

# Eybler.

# Sacred music.

Joseph Leopold Edler von  
**Eybler**

**Te Deum**  
HerEy 118

Hymn

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

edited by Wolfgang Esser-Skala

*Full score*

**Esser**  
**Skala**  
**Edition**



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

## Commentary

In general, this edition closely follows the principal source. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directives), parentheses (expressive marks and bass figures) or dashes (slurs and ties). Accidentals are used according to modern conventions. For further details, consult the Editorial Guidelines available on the Edition's webpage.

Asterisks denote the following emendations:

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

## Acknowledgements

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

## 118 Te Deum

Allegro con spirito [e fuoco]

Oboe I, II

Clarino I, II  
in D

Timpani  
in D-A

I  
Violino

II

Viola

Soprano

Alto

Tenore

Basso

Organo,  
Violoncello  
e Bassi

*f*

*f*

*f*

*f*

*f*

*f* *Tutti*

Te De - um lau - da - -

*f* *Tutti*

Te De - um lau - da - -

*f* *Tutti*

Te De - um lau - da - -

*f* *Tutti*

Te De - um lau - da - -

unisono

*f* *Tutti*

3

accomp.

The musical score is for the 'Te Deum' movement, numbered 118. It is in the key of D major (one sharp) and common time (C). The tempo is 'Allegro con spirito [e fuoco]'. The score is arranged for a full orchestra and a four-part vocal choir. The woodwinds (Oboe I & II, Clarinet I & II in D) and strings (Violins I & II, Viola) play a rhythmic pattern of eighth notes with accents, starting on a half rest. The timpani plays a similar pattern in D major. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics 'Te De - um lau - da - -' on a long note, marked 'f Tutti'. The organ, cello, and bass play a unison accompaniment of eighth notes, also marked 'f Tutti', with a triplet of eighth notes at the end of the phrase.

The musical score is arranged in a system with five staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom two staves are for piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics for the vocal parts are: "mus, te Do-minum con-fi - te - - -". The piano accompaniment features intricate rhythmic patterns, including triplets and sixteenth-note runs. A fermata is placed over the final note of the vocal parts. At the bottom of the piano part, there are some numerical markings: 6, 6, 5, 4, 3, 3.

6

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

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

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

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

6 6 5  
4 3

9

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

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

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

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

6 [6/5] 5 6 6 9 8 - 16



12 







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

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

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

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

  
 61 8 8 8 8 8

16

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a measure of rest, followed by a series of chords and eighth notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. Both piano staves have a measure of rest.

The second system of music is a piano accompaniment consisting of three staves: treble, middle, and bass clefs. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, creating a dense texture. The key signature remains two sharps.

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

The first vocal line of the second system, in treble clef, contains the lyrics: "ti - bi Se - raphim in - ces - sa - bi - li vo - ce pro - cla - mant:". The melody is simple, following the rhythm of the words.

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

The second vocal line of the second system, in treble clef, contains the lyrics: "Che - rubim et Se - raphim in - ces - sa - bi - li vo - ce pro - cla - mant:". The melody is similar to the first voice part.

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

The third vocal line of the second system, in treble clef, contains the lyrics: "ti - bi Se - raphim in - ces - sa - bi - li vo - ce pro - cla - mant:". The melody is consistent with the other voice parts.

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

The fourth vocal line of the second system, in bass clef, contains the lyrics: "ti - bi Se - raphim in - ces - sa - bi - li vo - ce pro - cla - mant:". The melody is consistent with the other voice parts.

The third system of music is a piano accompaniment consisting of two staves: treble and bass clefs. It features a rhythmic pattern of eighth and sixteenth notes. At the end of the system, there are performance markings:  $\frac{6}{5}$ ,  $\frac{4}{2}$ , [6], 6,  $\frac{6}{4}$ , and [3].

19

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

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

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

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

5 #

22

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

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

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

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

5 6 # 5

25

**f**

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

**f**

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

**f**

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

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

unisono

6/4      6/4      5/3

28

ae.

ae.

ae.

ae.

