

# Haydn.

# Proprium missæ.

Johann Michael

**Haydn**

**Te Deum**

Hymn

MH 145

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

*Full score*

**mus**sser  
kala  
**E**dition



Edition Esser-Skala, 2023

© 2023 by Edition Esser-Skala. This edition is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License. To view a copy of this license, visit <https://creativecommons.org/licenses/by-nc-sa/4.0/>.

Music engraving by LilyPond 2.24.0 (<https://www.lilypond.org>) and EES Tools v2022.12.0.  
Front matter typeset with Source Sans and Fredericka the Great.

Please report any errors or mistakes to [edition@esser-skala.at](mailto:edition@esser-skala.at).

 [edition-esser-skala/haydn-m-proprium-missae](https://github.com/edition-esser-skala/haydn-m-proprium-missae)  
v2023.07.0, 2023-07-22 (3fd79c4526dc1e440c70023f50b2c05f071c3c4c)



# Critical Report

## Abbreviations

<b>A</b>	alto
<b>B</b>	bass
<b>b</b>	basses
<b>clno</b>	clarion
<b>org</b>	organ
<b>S</b>	soprano
<b>T</b>	tenor
<b>timp</b>	timpani
<b>tr</b>	trumpet
<b>vl</b>	violin

## Sources

<b>A1</b>	<i>Library</i>	D-Mbs
	<i>Shelfmark</i>	Mus.ms. 455
	<i>Category</i>	autograph manuscript (principal source)
	<i>Date</i>	1770-10-09
	<i>RISM ID</i>	456009474
	<i>License</i>	CC BY-NC-SA 4.0
	<i>URL</i>	<a href="https://mdz-nbn-resolving.de/urn:nbn:de:bvb:12-bsb00084986-1">https://mdz-nbn-resolving.de/urn:nbn:de:bvb:12-bsb00084986-1</a>

## 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.



# 145 Te Deum

Allegro

Clarino I, II  
in C

Tromba I, II  
in C

Timpani  
in C-G

I  
Violino

II

Soprano

Alto

Tenore

Basso

Organo  
e Bassi

The musical score is written for a full orchestra and choir. It begins with a tempo marking of 'Allegro'. The Clarino and Tromba parts are in C major and play a rhythmic pattern of eighth notes. The Timpani part plays a similar rhythmic pattern. The Violino I and II parts play a melodic line with trills. The vocal parts (Soprano, Alto, Tenore, Basso) are currently silent. The Organ and Basses part plays a bass line with a 'Solo' marking and a 'f' dynamic. The score includes various musical notations such as dynamics (f), articulation (tr), and performance instructions (a 2).

4

poco p

poco p

*f* Tutti

Te De - um lau - da -

poco p

6 b 6

8

mus, te De - um lau - da - mus, te

*f* Tutti  
Te De - um lau - da - mus, te

*f* Tutti  
Te De - um lau - da - mus, te

*f* Tutti  
Te De - um lau - da - mus, te

*f* Tutti

b7      6      5      -  
5      4      3

b      7      6  
4

11

Do - minum con - fi - temur. Te ae-ter - num, ae-ternum Pa - trem, ae-ternum Pa - trem

Do - minum con - fi - temur. Te ae-ter - num, ae-ternum Pa - trem, ae-ternum Pa - trem

Do - minum con - fi - temur. Te ae-ter - num, ae-ternum Pa - trem, ae-ternum Pa - trem

Do - minum con - fi - temur. Te ae-ter - num, ae-ternum Pa - trem, ae-ternum Pa - trem

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



15

o - mnis ter - ra ve - ne - ra - tur.

o - mnis ter - ra ve - ne - ra - tur.

o - mnis ter - ra ve - ne - ra - tur.

o - mnis ter - ra ve - ne - ra - tur.

5 4 # 7 # 6 4 7 #

19

Ti-bi o-mnes, ti-bi coe-li, ti-bi Che-rubim in-ces-  
 Omnes An-ge-li, et u-ni-ver-sae po-te-states, et Se-ra-phem  
 Omnes An-ge-li, et u-ni-ver-sae po-te-states, et Se-ra-phem  
 Omnes An-ge-li, et u-ni-ver-sae po-te-states, et Se-ra-phem

$\frac{9}{4}$   $\frac{[8]}{3}$       5 6       $\frac{6}{4}$   $\frac{[5]}{3}$

23 Adagio

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

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

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

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

27 *Larghetto*

Musical notation for the first system, consisting of two staves (treble and bass clef) with rests.

