff for Violino I. The staff is in treble clef with a common time signature (C). It begins with a forte (f) dynamic marking and includes trill (tr) markings. The melody is highly rhythmic.

II

Musical staff for Violino II. The staff is in treble clef with a common time signature (C). It begins with a forte (f) dynamic marking and includes trill (tr) markings. The melody is highly rhythmic.

Viola

Musical staff for Viola. The staff is in bass clef with a common time signature (C). It begins with a forte (f) dynamic marking. The part features eighth-note patterns.

Soprano

Musical staff for Soprano. The staff is in treble clef with a common time signature (C). It begins with a forte (f) dynamic marking and the instruction *Tutti*. The lyrics are: Te De - um lau - da - - mus, te De - um lau -

Alto

Musical staff for Alto. The staff is in treble clef with a common time signature (C). It begins with a forte (f) dynamic marking and the instruction *Tutti*. The lyrics are: Te De - um lau - da - - mus, te De - um lau -

Tenore

Musical staff for Tenore. The staff is in treble clef with a common time signature (C). It begins with a forte (f) dynamic marking and the instruction *Tutti*. The lyrics are: Te De - um lau - da - - mus, te De - um lau -

Basso

Musical staff for Basso. The staff is in bass clef with a common time signature (C). It begins with a forte (f) dynamic marking and the instruction *Tutti*. The lyrics are: Te De - um lau - da - - mus, te De - um lau -

Organo,
Violoncello
e Bassi

Musical staff for Organ, Violoncello, and Basses. The staff is in bass clef with a common time signature (C). It begins with a forte (f) dynamic marking and the instruction *Tutti*. The part features a complex rhythmic pattern with sixteenth notes. 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 series of notes. The middle staff is a piano accompaniment in treble clef, featuring a rhythmic pattern of eighth notes. The bottom staff is a 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 piano accompaniment in treble clef, featuring a rhythmic pattern of eighth notes with trills (tr) marked above the notes. The bottom staff is a piano accompaniment in bass clef, featuring a rhythmic pattern of 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 a piano accompaniment in treble clef with the same lyrics. The third staff is a vocal line in bass clef with the same lyrics. The fourth staff is a piano accompaniment in bass clef with the same lyrics.

The fourth system of music consists of one staff in bass clef, featuring a rhythmic pattern of eighth notes. The number 6 is written below the staff at three intervals.

7

First system of piano accompaniment. The treble staff contains chords and rests. The bass staff contains a simple bass line.

Second system of piano accompaniment. The treble staff features a complex, flowing melodic line with slurs and a piano (*p*) dynamic marking. The bass staff provides harmonic support.

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

First vocal line. The melody is simple and matches the lyrics. A piano (*p*) dynamic marking is present.

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

Second vocal line. The melody is similar to the first but includes a rest. A piano (*p*) dynamic marking is present.

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

Third vocal line. The melody is similar to the first but includes a rest. A piano (*p*) dynamic marking is present.

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

Fourth vocal line. The melody is similar to the first but includes a rest. A piano (*p*) dynamic marking is present.

Third system of piano accompaniment. The bass staff contains a simple bass line. A piano (*p*) dynamic marking is present.

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

10

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

25 *f*

f

f

f

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
5 [3] 6 4 7 2 8 3 5b # 6

28

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

[4]6 3 3 3 3 3 - 6 [b5]

31

tu - - - ae.

tu - - - ae.

tu - - - ae.

tu - - - ae.

Solo

6 5 6

34

The musical score is divided into two systems. The first system (measures 34-36) contains a piano accompaniment and a vocal line. The piano part is written on six staves: a grand staff with three staves (treble and bass clefs) and a separate bass line. The vocal line consists of three staves, all of which contain rests. The piano part begins with a complex texture of sixteenth and thirty-second notes in the upper staves, while the bass line provides a steady accompaniment. The second system (measures 37-39) contains only the piano accompaniment, with the vocal line absent. The piano part continues with similar textures, ending with a final bass line that includes a double bar line and a fermata.

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 $\flat 6$ $\flat 6$

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] b6

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 6 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

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

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

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#) and the time signature is 4/4. Measure 69 features a treble clef staff with a dotted quarter note followed by an eighth-note triplet with a trill (tr) above it. The bass clef staff has a quarter note. Measure 70 continues the piano accompaniment with similar rhythmic patterns. Measure 71 concludes the piano accompaniment with a trill in the treble clef staff.

Piano accompaniment for measures 69-71. The treble clef staff contains a dotted quarter note followed by an eighth-note triplet with a trill (tr) above it. The bass clef staff contains a quarter note. Measure 70 continues the piano accompaniment with similar rhythmic patterns. Measure 71 concludes the piano accompaniment with a trill in the treble clef staff.