Solo

31

a 2

[6 6 6] 5

34

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

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

Tutti

5 2 6 5 6 6 7 6



37

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

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

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

2 6 5 6 6 ♯7 6  
 [♯] [♯] [♯] [♯] [♯] [♯] [♯]

40

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

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

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

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

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

43

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

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

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

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

4 6 6  $\left[ \begin{array}{c} 6 \\ 5 \end{array} \right]$  #

46

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

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

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

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

6 5 # 6 6 6

49

ff

a 2

ff

a 2

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

ff

ff

ff

This system contains the piano accompaniment for the first three measures. It consists of three staves: two in treble clef and one in bass clef. The top two staves are marked with a forte (ff) dynamic. The music includes triplets in the right hand and a steady eighth-note accompaniment in the left hand.

ff

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

This system shows the first vocal line with lyrics. The dynamic is forte (ff). The lyrics are "Pa - trem im men - sae ma - ie - sta - tis." The music is in treble clef with a key signature of two sharps.

ff

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

This system shows the second vocal line with lyrics. The dynamic is forte (ff). The lyrics are "Pa - trem im men - sae ma - ie - sta - tis." The music is in treble clef with a key signature of two sharps.

ff

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

This system shows the third vocal line with lyrics. The dynamic is forte (ff). The lyrics are "Pa - trem im men - sae ma - ie - sta - tis." The music is in treble clef with a key signature of two sharps.

ff

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

This system shows the fourth vocal line with lyrics. The dynamic is forte (ff). The lyrics are "Pa - trem im men - sae ma - ie - sta - tis." The music is in bass clef with a key signature of two sharps.

ff unisono

[5] Solo

This system shows the piano accompaniment for the final two measures. The dynamic is forte (ff) and marked 'unisono'. The bottom staff includes a fingering instruction '[5]' and a 'Solo' marking. The music is in bass clef with a key signature of two sharps.

53

The musical score is written in G major (one sharp) and 3/4 time. It begins at measure 53. The top staff is a vocal line with a melodic line. The middle section is a grand piano accompaniment, consisting of a right-hand part with intricate sixteenth-note patterns and a left-hand part with a simpler bass line. Below the piano part are three empty staves. The bottom-most staff is a bass line that concludes with a measure containing the fingering  $\begin{matrix} 6 & 6 & 5 \\ & & \# \end{matrix}$ .

56

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

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

60

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

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

San - ctum Pa - ra - cli - tum

San - ctum Pa - ra - cli - tum

7 #

8 7 6 [5] f 6 6

6 5 - 4 # 4



63 *a 2*

Spi - ri - tum.

Spi - ri - tum.

Spi - ri - tum.

Spi - ri - tum.

Solo

6  
4

[5]  
#

66

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

Tutti 5

69

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

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

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

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

6

72

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

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

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

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

4 6 [6] 7 7 6 7 6

[5]

75

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

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

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

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

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

78 *tr* a 2

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

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

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

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

Solo

81

9 8 6 # / 5 #

84

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

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

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

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

Tutti 6/4 6/5 6 - 5



87  
Musical staff with treble clef, key signature of two sharps (F# and C#), and a melodic line.

Musical staff with treble clef, key signature of two sharps, and a whole rest.

Musical staff with bass clef, key signature of two sharps, and a whole rest.

Piano accompaniment consisting of three staves (treble, middle, and bass clefs) with a key signature of two sharps. The music features a complex, flowing texture with many sixteenth and thirty-second notes.

Vocal line with treble clef, key signature of two sharps, and lyrics: a - pe - ru - i - sti cre - den - ti - bus re - gna coe - lo - rum, cre -

Vocal line with treble clef, key signature of two sharps, and lyrics: a - pe - ru - i - sti cre - den - ti - bus re - gna coe - lo - rum,

Vocal line with treble clef, key signature of two sharps, and lyrics: a - pe - ru - i - sti cre - den - ti - bus re - gna coe - lo - rum, cre -

Vocal line with bass clef, key signature of two sharps, and lyrics: a - pe - ru - i - sti cre - den - ti - bus re - gna coe - lo - rum, cre -

Piano accompaniment consisting of two staves (treble and bass clefs) with a key signature of two sharps. The music continues with a steady bass line and melodic fragments.

