

# Haydn.

# Proprium missæ.

Johann Michael

**Haydn**

**Te Deum**

Hymn

MH 415

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

*Full score*



Edition Esser-Skala, 2023

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 [edition-esser-skala/haydn-m-proprium-missae](https://github.com/edition-esser-skala/haydn-m-proprium-missae)  
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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  |

## Sources


|           |                  |   |
|-----------|------------------|---|
| <b>A1</b> | <i>Library</i>   | D-Mbs   |
|           | <i>Shelfmark</i> | Mus.ms. 453   |
|           | <i>Category</i>  | autograph manuscript (principal source)   |
|           | <i>Date</i>      | 1786-01-30  |
|           | <i>RISM ID</i>   | 456009473   |
|           | <i>License</i>   | CC BY-NC-SA 4.0   |
|           | <i>URL</i>       | <a href="https://mdz-nbn-resolving.de/urn:nbn:de:bvb:12-bsb00084985-6">https://mdz-nbn-resolving.de/urn:nbn:de:bvb:12-bsb00084985-6</a> |
| <b>B1</b> | <i>Library</i>   | F-Pn  |
|           | <i>Shelfmark</i> | D-5671  |
|           | <i>Category</i>  | manuscript copy   |
|           | <i>Date</i>      | 1820–1840   |
|           | <i>RISM ID</i>   | 840016638   |
|           | <i>License</i>   | custom (free for non-commercial purposes)   |
|           | <i>URL</i>       | <a href="https://gallica.bnf.fr/ark:/12148/btv1b10072314v">https://gallica.bnf.fr/ark:/12148/btv1b10072314v</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.

Asterisks denote the following emendations:

| <i>Bar</i> | <i>Staff</i> | <i>Description</i>  |
|------------|--------------|---|
| 109        | A            | 4th  in A1: d#16 |

# 415 Te Deum

Vivace

I  
Oboe

II

Clarino I, II  
in C

Timpani  
in C-G

I  
Violino

II

Soprano

Alto

Tenore

Basso

Organo  
e Bassi

The musical score is written in 3/4 time and includes the following parts:

- Oboe I & II:** Melodic lines starting with a rest, followed by eighth notes and quarter notes. Dynamics include *f*.
- Clarino I, II in C:** Harmonic accompaniment with chords and rests. Dynamics include *f*.
- Timpani in C-G:** Rhythmic accompaniment with quarter notes and rests. Dynamics include *f*.
- Violino I & II:** Violin parts with eighth-note patterns and rests. Dynamics include *f*.
- Vocal Parts (Soprano, Alto, Tenore, Basso):** Singing the lyrics "Te De - um lau - da - mus, lau - da -". Dynamics include *f Tutti*.
- Organo e Bassi:** Organ and bass accompaniment with eighth-note patterns and rests. Dynamics include *f Tutti*. Fingerings are indicated as 4, 3, 4, 3, 6, 5.

6

p

p

The first system of the piano introduction consists of two staves. The right hand plays a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a series of quarter notes: G3, A3, B3, C4, B3, A3, G3. The system concludes with a piano (*p*) dynamic marking.

The second system of the piano introduction consists of two staves. The right hand plays a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a series of quarter notes: G3, A3, B3, C4, B3, A3, G3. The system concludes with a piano (*p*) dynamic marking.

p

p

The third system of the piano introduction consists of two staves. The right hand plays a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a series of quarter notes: G3, A3, B3, C4, B3, A3, G3. The system concludes with a piano (*p*) dynamic marking.

mus, te Do - minum con - fi - te - mur. Te ae - ter - num Pa -

p

The first vocal line begins with the lyrics "mus, te Do - minum con - fi - te - mur. Te ae - ter - num Pa -". The melody starts on a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The system concludes with a piano (*p*) dynamic marking.

mus, te Do - minum con - fi - te - mur. Te ae - ter - num Pa -

p

The second vocal line begins with the lyrics "mus, te Do - minum con - fi - te - mur. Te ae - ter - num Pa -". The melody starts on a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The system concludes with a piano (*p*) dynamic marking.

mus, te Do - minum con - fi - te - mur. Te ae - ter - num Pa -

p

The third vocal line begins with the lyrics "mus, te Do - minum con - fi - te - mur. Te ae - ter - num Pa -". The melody starts on a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The system concludes with a piano (*p*) dynamic marking.

mus, te Do - minum con - fi - te - mur. Te ae - ter - num Pa -

p

The fourth vocal line begins with the lyrics "mus, te Do - minum con - fi - te - mur. Te ae - ter - num Pa -". The melody starts on a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The system concludes with a piano (*p*) dynamic marking.

p

3 6 7 6 6 5

The fourth system of the piano accompaniment consists of two staves. The right hand plays a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a series of quarter notes: G3, A3, B3, C4, B3, A3, G3. The system concludes with a piano (*p*) dynamic marking.