Musical notation for the second system, consisting of one staff (bass clef) with rests.

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef) with active melodic and harmonic lines.

Musical notation for the first vocal line (Soprano), consisting of one staff with rests and the lyrics "San - - ctus,".

Musical notation for the second vocal line (Alto), consisting of one staff with rests and the lyrics "San - - ctus,".

Musical notation for the third vocal line (Tenor), consisting of one staff with rests and the lyrics "San - - ctus,".

Musical notation for the fourth vocal line (Bass), consisting of one staff with rests and the lyrics "San - - ctus,".

Musical notation for the piano accompaniment, consisting of one staff (bass clef) with active lines and figured bass notation (6, b5, 6, b) below it.

32

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

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

4/4      6/5      b6/4 [5] 4      -      4/4 #2

37

us, Do - mi-nus De - us Sa - ba-

De - us, Do - mi-nus De - us, De - us Sa - ba-

De - us, Do - mi-nus De - us Sa - ba -

De - us, Do - mi-nus De - us Sa - ba -

6 <sup>[#6]</sup><sub>#4</sub><sub>2</sub> <sup>#6</sup><sub>#4</sub><sub>2</sub> <sup>#4</sup><sub>#2</sub> - <sup>6</sup><sub>5</sub> - <sup>6</sup><sub>4</sub> <sup>[#5]</sup><sub>#</sub>

42 *Allegro*

oth.

oth.

oth.

oth.

*Solo* 7 6/4 7 9/4 3

46

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

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

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

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

*Tutti* 7 6 7 8 7 9 [8] 7 9 [8] 6  
 4 4 4 4 4 4 4 4 4 4 4 4



50

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

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

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

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

6 4 3 8 5 4 3 4 3

# Te gloriosus Apostolorum chorus

Allegro

The musical score is arranged in a system with the following parts from top to bottom:

- clno 1, 2**: Clarinet parts 1 and 2, both in treble clef with a 3/4 time signature. They contain rests.
- tr 1, 2**: Trumpet parts 1 and 2, both in bass clef with a 3/4 time signature. They contain rests.
- timp**: Timpani part in bass clef with a 3/4 time signature. It contains rests.
- 1 vl**: Violin part 1 in treble clef with a 3/4 time signature. It begins with a forte (*f*) dynamic and contains melodic lines with trills in the final measure.
- 2 vl**: Violin part 2 in treble clef with a 3/4 time signature. It begins with a forte (*f*) dynamic and contains a rhythmic accompaniment.
- S**: Soprano vocal part in treble clef with a 3/4 time signature. It contains rests.
- A**: Alto vocal part in treble clef with a 3/4 time signature. It contains rests.
- T**: Tenor vocal part in treble clef with a 3/4 time signature. It contains rests.
- B**: Bass vocal part in bass clef with a 3/4 time signature. It contains rests.
- org b**: Organ part in bass clef with a 3/4 time signature. It begins with a forte (*f*) dynamic and is marked "Solo". The part features a sequence of notes with figured bass notation: [6], 9, 8, 7, 6, 5, and [3].

5

6 [6]  $\flat$ 7

9

*p* Solo

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

*p* Solo

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

*p*

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

13

lo-rum, A - po - sto-lo-rum cho - rus,

lo-rum, A - po - sto-lo-rum cho - rus,

*p* Solo *tr*  
Lau - dat, lau - dat,

*p* Solo *tr*  
Lau - dat, lau - dat,

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

18

The musical score consists of several staves. At the top, there are two empty staves for a vocal line (treble and bass clefs). Below these is a grand piano accompaniment section with two staves (treble and bass clefs). The piano part begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth and sixteenth notes. The vocal lines enter in the third measure with the lyrics: "te pro - phe - ta - rum lau - da - bi - lis nu - merus, lau - da - bi - lis". The lyrics are repeated on the second vocal staff. The bottom of the page shows a bass clef staff with a few notes and a measure rest, with a 6/4 time signature and a [5] 4 bracketed below it.