6 - 45 6 7 6 7 6 4 7 6 4

90

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

6 [4] 6 6 6 6 6 6

93

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

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

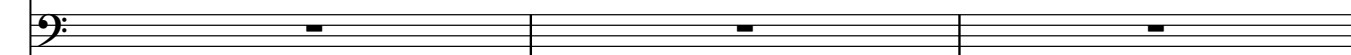
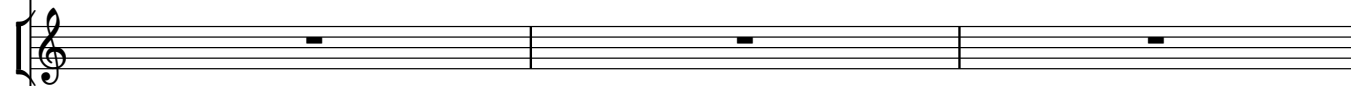
re - gna coe - lo - rum a - pe - ru - i - sti cre - den - ti-bus.

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

96

The musical score on page 32, starting at measure 96, is written in a key signature of one sharp (F#) and a 4/4 time signature. It consists of several staves:

- Vocal Line (Top Staff):** Features a melodic line with eighth and quarter notes, including a half note in the second measure.
- Piano Accompaniment (Middle Section):**
  - Right Hand:** Contains a complex figure with sixteenth-note runs and slurs, primarily in the first two measures.
  - Left Hand:** Provides a steady bass line with eighth notes.
- Empty Staves:** There are four empty staves below the piano part, each with a treble clef and a key signature of one sharp, suggesting they are intended for other instruments.
- Bottom Staff:** A single bass staff with a bass clef and a key signature of one sharp, containing a melodic line with eighth and quarter notes.



**f**  
Tu ad dex - te - ram De - i

**f**  
Tu ad dex - te - ram De - i

**f**  
Tu ad dex - te - ram De - i

**f**  
Tu ad dex - te - ram De - i

**Tutti** unisono

6 6 6/5

102

se - des in glo - - - - -

se - des in glo - - - - -

se - des in glo - - - - -

se - des in glo - - - - -

# 6 # 6 6 6 6

105

*f* a 2

*f* a 2

*f*

3

3

3

3

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

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

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

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

unisono

6 6 6 6/5 3 3 3 3 3 3 3

109

es - se ven - tu - rus.

es - se ven - tu - rus.

es - se ven - tu - rus.

es - se ven - tu - rus.

6 4 3 Solo

a 2

3 3



113

This musical score page contains measures 113 through 116. It features a vocal line at the top and a piano accompaniment below. The key signature is two sharps (F# and C#). The piano part includes a complex texture with sixteenth-note runs in the right hand and eighth-note patterns in the left hand. The vocal line consists of a melodic phrase in measure 113, followed by rests in measures 114 and 115, and a final note in measure 116. A fermata is placed over the final note of the vocal line. A dynamic marking of *mf* is present above the first measure of the piano accompaniment. At the bottom of the page, there are three chord diagrams: a bass line chord with a 6, a triad with 6, 4, and 5, and a triad with 6, 4, and 5.

## Te ergo quæsumus

117 **Adagio**

1 *p*

vl

2 *p*

vla *p*

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

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

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

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

org  
vlc  
b *p*  
6 4 6 [b]5 4 3 # 4

124

*pp*

*pp*

*pp*

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

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

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

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

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

131

quae - sumus, tu - is fa - mu - lis sub - ve - ni, sub - ve - ni, quos pre - ti -

quae - sumus, tu - is fa - mu - lis sub - ve - ni, sub - ve - ni, quos pre - ti -

quae - sumus, tu - is fa - mu - lis sub - ve - ni, sub - ve - ni, quos pre - ti -

quae - sumus, tu - is fa - mu - lis sub - ve - ni, sub - ve - ni, quos pre - ti -

6/5 sf sf p

6/5 sf sf p

6/5 sf sf p

6/5 sf sf p

6/5 sf sf p

137

o - so san - gui - ne re - de - mi - sti.

o - so san - gui - ne re - de - mi - sti.

o - so san - gui - ne re - de - mi - sti.

o - so san - gui - ne re - de - mi - sti.

