

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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 [edition-esser-skala/eybler-sacred-music](https://github.com/edition-esser-skala/eybler-sacred-music)
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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>	567 (1)
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1800-07
	<i>RISM ID</i>	not available
	<i>License</i>	public domain
	<i>URL</i>	none
	<i>Notes</i>	full score; 52 pages

Commentary

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

Asterisks denote the following emendations:

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

Acknowledgements

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

3

a 2

This system contains the first three staves of music. The top staff is a vocal line with a triplet of eighth notes. The second staff is another vocal line with a triplet of eighth notes and a fermata. The third staff is a piano accompaniment line with eighth notes and rests.

3

3

3

3

This system contains the next three staves of music, primarily piano accompaniment. It features dense sixteenth-note passages in the upper staves and triplet markings in the lower staves.

- - mus, te Do-minum con-fi - te - - -

- - mus, te Do-minum con-fi - te - - -

- - mus, te Do-minum con-fi - te - - -

- - mus, te Do-minum con-fi - te - - -

This system contains the next three staves of music, featuring vocal lines with lyrics. The lyrics are: "mus, te Do-minum con-fi - te - - -". The bottom staff is a piano accompaniment line.

6 6 5
4 3

3

3

This system contains the final three staves of music. It features piano accompaniment with triplet markings and a final bass line with a triplet of eighth notes.

6

The first three staves of the instrumental introduction. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature is two sharps (F# and C#). The music consists of rhythmic patterns and chords.

The piano accompaniment section, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is two sharps. The piano part features intricate sixteenth-note patterns in the right hand and a steady bass line in the left hand.

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,

Bass line for the vocal part, in bass clef, two sharps key signature. It provides a harmonic foundation for the vocal lines above.

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

f

f

f

f

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 - ru - bim,

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

6l 8 8 8 8 8

f

16

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

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

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

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

6 4 [6] 6 6 5
5 2 2 4 [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 8

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

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

ff

ff

ff

Pa - trem immen - sae ma - ie - sta - tis.

Pa - trem immen - sae ma - ie - sta - tis.

Pa - trem immen - sae ma - ie - sta - tis.

Pa - trem immen - sae ma - ie - sta - tis.

ff unisono [5] Solo

53

The musical score is written in G major (one sharp) and 3/4 time. It begins at measure 53. The score is organized into several systems:

- System 1:** A vocal line in the treble clef with a key signature of one sharp. The melody consists of eighth and quarter notes. Below it are two empty staves (treble and bass clefs).
- System 2:** A grand piano section. The right hand (treble clef) features a complex, flowing sixteenth-note accompaniment. The left hand (bass clef) has a simpler bass line. Below this are three empty staves.
- System 3:** A bass line in the bass clef, continuing the melodic material from the vocal line. The final measure of this system is marked with a fingering: $\underset{\cdot}{6}$ $\underset{\cdot}{6}$ $\underset{\cdot}{5}$ $\underset{\cdot}{\#}$.

56

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

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

63

a 2

3

3

3

Spi - ri - tum.

Spi - ri - tum.

Spi - ri - tum.

Spi - ri - tum.

6
4

[5]
#

Solo

66

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

Tutti 5

69

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

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

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

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

6

72

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

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

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

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

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

75

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

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

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

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

8 7 9 8 6 [6] 9 8

4 4 3

78 *tr* a 2

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

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

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

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

6 6 6 6 6 6 [5] # Solo

81

The musical score consists of the following parts:

- Vocal Line:** A single treble clef staff with a key signature of two sharps (F# and C#). It contains three measures of music.
- Piano Accompaniment:** A grand staff (treble and bass clefs) with a key signature of two sharps. It contains three measures of music, including a complex texture with sixteenth-note runs and slurs.
- Additional Staves:** Four more staves (two treble and two bass clefs) with a key signature of two sharps, all of which are empty.
- Fingering:** A fingering instruction at the end of the piece: $[9 \ 8 \ 6 \ \#] / [5 \ \#]$.