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

Vocal line for the first voice part in measure 70. The staff is in treble clef. The melody begins with a dotted quarter note, followed by an eighth-note triplet with a trill (tr) above it. 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. The staff is in treble clef. The melody begins with a dotted quarter note, followed by an eighth-note triplet with a trill (tr) above it. 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 staff is in treble clef. The melody begins with a dotted quarter note, followed by an eighth-note triplet with a trill (tr) above it. The lyrics are "Fi - li - um,".

Fi - li - um,

Vocal line for the second voice part in measure 71. The staff is in bass clef. The melody begins with a dotted quarter note, followed by an eighth-note triplet with a trill (tr) above it. The lyrics are "Fi - li - um,".

Piano accompaniment for measures 70-71. The bass clef staff contains a dotted quarter note followed by an eighth-note triplet with a trill (tr) above it. The lyrics are "Fi - li - um,".

8 7 6 6 7 4 6 6 6

5

72

Two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain rests for the first two measures, followed by notes in the third measure. Dynamic markings 'f' are present below the notes in the third measure of both staves.

Two staves of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth notes. Dynamic markings 'f' are present below the notes in the third measure of both staves.

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

First vocal line in treble clef. The lyrics are: ve - ne - ran - dum quo - que Spi - ritum, San - ctum Pa - ra - cli - tum. Dynamic markings 'f' are present below the notes in the third measure.

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

Second vocal line in treble clef. The lyrics are: ve - ne - ran - dum quo - que Spi - ritum, San - ctum Pa - ra - cli - tum. Dynamic markings 'f' are present below the notes in the third measure.

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

Third vocal line in treble clef. The lyrics are: ve - ne - ran - dum quo - que Spi - ritum, San - ctum Pa - ra - cli - tum. A piano dynamic marking 'p' is at the start, and a forte marking 'f' is in the third measure.

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

Fourth vocal line in bass clef. The lyrics are: ve - ne - ran - dum quo - que Spi - ritum, San - ctum Pa - ra - cli - tum. A piano dynamic marking 'p' is at the start, and a forte marking 'f' is in the third measure.

Basso continuo line in bass clef. It features figured bass notation: 6, [b]5, 9/4, 8/3, 6/4, 5/[b]3, f Tutti, 6/4, 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

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

91

non hor - ru - i - - sti, non hor - ru -

non hor - ru - i - - sti, non hor - ru -

non hor - ru - i - - sti, non hor - ru -

non hor - ru - i - - sti, non hor - ru -

b6 b6 $\frac{2}{3}$ 6 [6] 5

94

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.

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

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

46 7 6

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

Musical score for a piano piece, measures 113-116. The score includes a vocal line and a piano accompaniment. The piano part features a complex texture with six staves, including a grand staff with two treble clefs and two bass clefs. Trills are marked with 'tr' and slurs are used for phrasing. Measure numbers 116 and 115 are indicated at the bottom of the piano part.

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.*

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.*

[6] 6 6 5 b 6 5 7 6 5 4 4 2 b b

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 b6 b 6 b 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.

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

Æterna fac

Allegro vivace

145

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

clno 1, 2 *f* a 2

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 4 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 several systems. The first system is a piano introduction with a treble staff containing chords and a bass staff with a rhythmic pattern. The second system continues the piano introduction with more complex figures in both staves. The third system introduces four vocal staves, each with the lyrics "glo - ri - a." and a corresponding melodic line. The fourth system continues the vocal parts. The fifth system is a piano accompaniment with figured bass notation: 6/4, 5/3, Solo 6, 6, 6.

164

Sal - vum

Sal - vum

Sal - vum

Sal - vum

6
5

6
4

5
3

p
6 6 6 6 6 6 6 6 7#

6
#

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] #

3 3 4 6 5

179

Musical notation for measures 179-183. The top three staves (treble, alto, and bass clefs) are empty, indicating rests for the vocalists. The piano accompaniment begins in measure 179 with a trill (tr) and continues through measure 183.

Piano accompaniment for measures 179-183. The right hand features a trill (tr) in measures 179 and 180, followed by a forte (f) and fortissimo (fz) section. The left hand provides a steady accompaniment with a forte (f) dynamic.

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. The time signature changes to 6/4. The piece concludes with a *Tutti* marking and fortissimo (fz) dynamics.

184 ob 1

Oboe 1

Piano

Vocal Parts

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

Performance Instructions: *f*, *ff*, $\frac{4}{2}$, 6, #, 6, [4]5

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 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#).

6
5

6
4

Tutti
[5]
#

6 6

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,

202

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

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

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

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

6 6 [6/5] # 8/3

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 5/5 6/5 5/4 #

214

Musical staff with treble clef, starting at measure 214. It contains a melodic line with eighth and sixteenth notes, including grace notes and trills.

Empty musical staff with treble clef.

Empty musical staff with bass clef.

Piano accompaniment section with three staves (treble, middle, and bass clefs). It features complex rhythmic patterns, trills, and grace notes.

Musical staff with treble clef, containing a single note followed by rests and the instruction "li."

Musical staff with treble clef, containing a single note followed by rests and the instruction "li."