7 5 6 7 6 5 -

tasto solo

## Æterna fac

Allegretto

143 *f*

ob  
1, 2

*f*

clno  
1, 2

timp

1  
2

*f*

vla  
*f*

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

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

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

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

org  
vlc  
b  
*f* Tutti 6 46 6 45 9 8 3

148 *tr* a 2

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

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

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

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

6 6 6 6 7 6 *Solo* [6 6 6 6] *Tutti* 6 6 6 6

154

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

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

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

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

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

160

re - di - ta - ti\_\_\_ tu - ae.

hae - re - di - ta - ti\_\_\_ tu - ae.

hae - re - di - ta - ti\_\_\_ tu - ae.

hae - re - di - ta - ti\_\_\_ tu - ae.

8 3 3 6 5 47 5 6 6 4 [5] # Solo 6 6 45

166

The musical score for page 44, starting at measure 166, is presented in a multi-staff format. It includes a grand piano section and a vocal section. The grand piano part consists of a treble clef staff and a bass clef staff. The treble staff contains a complex melodic line with many sixteenth notes and some accidentals. The bass staff contains a bass line with mostly quarter notes and some accidentals. The vocal section consists of four staves: two treble clef staves and two bass clef staves. All four vocal staves are currently silent, indicated by rests. The key signature is two sharps (F# and C#), and the time signature is not explicitly shown but appears to be 4/4 based on the note values. The page number 166 is written at the beginning of the first staff. At the bottom right of the page, there is a small number 6 over 5.



172

cresc.

cresc.

cresc.

cresc.

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

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

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

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

Tutti

6|5    9/4    [8]#    4.    6    6/4/3

178

**f**

**f**

**f**

**f**

**f**

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

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

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

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

**f**

unisono

6 5

184

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

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

190

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

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

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

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

6  
5  
6  
[4]5  
Solo

196

Musical score for page 196, measures 196-201. The score is written in G major (one sharp) and 3/4 time. It consists of six systems of staves. The first three systems (measures 196-198) show a piano accompaniment with a treble and bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes. The first two systems (measures 196-197) have empty vocal staves. The third system (measure 198) has a vocal line starting with a quarter note G4, followed by eighth notes. The next three systems (measures 199-201) show a vocal line with a melodic line and a bass line with a rhythmic pattern. The bass line includes a 6/5 interval in the first two measures of the third system.

Measures 196-198: Piano accompaniment. Treble clef: G4-A4-B4 (quarter), G4-A4-B4 (eighth), G4-A4-B4 (eighth), G4-A4-B4 (eighth), G4-A4-B4 (eighth), G4-A4-B4 (eighth). Bass clef: G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter).

Measures 199-201: Vocal line. Treble clef: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Bass clef: G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter).

Measures 199-200: Bass line. Treble clef: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Bass clef: G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter).

Measures 200-201: Bass line. Treble clef: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter). Bass clef: G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter), G3 (quarter).

202

Di - gna - re Do - mi - ne,

Di - gna - re Do - mi - ne,

Di - gna - re Do - mi - ne,

Di - gna - re Do - mi - ne,

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

208

Two empty vocal staves (soprano and alto) and one empty bass staff, all in treble clef with a key signature of two sharps (F# and C#).

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

Vocal lines for the second system, including soprano, alto, and bass parts. The lyrics are: "i - - sto di - - e". The notes are held across measures, indicating a slow tempo.

Piano accompaniment for the second system, consisting of a single bass clef staff. It includes chordal figures and dynamics such as *p* and *mf*. Fingering numbers (6, 5, 7, 4, 7, #) are indicated below the notes.

214

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

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

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

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

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



220

decresc. p

decresc. p

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

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


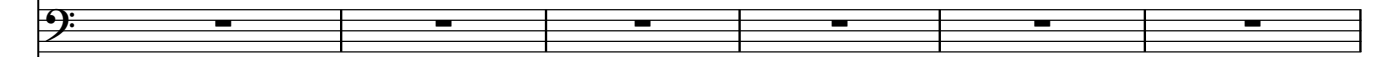
decresc. p  
i - sto si - ne pec - ca - to nos cu - sto - di - re,

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

decresc. p

6 [6] 9 6 5 [6] 6  
[5] 4 4 4 4

226 


 di - gna - re Do - mi - ne.

 di - gna - re Do - mi - ne.

 di - gna - re Do - mi - ne.

 di - gna - re Do - mi - ne.

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

232

Musical notation for vocal parts, including vocal staves and piano accompaniment. The piano part features a complex rhythmic pattern with sixteenth notes and rests.