13

First system of piano introduction. Treble and bass staves. Treble staff has a melodic line with a fermata on the first measure. Bass staff has a simple accompaniment. Dynamics: *p* (piano) and *f* (forte).

Second system of piano introduction. Treble and bass staves. Treble staff has a melodic line with a fermata on the first measure. Bass staff has a simple accompaniment. Dynamics: *p* (piano) and *f* (forte).

Third system of piano introduction. Treble and bass staves. Treble staff has a melodic line with a fermata on the first measure. Bass staff has a simple accompaniment. Dynamics: *f* (forte).

First system of vocal line. Treble staff. Lyrics: trem o - mnis ter - ra ve-ne - ra - - tur, o - mnis ter - - ra ve -

Second system of vocal line. Treble staff. Lyrics: trem o - mnis ter - ra ve-ne - ra - - tur, o - mnis ter - ra

Third system of vocal line. Treble staff. Lyrics: trem o - mnis ter - ra ve-ne - ra - - tur, o - mnis ter - ra

Fourth system of vocal line. Bass staff. Lyrics: trem o - mnis ter - ra ve-ne - ra - - tur, o - mnis ter - ra

Fifth system of piano accompaniment. Bass staff. Includes figured bass notation: 6, 6, 6, 3, 6, 1, 1, 1, 6, 5.

20

*p* Solo *f* Tutti

- ne - ra - tur. Ti-bi, ti - bi o - mnes, o - mnes An - ge - li, ti - bi

*f* Tutti

ve - ne - ra - tur. Ti-bi, ti - bi,

*f* Tutti

ve - ne - ra - tur. Ti-bi, ti - bi,

*f* Tutti

ve - ne - ra - tur. Ti-bi, ti - bi,

*p* Solo *f* Tutti

9 8 7 — 6 7 — — — — — 6 5





34

*p* Solo *f* Tutti

ti - bi Che - rubim, ti - bi et Se - raphim in - ces - sa - - bi-li

*f* Tutti

in - ces - sa - bi-li

*f* Tutti

in - ces - sa - bi-li

*f* Tutti

in - ces - sa - bi-li

*p* Solo *f* Tutti

# 2      6      6 5 #      1 1 1      6 5

41

vo - ce pro - cla - mant: San - ctus, san - ctus, san -

vo - ce pro - cla - mant: San - ctus, san - ctus, san -

vo - ce pro - cla - mant: San - ctus, san - ctus, san -

vo - ce pro - cla - mant: San - ctus, san - ctus, san -

48

ctus Do - minus De - us Sa-baoth. Ple - ni sunt coe - li et

ctus Do - minus De - us Sa-baoth. Ple - ni sunt coe - li et

ctus Do - minus De - us Sa-baoth. Ple - ni sunt coe - li et

ctus Do - minus De - us Sa-baoth. Ple - ni sunt coe - li et

6 9 3 6 7 6  
5 4 2 4 4 4





66

sta - tis glo - ri - ae tu - - ae.

sta - tis glo - ri - ae tu - - ae.

sta - tis glo - ri - ae tu - - ae.

sta - tis glo - ri - ae tu - - ae.

6 6/4 [5] # Solo 6/5

71

*p*

*p*

*p* Solo

Te glo - ri - o - sus

*p* Solo

Te glo - ri - o - sus

#2 [6] 6 # 5 # *p* #7 2 - 8 - [3]



77

*f*

*f*

*f*

*f*

*f* *Tutti*

Lau - dat cho - rus,

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

Lau - dat cho - rus,

6/4      [5] 3 *f*      *Tutti*      8/6 #      7 [5]      Solo

83

*f*  
*f*  
*f*  
*f*  
*f* *Tutti*  
*p* Solo *f* *Tutti*  
*p* Solo *f* *Tutti*  
*f* *Tutti*  
*f* *Tutti*  
*p* #7 8 6 5  
2 [3] 4 3 *f* *Tutti*

lau - dat  
 te Pro - phe - ta - rum lau - da - bi - lis lau - dat  
 te Pro - phe - ta - rum lau - da - bi - lis lau - dat  
 lau - dat

90

nu - - me - rus,

nu - - me - rus, *p* Solo te mar - tyrum can - di - da - tus

nu - - me - rus, *p* Solo te mar - tyrum can - di - da - tus

nu - - me - rus,

Solo *p* 6 5 #7 2 8 [3] 7

96

*f*

*f*

*f*

*f*

*f*

*f* *Tutti*

lau - dat ex - er - ci - tus.