Musical staff with treble clef, containing a single note followed by rests and the instruction "li."

Musical staff with bass clef, containing a single note followed by rests and the instruction "li."

Musical staff with bass clef, containing a melodic line with notes and rests. Below the staff are guitar chord diagrams: "Solo | 6 | 6 | b | 6 | 6 | 5 6"

219

The musical score consists of several systems. The first system shows the beginning of the piano accompaniment in the right and left hands, with a treble clef and a bass clef. The second system continues the piano accompaniment, with a piano (*p*) dynamic marking. The third system introduces the vocal lines, with lyrics: "Di - gna - re Do - mi-ne, di - e". The vocal lines are written in treble clef, and the piano accompaniment continues in the bass clef. The fourth system continues the vocal lines and piano accompaniment, with a piano (*p*) dynamic marking. The fifth system continues the vocal lines and piano accompaniment, with a piano (*p*) dynamic marking. The sixth system continues the vocal lines and piano accompaniment, with a piano (*p*) dynamic marking. The seventh system continues the piano accompaniment in the bass clef, with a piano (*p*) dynamic marking and a 6/4 time signature.

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

p

6/4

225

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

6 5 6 6 b6 5 6 5 4 4 6 b 4 b 6 5 4 4 6
 b4 3 b

230

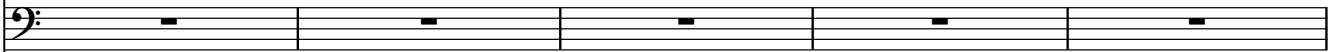
First system of musical notation. It includes a vocal staff with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The piano part begins with a dynamic marking of **p** (piano) on the first measure.

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 right-hand part.

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



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) with lyrics: "no - - stri. Fi - at mi - se - ri - cor - di - a". Below the vocal staves is the piano accompaniment, which includes a bass line with dynamics *cresc.*, *acc.*, and *p*, and a number "6" at the end of the line.

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

b4 3 b

250

Musical notation for vocal parts (Soprano, Alto, Bass) starting at measure 250. The vocal lines are mostly rests, with some notes appearing in the final measures. Dynamics include 'f'.

Musical notation for piano accompaniment (right and left hands). The right hand features a melodic line with trills and a crescendo. The left hand has a rhythmic accompaniment. Dynamics include 'cresc.', 'f', and 'tr'.

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

f Tutti
 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 $\frac{6}{8}$ 6 6 7

$\frac{4}{3}$

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,

δ
[b5]

ζ

fz

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 5 3 5 4 3 Solo

268

The musical score for measures 268-272 consists of several parts:

- Vocal Line 1 (Top):** Treble clef, 7/8 time signature. It features a melodic line with eighth and sixteenth notes, including trills.
- Vocal Line 2:** Treble clef, mostly rests with some chordal accompaniment.
- Bass Line:** Bass clef, featuring a melodic line with eighth notes and trills.
- Piano Accompaniment:** Treble and Bass clefs. The right hand has a complex texture with sixteenth-note runs and trills. The left hand has a steady eighth-note accompaniment.
- Empty Staves:** Four staves (two Treble, two Bass) are left empty, indicating where other instruments would play.
- Fingerings:** Located at the bottom of the page, they are: 6, 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

The first system of music consists of three staves. The top staff is a vocal line in treble clef with notes and rests. The middle staff is a vocal line in treble clef with notes and rests. The bottom staff is a piano accompaniment line in bass clef with notes and rests, including a trill (tr) marking.

The second system of music is a piano accompaniment consisting of three staves. The top two staves are in treble clef and feature trills (tr) over various notes. The bottom staff is in bass clef and features a steady eighth-note accompaniment.

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

The second system of music includes lyrics and piano accompaniment. It consists of five staves. The top three staves are vocal lines with lyrics. The bottom two staves are piano accompaniment lines. The lyrics are: "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 -". The system ends with a double bar line and the number 6 in both the vocal and piano staves.

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 first system, featuring arpeggiated chords and a steady bass line.

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 aether - - - - -

ter - - - - -

5

Detailed description of the musical score: The page contains a vocal line and a piano accompaniment. The vocal line starts at measure 318 with the lyrics 'ter in aether'. The piano accompaniment features a complex texture with trills (tr) and a steady bass line. The score is written in a single system with multiple staves. The key signature has one sharp (F#) and the time signature is 4/4. The piano part includes a series of trills in the right hand and a rhythmic pattern in the left hand. The vocal line has a melodic contour that rises and then falls. The lyrics are 'ter in aether'.

323

The musical score consists of five systems of staves. The first system includes a vocal line (treble clef), a piano accompaniment (treble and bass clefs) with trills, and a guitar part (bass clef). The second system continues the piano accompaniment and guitar part. The third system shows the vocal line, piano accompaniment, and guitar part. The fourth system continues the vocal line, piano accompaniment, and guitar part. The fifth system concludes the vocal line, piano accompaniment, and guitar part. 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 / 5.

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 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

6

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.