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

90

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

6 [4] 6 6 6 6 6 6

93

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

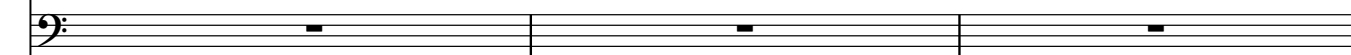
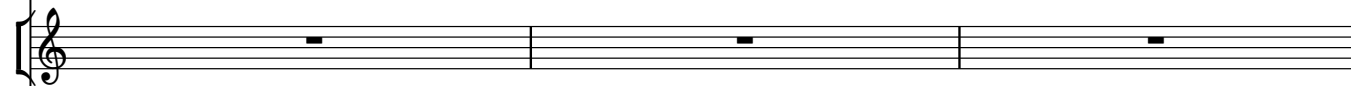
re - gna coe - lo - rum a - pe - ru - i - sti cre - den - ti-bus.

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

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

96

The musical score on page 32 begins at measure 96. It features a vocal line in the top staff, which is a single melodic line with a key signature of one sharp (F#) and a common time signature. The piano accompaniment is shown in the middle section, consisting of three staves: a grand staff with two treble clefs and one bass clef. The piano part includes complex rhythmic patterns, such as sixteenth-note runs and chords. Below the piano accompaniment, there are four empty staves, two in the treble clef and two in the bass clef, suggesting a multi-instrument arrangement. The bottom-most staff contains a single melodic line in the bass clef, which appears to be a continuation of the vocal line or a separate part.



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

unisono
Tutti

102

se - des in glo - - - - -

se - des in glo - - - - -

se - des in glo - - - - -

se - des in glo - - - - -

6 # | 6 6 | 6 6 | 6 6 |

105

First system of the musical score. It consists of three staves: two vocal staves (Soprano and Alto) and one piano accompaniment staff. The vocal staves have a melodic line with a fermata and a dynamic marking of **f**. Above the vocal staves, there is a marking "a 2". The piano accompaniment staff has a bass line with a dynamic marking of **f**.

Second system of the musical score, showing the piano accompaniment. It consists of three staves: Treble, Middle, and Bass. The music features intricate rhythmic patterns, including triplets and sixteenth-note runs. There are dynamic markings of **f** and accents throughout the system.

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

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

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

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

Second system of the musical score, showing the vocal staves with lyrics. It consists of four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: "ri - a De - i Pa - tris. Iu - dex cre - - de - ris". The vocal lines are in a simple, homophonic style.

unisono

Third system of the musical score, showing the piano accompaniment. It consists of one staff. The music features a unisono section with a dynamic marking of **f**. There are markings for "6 6 6" and "3 3 3 3 3 3" below the staff, indicating specific rhythmic patterns or fingerings. The system ends with a sharp sign (#).

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

113

The musical score for page 37, starting at measure 113, consists of several staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is spread across three systems. The first system includes a grand staff (treble and bass clefs) and a separate bass line. The piano part features intricate textures, including sixteenth-note runs in the right hand and eighth-note patterns in the left hand. The score concludes with a double bar line and a fermata over the final note. At the bottom of the page, there are some numerical markings: | 6 6 6 | 4 5 |.

Te ergo quæsumus

117 **Adagio**

1 *p*

vl *p*

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

pp

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

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

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

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

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

Æterna fac

Allegretto

143 *f*

ob
1, 2

f

clno
1, 2

timp

1
2

f

vla
f

S
f

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

A
f

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

T
f

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

B
f

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

org
vlc
b
f Tutti

6 46 6 45 9 8
[4] 3

148

tr

a 2

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

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

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

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

6 6 6 6 7 6

Solo [6 6 6 5]