*f* *Tutti* *P* *Solo*

lau-dat, lau - dat ex - er - ci - tus. Te per

*f* *Tutti* *P* *Solo*

lau-dat, lau - dat ex - er - ci - tus. Te per

*f* *Tutti*

lau - dat ex - er - ci - tus.

$\frac{6}{4}$   $\frac{5}{3}$  *f* *Tutti*  $\sharp$   $\underline{7}$  *Solo* *p*

102

The musical score consists of several systems. The first system shows a piano introduction with a forte (*f*) dynamic. The second system contains piano accompaniment with dynamics *f* and *p*. The third system features vocal entries with the instruction *f Tutti* and the lyrics "Con - fi - te - tur Ec -". The fourth system continues the vocal parts with lyrics "or-bem ter - ra - rum san-cta con - fi - te - tur Ec-cle - si - a, con - fi - te - tur Ec -". The fifth system shows further vocal entries with *f Tutti* and lyrics "or-bem ter - ra - rum san-cta con - fi - te - tur Ec-cle - si - a, con - fi - te - tur Ec -". The sixth system shows the bass line with *f Tutti* and lyrics "Con - fi - te - tur Ec -". The seventh system is a bass line with figured bass notation: 9 [5] #, 8 [-], 7, 6, f, p, [5] #, 7 [5] #, #9 4, 7 #, #5, f Tutti, 6 [5] #.

*f*

*f*

*f* *p* *f*

*f* *Tutti*

Con - fi - te - tur Ec -

*f* *Tutti*

or-bem ter - ra - rum san-cta con - fi - te - tur Ec-cle - si - a, con - fi - te - tur Ec -

*f* *Tutti*

or-bem ter - ra - rum san-cta con - fi - te - tur Ec-cle - si - a, con - fi - te - tur Ec -

*f* *Tutti*

Con - fi - te - tur Ec -

9 [5] # 8 [-] 7 6 f p [5] # 7 [5] # #9 4 7 # #5 *f* *Tutti* 6 [5] #

109

cle - si - a, *f* Tutti  
con fi - te - tur, confi -

cle - si - a, *p* Solo Pa - trem im - men - sae ma - ie - sta - tis, *f* Tutti con fi - te - tur, confi -

cle - si - a, *p* Solo Pa - trem im - men - sae ma - ie - sta - tis, *f* Tutti con fi - te - tur, confi -

cle - si - a, *f* Tutti con fi - te - tur, confi -

6 [#5] Solo *p* 7 6 - 6 4 [#5] *f* Tutti 5

116

7 #      Solo #      6      7      6 —      6 6      6 4      [5] #      6 5

123

*f*

*f*

*f* *p*

*f Tutti*

confi - te - tur, con - fi - te - tur,

*f Tutti* *P Solo*

Fi - lium, confi - te - tur, con - fi - te - tur, San - ctum quo - que, San -

*f Tutti* *P Solo*

Fi - lium, confi - te - tur, con - fi - te - tur, San - ctum quo - que, San -

*f Tutti*

confi - te - tur, con - fi - te - tur,

*f Tutti* *p Solo*

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



130

*f* Tutti

*f* Tutti

*f* Tutti

*f* Tutti

*f* Tutti

7 # 6 6 4 [5] # 7 7 6 6

137

*f*

dat Ec - cle - - si - a.

dat Ec - cle - - si - a.

dat Ec - cle - - si - a.

dat Ec - cle - - si - a.

Solo

142

Musical score for page 23, starting at measure 142. The score includes piano accompaniment and a vocal line. The piano part features a complex texture with six staves, including a grand staff and four individual staves. The vocal line is on a single staff. The score concludes with a "Solo" section for the bass line and a final chord.

The piano accompaniment consists of six staves. The top two staves form a grand staff. The middle two staves are individual staves. The bottom two staves are also individual staves. The vocal line is on a single staff. The score concludes with a "Solo" section for the bass line and a final chord.