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

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

6  
4

[5]  
4

23

nu - merus, te mar - tyrum can - di -

nu - merus, te mar - tyrum can - di -

lau - dat, lau - dat, lau - dat, lau - dat,

lau - dat, lau - dat, lau - dat, lau - dat,

6 4 6/4 [5] 3

28

da - tus lau - - dat ex - er - ci - tus, *f* Tutti lau - dat,

da - tus lau - dat ex - er - ci - tus, *f* Tutti lau - dat,

lau - - dat ex - er - ci - tus, *f* Tutti lau - dat,

lau - dat, lau - dat ex - er - ci - tus, *f* Tutti lau - dat, lau - dat,

6 6 9 8 5 6 6 5 Tutti *f*

$\frac{6}{4}$   $\frac{[5]}{3}$   $\frac{9}{4}$   $\frac{8}{6}$  5 6  $\frac{6}{4}$   $\frac{[5]}{4}$



33

lau - dat ex - er - ci - tus.

lau - dat ex - er - ci - tus.

lau - dat ex - er - ci - tus.

lau - dat ex - er - ci - tus.

6 4 ♯ 5

Solo [6]

9 ♯ 8 7

38

*p* Solo

*p* Solo

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

44

*p* Solo *tr*  
Con - fi - te - tur,

*p* Solo *tr*  
Con - fi - te - tur,

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

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

6 9 [8] b6 b5 b6 5 5 4  
b5 b4 3 3 2

49

con - fi -

con - fi -

men - sae ma - ie - sta - tis,

men - sae ma - ie - sta - tis,

b7 b7 6/4 6/4 5/3

54

te - tur,

te - tur,

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

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

7 9/4 3 46

59

Two empty grand staves (treble and bass clefs) for vocalists, spanning five measures.

One empty bass staff for a low voice part, spanning five measures.

Piano accompaniment for the first system, consisting of two staves (treble and bass clefs) with musical notation.

Vocal line 1 (treble clef) with lyrics: con - fi - te - tur, *tr*

Vocal line 2 (treble clef) with lyrics: con - fi - te - tur, *tr*

Vocal line 3 (treble clef) with lyrics: Fi - li - um, San - ctum quo - que,

Vocal line 4 (bass clef) with lyrics: Fi - li - um, San-ctum quo-que,

Piano accompaniment for the second system, consisting of two staves (treble and bass clefs) with musical notation and figured bass:  $\flat 6$ ,  $\flat 5$ ,  $7 \#$ ,  $7$ .

64

*f*

*f*

*f*

*f* *Tutti*

con - fi -

san - ctum Pa - ra - - - cli-tum Spi - ri-tum,

san - ctum Pa - ra - - - cli-tum Spi - ri-tum,

6 6 7 - 6 5 6 6 [5] *Tutti* *f* 46

6 6 7 - 6 5 6 6 [5]

69

*f*

*f*

*tr*  
te - tur, san - cta con-fi - te - tur, san - cta con - fi -

*f Tutti* *tr*  
con - fi - te - tur, san - cta, san - cta con - fi -

*f Tutti* *tr*  
con - fi - te - tur, san - cta, san - cta

*f Tutti* *tr*  
con - fi - te - tur, san - cta

*b6* *b6* *6* *7*



74

te - - tur Ec-cle - si - a.

te - - tur Ec-cle - si - a.

con - fi - te - tur Ec-cle - si - a.

con - fi - te - tur Ec-cle - si - a.

6/5      6/4      [5]/3      Solo      [6]      b7

79

*p* Solo  
 Tu Rex glo - riae, Rex glo - ri-ae,

84

Chri - ste, tu Pa - -

f p

f p

f p

2 6 5 7

88

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

7 7 7 6 7 # f

92

Tu ad li-be-ran - dum su-sce-pto - rus ho - minem, non hor - ru -

*p* [6] [6]

97

pp

pp

i - sti, non hor - ru - i - sti Vir - gi - nis u - te -

tr

pp

7 6 5 [6] 6 #

102

The musical score for page 102 consists of several staves. At the top, there are two empty grand staves (treble and bass clefs). Below them is a grand staff with two treble clefs, containing piano accompaniment. The piano part begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes. It transitions to a piano (*p*) dynamic in the third measure. The vocal line, in bass clef, begins with a rest and then enters in the third measure with the lyrics "Tu de - vi - cto mor - tis a -". Above the vocal line, the instruction "*P* Solo" is written. Below the piano accompaniment, there are dynamic markings: *f*, *p*, and *f*. There are also some numbers and symbols below the piano part: "2", "6", "5", "6", and "#".

rum.