Piano accompaniment for the first system, showing treble and bass clefs with dynamic markings (p).

Musical notation for vocal parts with lyrics: *Mi - se - re - re no - stri,* repeated for four voices. Dynamic markings (p) are present above each staff.

Piano accompaniment for the second system, including dynamic markings (p) and performance instructions like *Tutti*.

238

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

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

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

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

6 5̂ [6] 6 7 6

244

pp

stri.

stri.

stri.

stri.

# 6 7 6 5

4 4 # 4 #

Detailed description: This page of a musical score, numbered 244, features a piano and string ensemble. The piano part, in the middle system, consists of two staves with a treble and bass clef, playing a rhythmic accompaniment of eighth notes. The string part, in the bottom system, includes four staves (two treble and two bass clefs) with the instruction 'stri.' (strings). The first two string staves are mostly silent, while the last two play a melodic line. The score concludes with a fermata over the final measure. At the bottom, there are performance markings: a sharp sign, a 6/4 time signature, a 7# marking, another 6/4 time signature, and a 5# marking with a brace.

# Fiat misericordia

251 Allego vivace

ob 1, 2

clno 1, 2

timp

1 vl

2 vl

vla

S

A

T

B

org vlc b

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

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

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

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

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

255

7  
4  
2

decresc.  
4 3 7 6 7 6

p  
7  
4

8  
#

Solo

f

6

7  
Tutti

260

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

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

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

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

6 6 6 6/4



265

ob 2

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

Musical score for Piano accompaniment, consisting of two staves. The right hand features a complex rhythmic pattern with frequent trills (tr) and sixteenth notes. The left hand provides a steady bass line with eighth notes.

Vocal line 1 with lyrics: ra - vimus in te.

Vocal line 2 with lyrics: ra - vimus in te. In te, Do - mi-ne, spe -

Vocal line 3 with lyrics: ra - vimus in te. In te, Do - mi-ne, spe - ra - vi, non con -

Vocal line 4 with lyrics: ra - vimus in te.

Bass line with figured bass notation: 40 8, 9 7, 8 6, 7 5, 5 #, 6, 6 4 3, 4 3, 6 4, 47.

270

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second staff is a piano accompaniment in treble clef, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The third staff is a piano accompaniment in bass clef, starting with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3.

The second system of music consists of three staves. The top staff is a piano accompaniment in treble clef, featuring a series of trills (tr.) on the notes G4, A4, and B4. The middle staff is a piano accompaniment in treble clef, also featuring a series of trills (tr.) on the notes G4, A4, and B4. The bottom staff is a piano accompaniment in bass clef, featuring a series of eighth notes G3, A3, and B3.

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

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

fun - dar in ae - ter - - num,

The third system of music consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second staff is a piano accompaniment in treble clef, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The third staff is a piano accompaniment in treble clef, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bottom staff is a piano accompaniment in bass clef, starting with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3.

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

The fourth system of music consists of two staves. The top staff is a piano accompaniment in treble clef, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bottom staff is a piano accompaniment in bass clef, starting with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3.

4 3 6 4 6 5 8 6

275

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

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

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

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

4 6 6 5 6 6 5

5 5 - 4 4 #

280

num.

num.

num.

num.

Solo

6

7

#

b7

6

6

#6

5

3

3

284

The musical score is set in G major (one sharp) and 4/4 time. It begins at measure 284. The vocal line starts with a half note G4, followed by a quarter rest, and then a quarter note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with trills marked 'tr' in the right hand. The score includes several empty staves for other instruments. The vocal line concludes with the lyrics 'In te,'. The piano accompaniment ends with the instruction 'Tutti'.

In te,

6 6 5 # unisono Tutti

289

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

10  
8

6

8  
3

294

The musical score is set in D major (two sharps) and consists of several systems. The first system contains three staves (treble, treble, and bass clefs) with whole rests. The second system features a piano accompaniment with a treble clef staff containing eighth-note chords with trills, and a bass clef staff with a walking bass line. The third system contains three staves with whole rests. The fourth system is the vocal entry, with a treble clef staff for the voice and a bass clef staff for the piano accompaniment. The lyrics are: "In te, Do - mi - ne, spe - ne, spe - ra - vi, non con - fun - dar in ae - ter - num, ter - num, non con - fun - dar in ae - ter - - -". The score ends with a double bar line and the number 6 below the bass clef staff.