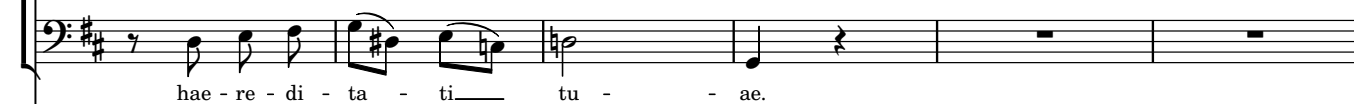
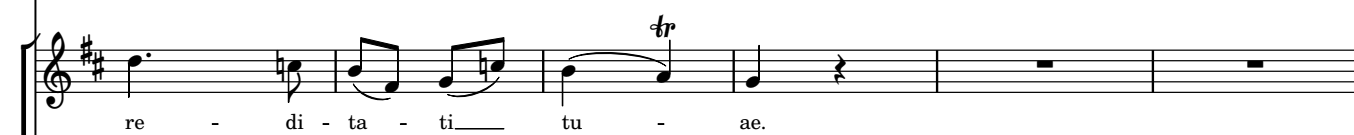
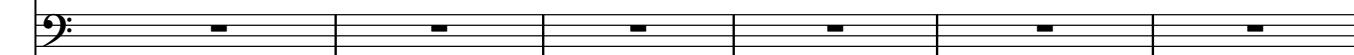
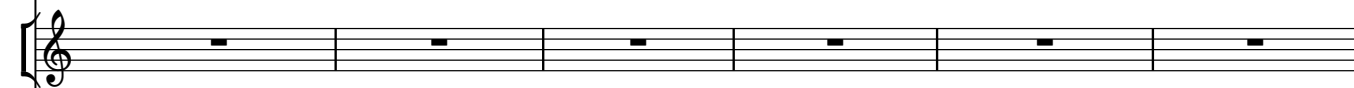
Tutti 6 6 6 6

154

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

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

160



166

The musical score consists of several systems. The first system includes a grand piano section with two staves (treble and bass clef) and a vocal section with four staves (two treble and two bass clef). The grand piano part is active, while the vocal parts are mostly silent. The key signature has two sharps (F# and C#). The grand piano part features a complex melodic line in the right hand and a more rhythmic bass line in the left hand. The vocal parts are mostly silent, with some activity in the bass clef staves.

6
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

cresc.

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

178

f

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

f

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

f

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

f

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 4 # Solo

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

Musical score for page 208, featuring piano accompaniment and vocal lines. The score is in G major (one sharp) and 4/4 time. The piano part consists of a right-hand melody and a left-hand bass line. The vocal part includes four staves (Soprano, Alto, Tenor, Bass) with the lyrics "i - - sto di - - e".

Piano Accompaniment:

- Right Hand: Starts with a treble clef and a key signature of one sharp (F#). The melody begins with a series of eighth notes, followed by a half note, and then continues with a mix of eighth and quarter notes. Dynamics include *p* (piano) and *mf* (mezzo-forte).
- Left Hand: Starts with a bass clef and a key signature of one sharp (F#). The bass line consists of quarter and eighth notes, providing harmonic support. Dynamics include *p* and *mf*.

Vocal Lines:

- Four vocal staves (Soprano, Alto, Tenor, Bass) are shown, each with the lyrics "i - - sto di - - e". The notes are placed on the staves to indicate pitch and rhythm.

Chord Symbols:

- 6
- [6/5]
- p*
- 6
- 7/4
- 7#
- mf*
- 6
- 7#

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 6 9 6 #
6 7 4 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.

Solo

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

232

Musical notation for vocal parts (Soprano, Alto, Tenor, Bass) showing rests for the first six measures.

Piano accompaniment for the first six measures, featuring arpeggiated chords in the right hand and a steady bass line in the left hand.

Musical notation for vocal parts with lyrics: *Mi - se - re - re no - stri,*

Musical notation for piano accompaniment for the final six measures.

Bass line for the final six measures, including performance markings *p Tutti* and fingering numbers.

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 #

Fiat misericordia

251 **Allego vivace**

ob 1, 2

clno 1, 2

timp

1 vl

2 vl

vla

S

A

T

B

org vlc b

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

6/4

7/4

8/3

255

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

ra - vimus in te.

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

ra - vimus in te.

40 9 8 7 5 6 6 4 3 6 4 7
8 7 6 5 # 3 4 3

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#) and a common time signature. It contains five measures of music, ending with two rests. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes.

The second system of music is a piano accompaniment 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 trills (tr.) and sixteenth-note runs.

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

The second system of music includes vocal lines with lyrics. It consists of three staves in treble clef and one staff in bass clef. The lyrics are: "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 music is in the same key signature and time signature as the first system.