*P* Solo

Tu de - vi - cto mor - tis a -

*f*

2  
6  
5

*p*

6

6

#

107

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

f p f

46 61 66



112

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

p b7 [6] 6 [7] 6] 9 5 6 6

118

*f* Tutti  
 Tu ad dex - te - ram De - i se - des

*f* Tutti  
 Tu ad dex - te - ram De - i se - des

*f* Tutti  
 Tu ad dex - te - ram De - i se - des

*f* Tutti  
 - - rum. Tu ad dex - te - ram De - i se - des

4 3 *f* Tutti 6/5

123

Musical notation for the first system, featuring treble and bass clefs. The treble clef part begins with a rest, followed by a series of chords marked with a forte (*f*) dynamic. The bass clef part also begins with a rest, followed by a series of chords marked with a forte (*f*) dynamic.

Musical notation for the second system, featuring a bass clef. It contains a series of notes marked with a forte (*f*) dynamic.

Musical notation for the third system, featuring a grand staff (treble and bass clefs). It contains piano accompaniment with intricate rhythmic patterns.

Musical notation for the fourth system, featuring a vocal line with lyrics: "in glo - ri - a Pa - tris."

Musical notation for the fifth system, featuring a vocal line with lyrics: "in glo - ri - a Pa - tris."

Musical notation for the sixth system, featuring a vocal line with lyrics: "in glo - ri - a Pa - tris."

Musical notation for the seventh system, featuring a vocal line with lyrics: "in glo - ri - a Pa - tris."

Musical notation for the eighth system, featuring a bass clef. It contains a series of notes and figured bass notation: 6/5, 6/4, 6, 6 5.

127 a 2

Iu - - - dex cre - - - de -

7 7#

131

dex cre - de - ris, cre - de - ris es - se ven -  
 ris, cre - de - ris es - se ven - tu - rus, cre - de - ris ven -

# 47

135

Iu - dex cre - de - ris, cre - de - ris  
 tu - rus, iu - dex cre - de - ris es - se ven - tu - rus,  
 dex cre - de - ris, cre - de - ris es - se, cre - de - ris  
 tu - rus, iu - dex cre - de - ris, iu - dex cre - de - ris

6  
4

7

6  
4

2

6

140

es - - se ven - tu - rus.

es - - se ven - tu - rus.

es - - se ven - tu - rus.

es - - se ven - tu - rus.

[6]  
[5]

6  
4

[5]  
3

## Te ergo quaesumus

*Largo*

*clno*  
1, 2

*tr*  
1, 2

*timp*

1  
*p*

2  
*p*

*f*

*f*

S

A  
*f* Tutti  
Te, te er - go quae - - su -

T  
*f* Tutti  
Te, te er - go

B

*org*  
b  
*f* Tutti  
b h 6 b 6 7 6

The musical score is for the piece 'Te ergo quaesumus'. It is marked 'Largo'. The score includes parts for two concertinos (clno 1, 2), two trumpets (tr 1, 2), timpani (timp), piano (1, 2), strings (S, A, T, B), and organ (org b). The piano part features a melodic line in the right hand and a supporting line in the left hand, with dynamics ranging from piano (p) to forte (f). The vocal parts (Soprano, Alto, Tenor) enter with the text 'Te, te ergo quae - - su -' and 'Te, te ergo' respectively, marked with a forte (f) and 'Tutti' dynamic. The organ part provides a harmonic accompaniment with a series of chords indicated by the letters b, h, 6, b, 6, 7, 6.