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

6

299 a 2

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

6 6



304

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

309

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

6 5 6 8/3

314

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

6 #

319

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

6 4 6 6/3 6/4

324

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

6 4 6 45 46 5

329

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

6 45 4 6 5 4

334

Musical score for voice and piano, page 75, starting at measure 334. The score includes vocal lines with lyrics and piano accompaniment with trills.

The score is in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features trills (tr.) in the right hand and a steady bass line in the left hand.

The lyrics are:

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

The piano accompaniment includes trills (tr.) in the right hand and a steady bass line in the left hand.

339

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

6 6 6 6

Detailed description: This page of a musical score contains measures 339 through 344. It features a vocal line and piano accompaniment. The key signature has two sharps (F# and C#). The piano part includes trills (tr.) in the right hand and a steady bass line in the left hand. The vocal line has lyrics: 'in te, fun - dar in ae - ter - num, ae - ter - num, ter'. The bottom of the page has the number '6' repeated four times, likely indicating fingerings for the piano accompaniment.



344

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

num, in te, Do - mi -

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

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

6 6 6

349

ne, spe - ra - - - - -

ne, spe - ra - - - - -

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

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

6 6

354

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

6 # 6 6

359

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

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

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

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

364

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

The second system is a piano accompaniment section. It features two treble clef staves and one bass clef staff. The upper staves contain complex melodic lines with frequent trills (marked 'tr') and sixteenth-note patterns. The bass staff provides a harmonic foundation with eighth-note accompaniment.

The third system consists of three staves. The top staff is a vocal line in treble clef with rests and a melodic phrase. The middle staff is another vocal line in treble clef with rests and a melodic phrase. The bottom staff is a piano accompaniment line in bass clef with rests and a melodic phrase. The lyrics "non con - fun - dar" are positioned below the middle staff.

The fourth system consists of three staves. The top staff is a vocal line in treble clef with a melodic line. The middle staff is another vocal line in treble clef with a melodic line. The bottom staff is a piano accompaniment line in bass clef with a melodic line. The lyrics "ra - vi, non con - fun - dar, spe - ra - vi, non con - fun - dar in ae - ter -" are positioned below the middle staff.

The fifth system consists of three staves. The top staff is a vocal line in treble clef with a melodic line. The middle staff is another vocal line in treble clef with a melodic line. The bottom staff is a piano accompaniment line in bass clef with a melodic line. The lyrics "ra - vi, non con - fun - dar, spe - ra - vi, non con - fun - dar, non con -" are positioned below the middle staff.

The sixth system consists of three staves. The top staff is a vocal line in treble clef with a melodic line. The middle staff is another vocal line in treble clef with a melodic line. The bottom staff is a piano accompaniment line in bass clef with a melodic line. The lyrics "fun - dar, spe - ra - vi, non con - fun - dar, spe - ra - vi, non con -" are positioned below the middle staff.

The seventh system is a piano accompaniment section. It features two treble clef staves and one bass clef staff. The upper staves contain complex melodic lines with sixteenth-note patterns and trills. The bass staff provides a harmonic foundation with eighth-note accompaniment. The lyrics "6 6 # [4]5" are positioned below the bottom staff.

369

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

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

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

# 6 5 6 5 5 8 5 8

374

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

5 8 5 8 6 6 4 6

379

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

5 6 6



384

First system of musical notation. It includes a vocal line with a *tr* (trill) marking and a *a 2* (second ending) marking. Below it are two piano staves with accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

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

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

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

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

6 6 6 4 3 unisono

5 5

ff

ff

ff

ff

Second system of musical notation. It features four vocal staves with the lyrics: "fun - dar in ae - ter - num, in te, Do - mi -". The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a *ff* (fortissimo) dynamic marking and a *tr* (trill) marking. Below the piano part, there are numerical figures: "6 6 6 4 3 unisono" and "5 5".

389

*tr* ~~~~~

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

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

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

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

*tr*

6  
4

394

in ae - ter

in ae - ter

in ae - ter

in ae - ter - num, ae - ter

6 6 7

$\frac{4}{2}$

399

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

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

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

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

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

7 5 6 # *f*

405

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

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

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

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

6 47 10 8 5 5