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

The third system of music includes a vocal line and a figured bass line. The vocal line is in treble clef and contains the lyrics: "In te, Do - mi-ne, spe - ra - vi,". The figured bass line is in bass clef and contains the following figures: 4, 3, 6/5, 4, #, 6/4/3, 5/4, 8/6. The music is in the same key signature and time signature as the previous systems.

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

The musical score is written for guitar and piano. It begins at measure 280. The guitar part features a solo section with a melodic line and a bass line. The piano accompaniment consists of a right-hand part with trills and a left-hand part with a steady eighth-note pattern. There are four vocal lines, each marked with "num." and containing rests. The guitar solo section includes the following fret numbers: Solo, 6, 7#, 47, 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. At the end of the page, the lyrics 'In te,' are written below the vocal line, and 'unisono' and 'Tutti' are written below the piano line.

In te,

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

Musical score for page 294, featuring vocal lines and piano accompaniment. The score is in D major (two sharps) and 4/4 time. The piano accompaniment consists of a right-hand part with eighth-note patterns and trills, and a left-hand part with a steady eighth-note bass line. The vocal lines include a soprano line (top two staves) and a bass line (bottom two staves). 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 includes a measure number '6' at the bottom of the piano part.

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

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 contains five measures of music with various note values and rests. The middle staff is a vocal line in treble clef, also with a key signature of two sharps, containing five measures with chords and rests. The bottom staff is a piano accompaniment line in bass clef with a key signature of two sharps, containing five measures with chords and rests.

The second system of music is a piano accompaniment for the vocal lines. It consists of three staves: two for the right hand (treble clef) and one for the left hand (bass clef). The right hand staves feature a complex melodic line with frequent trills, indicated by 'tr.' above the notes. The left hand provides a steady bass line with chords and rests.

The second system of music contains two vocal staves with lyrics. The top staff is in treble clef with a key signature of two sharps. The lyrics are: "fun - dar, non con - fun - dar in ae - ter - num,". The bottom staff is also in treble clef with a key signature of two sharps. The lyrics are: "fun - dar in ae - ter - num, non con - fun - dar in ae -".

The third system of music is a piano accompaniment consisting of two staves: a right hand (treble clef) and a left hand (bass clef). The right hand has a melodic line with trills and rests. The left hand has a bass line with chords and rests. There are some markings below the left hand staff, including a circled '6' and a sharp sign '#'. The lyrics "num, non con - fun - dar in ae - ter - - num," are positioned above the right hand staff, and "in te," is positioned below the left hand staff.

309

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

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 #

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 -

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

First system of musical notation, including vocal staves and piano accompaniment. The key signature is two sharps (F# and C#).

Piano accompaniment for the second system, featuring trills (tr) in the right hand and a steady bass line in the left hand.

Vocal staff for the second system with lyrics: non con - fun - dar

Vocal staff for the third system with lyrics: ra - vi, non con - fun - dar, spe - ra - vi, non con - fun - dar in ae - ter - -

Vocal staff for the fourth system with lyrics: ra - vi, non con - fun - dar, spe - ra - vi, non con - fun - dar, non con -

Vocal staff for the fifth system with lyrics: fun - dar, spe - ra - vi, non con - fun - dar, spe - ra - - vi, non con -

Piano accompaniment for the fifth system, featuring a bass line with some chromatic movement.

6

6

#

[4]5

369

in ae - ter - num, in 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

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 contains five measures of music. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. Both piano staves contain rests for the first four measures and notes for the fifth 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 texture with many trills (tr.) and sixteenth-note patterns. The key signature remains two sharps.

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 -

The third system of music contains the vocal line with lyrics. It consists of four staves. The top staff is in treble clef and contains the lyrics: "Do - mi - ne, spe - ra - vi, non con - fun - dar, non con -". The second staff continues the lyrics: "ne, spe - ra - vi, non con - fun - dar in ae - ter - num, non con -". The third staff continues: "in te, Do - mi - ne, spe - ra - vi, non con - fun - dar, non con -". The bottom staff is in bass clef and contains the lyrics: "in te, Do - mi - ne, spe - ra - vi, non con -".

The fourth system of music is a piano accompaniment consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music features a steady eighth-note accompaniment. The key signature remains two sharps.

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

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