7

*f*

*f*

*f*

*f* Tutti

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

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

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

*f* Tutti

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

4 7 6 9 8 b5 b7 8 7 - 7 # 6 6 4 6

7 6 9 8 b5 b7 8 7 - 7 # 6 6 4 6

b - ] [ - ]

13

mus,

*p* Solo *tr*  
mus, tu - is fa-mulis sub - ve-ni,

*p* Solo  
mus, tu - is fa - mulis, tu - is fa - mulis sub - veni,

mus,

*p* Solo staccato *f*  
♮ 6 b5 9 b4 [8] 3 6 b4 [5] 3

20

*f* *Tutti*  
tu - is fa - mulis sub - veni,

*f* *Tutti*  
tu - is fa - mulis sub - veni,

*f* *Tutti* *p* *Solo*  
tu - is fa - mulis sub - veni, quos pre-ti - o - so san - guine, pre-ti - o - so san - guine

*f* *Tutti*  
tu - is fa - mulis sub - veni,

*Tutti* *Solo* *p*  
 $\flat\frac{4}{2}$   $\frac{6}{\flat 5}$   $\frac{9}{\flat 4}$   $\frac{[8]}{3}$   $\frac{6}{\flat}$   $\frac{6}{\flat}$   $\flat 7$   $\frac{9}{4}$   $\frac{[8]}{\flat}$   $\frac{\flat 4}{\# 2}$   $\frac{\# 4}{3}$

27

The musical score consists of several staves. At the top, there are two empty staves (treble and bass clef). Below them is a grand staff with piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand, with a forte (*f*) dynamic marking. Below the piano part are two vocal staves. The upper vocal line has lyrics: "quos pre - ti - o - so san-guine re - de -". The lower vocal line has lyrics: "re - - de - mi - - sti, re - de - mi - - sti, quos pre - ti -". Both vocal lines include trills (*tr*) and a forte (*f*) dynamic marking. At the bottom of the page, there is a bass line with figured bass notation: "6 6 6 6 6 6 [5] 3 f Tutti 6 5 - 6 [2] 6 6 |".

35

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

mi - - sti, re - de - mi - sti, pre - ti - o -

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

quos pre - ti - o - so

*f Tutti*

*f Tutti*

b7 - 4 - 6 6 b6 7 [4] - # - 6 4 6 9 [b5] 6 3 5

40

*f*

*f*

*tr*

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

9 6 6 ♯ 6 7 6 [5] 6 9 8 ♯

# Æterna fac

Allegro mà non molto

The musical score is arranged in a system with the following parts from top to bottom:

- clno 1, 2**: Piano, right hand, treble clef, common time. Starts with a forte (*f*) dynamic. The melody consists of quarter notes and eighth notes.
- tr 1, 2**: Trumpet, right hand, treble clef, common time. Mirrors the piano's melody.
- timp**: Timpani, bass clef, common time. Plays a rhythmic pattern of quarter notes.
- 1, 2**: Piano, left and right hands, treble clef, common time. Features a complex, flowing accompaniment with many sixteenth and thirty-second notes.
- S, A, T, B**: String quartet (Soprano, Alto, Tenor, Bass), all staves in treble clef, common time. The staves are mostly empty, indicating sustained notes or rests.
- org b**: Organ, bass clef, common time. Features a solo part with a forte (*f*) dynamic. The notation includes fingerings (6, 6, [6], 6, 6, [6], 6, 4, [5], 3) and rests.

Musical notation for the first system, including treble and bass staves. Dynamic markings include *f* (forte).

Musical notation for the second system, including a bass staff. Dynamic marking includes *f* (forte).

Musical notation for the third system, including piano and bass staves. Dynamic markings include *p* (piano) and *f* (forte).

Empty musical staff.

*p* Solo  
 Ae - ter - na fac cum san - ctis tu - is in glo - ri - a nu - me - ra - ri.

Empty musical staves for accompaniment.

Musical notation for the bass line. Dynamic markings include *p* (piano) and *f* (forte). Figured bass notation includes: 6 6 7, 6 6 [7], 4 3, 6 5, 8 7 6 5, [6].



8

Sal-vum fac po - pulum, po-pulum tu-um Do - mine, et be - ne -

*p* Solo  
 Sal-vum fac po - pulum, po-pulum tu-um Do - mine, et be - ne - dic hae - re - di - ta -

*p* 6 6 8 #7 6 - [5] 6 4 - 5 [#] 4 3 6 [5] #

Detailed description: The page contains a musical score for page 53. It features a piano accompaniment and two vocal lines. The piano part consists of a grand staff with treble and bass clefs. The vocal lines are in a single staff with a soprano clef. The lyrics are in Latin. The score includes dynamic markings like 'p' (piano) and 'Solo'. At the bottom, there are guitar-style fingering numbers for the bass line.

12

dic hae-re - di - ta - ti tu - ae.

- - - - ti tu - ae.

7 6 6 5  
4 4 4 4

f

6 6 5  
4 4 4

16

*p*

*p* Solo

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

*p* 6 7 [7] 6 7 [7] 9 4 [8] 3 #7 4 8 [7] #

20

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

*P Solo*  
Per sin - gu-los di - es, be - ne - di - ci-mus

*f* 2 *p* # 6 7 6 5 4 3 # 9 8 7 6 5 9 8 7 6 5

24

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

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

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

28

sae - cu-li. Di - gna - re Do - mi -  
 sae - cu-li.

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

32

*tr*  
ne, di - e i - sto. Mi - se - re - re no - stri,

Si - ne pec - ca - to nos cu - sto - di - re.

Si - ne pec - ca - to nos cu - sto - di - re.

Si - ne pec - ca - to nos cu - sto - di - re.

*p*  
[#] 7 - #

36

Two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal staves contain rests. The piano accompaniment consists of rests in both hands.

Two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal staves contain rests. The piano accompaniment consists of rests in both hands.

Two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal staves contain rests. The piano accompaniment features a melody in the right hand starting with a forte (*f*) dynamic, and a bass line in the left hand.

*f* Tutti

Do - mine. Fi - at mi - se - ri - cor - di - a tu - a

Two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal staves contain the lyrics "Do - mine." and "Fi - at mi - se - ri - cor - di - a tu - a". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

*f* Tutti

Mi - se - re - re no - stri. Fi - at mi - se - ri - cor - di - a tu - a

Two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal staves contain the lyrics "Mi - se - re - re no - stri." and "Fi - at mi - se - ri - cor - di - a tu - a". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

*f* Tutti

Mi - se - re - re no - stri. Fi - at mi - se - ri - cor - di - a tu - a

Two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal staves contain the lyrics "Mi - se - re - re no - stri." and "Fi - at mi - se - ri - cor - di - a tu - a". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

*f* Tutti

Mi - se - re - re no - stri. Fi - at mi - se - ri - cor - di - a tu - a

Two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal staves contain the lyrics "Mi - se - re - re no - stri." and "Fi - at mi - se - ri - cor - di - a tu - a". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

*f* Tutti

7 6 5 # 4 3 2 1 # 6 5 4 3 2 1 # 6 5 4 3 2 1 #

Two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal staves contain rests. The piano accompaniment features a complex rhythmic pattern in the right hand and a bass line in the left hand. Chord symbols are present below the piano staves.



40

*f*

Do - mine, su - - per nos, su - per nos, quem -

Do - mine, su - - per nos, su - per nos, quem -

Do - mine, su - - per nos, su - per nos, quem -

Do - mine, su - - per nos, su - per nos, quem -

6 5 6 5 6 6 [7]

43

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef and contains three measures of music. The piano accompaniment is in a grand staff (treble and bass clefs) and contains three measures of music.

The second system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef and contains three measures of music. The piano accompaniment is in a grand staff (treble and bass clefs) and contains three measures of music.

The third system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef and contains three measures of music. The piano accompaniment is in a grand staff (treble and bass clefs) and contains three measures of music.

ad - modum spe - ra - vimus, quem - ad - mo-dum spe - ra - vi-mus in

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef and contains three measures of music. The piano accompaniment is in a grand staff (treble and bass clefs) and contains three measures of music.

ad - modum spe - ra - vimus, quem - ad - mo-dum spe - ra - vi-mus in

The fifth system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef and contains three measures of music. The piano accompaniment is in a grand staff (treble and bass clefs) and contains three measures of music.

ad - modum spe - ra - vimus, quem - ad - mo-dum spe - ra - vi-mus in

The sixth system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef and contains three measures of music. The piano accompaniment is in a grand staff (treble and bass clefs) and contains three measures of music.

ad - modum spe - ra - vimus, quem - ad - mo-dum spe - ra - vi-mus in

The seventh system of music consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef and contains three measures of music. The piano accompaniment is in a grand staff (treble and bass clefs) and contains three measures of music.

The eighth system of music consists of piano accompaniment in a grand staff (treble and bass clefs) and contains three measures of music. The lyrics are not present in this system.

6

6

[7]

6

b5

46

46

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

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

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

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

[6]

6  
5

6

1 1

1 1 1

1

50

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

In

1 1 1 1 1 1 1 1 1 1 1 1 1

53

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

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

The musical score consists of several systems. The first system shows a grand staff with a treble and bass clef, containing a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes. The second system continues the piano accompaniment. The third system features a vocal line in the treble clef with lyrics: "te, Do - mi - ne, in te spe - ra - vi, non, non con - fun -". The fourth system shows the vocal line continuing with lyrics: "non con - fun - dar in ae - ter - - num, non in ae - ter - -". The fifth system shows the piano accompaniment for the vocal line. The sixth system shows the piano accompaniment for the vocal line. The seventh system shows the piano accompaniment for the vocal line.

56

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

6 4 3 8 7

59

59

In

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

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

te, Do - mine, in te, Do - mine, in te spe - ra - vi,

5 6 5  $\flat 7$  5 6  $\flat 5$  6 5 7 6 5 [6] 8

62

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

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

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

8 3 4 3 9 8 7 5 6 5 [47] 5 6 5



65

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

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

68

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

9 8 6 4 6 [6] 9 8 6 4 6 6 5 2 6 7 6 7

71

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

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

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

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

7 # 8 6 6

74

num, non, non con-fun - dar, in te spe-ra -

non, non, in te spe-ra - vi, non, non con-fundar in ae - ter - num, non con-

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

ter - num, in ae - ter - num, in te spe-ra - vi, in te spe-ra -

# - 6 6 5 # 2 6 7 6 # 2 6 7 6 - 6 7 7

78 a 2

vi, non, non confun - dar in ae - ter - num, in ae - ter - num, in ae -  
fundar, in te, Do - mine, in te, Do - mine, in te, Do - mi - ne, in  
num, in ae - ter - num, in ae - ter - num, in ae - ter - num,  
vi, in te, Do - mi - ne, in te, Do - mi - ne, in te, Do - mi -

6 5 6 6 # 6 6 [#5]

84

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

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

88

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

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

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

# - 6 7 #4 2 [H] 6 45 2 6

92

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

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

num, non con-fun-dar in ae - ternum, in te, Do - mine, in te spe-ra - - vi,

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

6 # 7 5 8 47 5 6



96

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

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

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

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

6 5 9 8 6 4 6 b5 9 8 6 4 6 6 5 2 6 6 *tasto solo*

100

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

103

non in ae - ter - num, in te, Do - mine, in te spe -  
 fun - dar in ae - ter - num, in te, Do - mine, in te spe -  
 dar in ae - ter - num, in te, Do - mine, in te spe -  
 num, non, non con - fun - dar in ae - ter - num, in te, Do - mine, in te spe -

The score consists of several staves. At the top, there are two staves for piano accompaniment (treble and bass clefs) and one bass staff. Below these are four vocal staves (treble and bass clefs). The vocal lines contain Latin lyrics. The piano accompaniment includes a complex rhythmic pattern in the bass line, marked with '5' and '6' below the staff.

106

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

5 8 3 6/5 4 3

109

Piano accompaniment for the first system, measures 109-112. The right hand plays a melodic line with quarter and eighth notes, while the left hand provides harmonic support with chords and single notes.

Bass line for the first system, measures 109-112. It features a steady rhythmic pattern with quarter and eighth notes.

Piano accompaniment for the second system, measures 113-116. The right hand continues the melodic development, and the left hand maintains the harmonic structure.

Vocal line for the first part of the second system, measures 113-116. The lyrics are: "Do - mi - ne, in te spe - ra - vi, non, non con - fun - dar, non, non con - fun -".

Vocal line for the second part of the second system, measures 113-116. The lyrics are: "te, Do - mi - ne, non con - fun - dar in ae - ter - -".

Vocal line for the first part of the third system, measures 117-120. The lyrics are: "in te, Do - mi - ne spe - ra - vi, non con - fun - dar in ae -".

Vocal line for the second part of the third system, measures 117-120. The lyrics are: "in te, Do - mi - ne, in te spe - ra - vi, non, non con - fun - dar, non con -".

Bass line for the third system, measures 117-120. It includes figured bass notation: 5, [6], 6/5, 2, 6, 6/5, 2, 6.

113

a 2

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

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

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

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

4 3 6 6 9 8