The vocal line includes the lyrics: *Tu, tu, tu*.

The final chord is marked *p* and consists of the notes:  $\sharp 2$ , 6,  $\frac{6}{5}$ ,  $\sharp$ , 6,  $\frac{6}{b}$ ,  $b5$ , and  $p$ .

148

— Rex glo - - - ri - ae, Chri - - ste,

6 - - - b7 f 6

153

First system of musical notation, grand staff (treble and bass clefs). Includes dynamic markings 'p' and accidentals (flats).

Second system of musical notation, single treble clef staff. Includes dynamic markings 'f' and 'p'.

Third system of musical notation, single bass clef staff. Includes dynamic markings 'f' and 'p'.

Fourth system of musical notation, grand staff (treble and bass clefs). Includes dynamic markings 'p' and accidentals (flats).

Fifth system of musical notation, single treble clef staff. Contains a whole rest.

Sixth system of musical notation, single treble clef staff. Contains a whole rest.

Seventh system of musical notation, single treble clef staff. Contains a whole rest.

Eighth system of musical notation, single bass clef staff. Includes lyrics: tu, tu, tu Pa - tris sem - -. Includes a fermata.

Ninth system of musical notation, single bass clef staff. Includes dynamic markings 'p' and chord symbols (6, b5).

159

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

6 4 b5 f 6 6 - 5

165

Tu ad li - be - ran - dum su - sce - ptu - rus

*p* *p* *7#* *b7#* *b7#* *b7#*

170

ho - mi - nem, non, non, non hor - ru - i - sti,

7 f p 6/5 6/4 [5]/3 f #



177

*f* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*f* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

*f* *Tutti*  
Tu de -

*f* *Tutti*  
Tu de -

*f* *Tutti*  
Tu de -

*f* *Tutti*  
non, non, non hor - ru - i - sti Vir - gi - nis u - te - rum. Tu de -

*p* *b7* *b6* - 6 6/4 [5]/3

185

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

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

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

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

*f* Tutti 6 2 6 2



199

se - - des in glo - ri - a, in

se - - des in glo - ri - a, in

in glo - ri - a Pa - tris, se - - des in glo - ri -

in glo - ri - a Pa - tris, se - - des in glo - ri -

# 7 9 [8] 6 5 2 6  
- 4 3 5

205

Piano introduction for measures 205-210. The right hand plays a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a sequence of quarter notes: G3, A3, B3, C4, B3, A3, G3. The final measure includes a flat sign (b) above the G4 note.

Piano accompaniment for measures 205-210. The right hand plays chords: G4-A4, G4-A4, G4-A4, G4-A4, G4-A4, G4-A4. The left hand plays eighth-note patterns: G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3.

Piano accompaniment for measures 205-210. The right hand plays eighth-note patterns: G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3. The left hand plays eighth-note patterns: G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3.

Piano accompaniment for measures 205-210. The right hand plays eighth-note patterns: G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3. The left hand plays eighth-note patterns: G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3.

Vocal line for measures 205-210. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: glo - ri - a Pa - tris. Iu - - dex cre - de - ris

Vocal line for measures 205-210. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: glo - ri - a Pa - tris. Iu - - dex cre - de - ris

Vocal line for measures 205-210. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: a, in glo - ri - a Pa - tris. Iu - - dex cre - de - ris

Vocal line for measures 205-210. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are: a, in glo - ri - a Pa - tris. Iu - - dex cre - de - ris

Piano accompaniment for measures 205-210. The right hand plays eighth-note patterns: G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3. The left hand plays eighth-note patterns: G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3. The final measure includes a flat sign (b) above the G4 note.

6  
5

8

2

6

6  
b

211

The first system of the piano introduction consists of two staves. The right hand begins with a half note chord, followed by a series of eighth notes and quarter notes. The left hand provides a simple harmonic accompaniment with half notes and quarter notes.

The second system continues the piano introduction. The right hand features a rhythmic pattern of eighth notes, while the left hand maintains a steady accompaniment of quarter notes.

The third system of the piano introduction shows the right hand moving to a more active melodic line with eighth notes, while the left hand continues with quarter notes.

The first system of the vocal entry features a single treble clef staff with the lyrics: es - - se ven - tu - rus, iu - dex cre - de - ris es - - se ven - tu -

The second system of the vocal entry features a single treble clef staff with the lyrics: es - - se ven - tu - rus, iu - dex cre - de - ris es - - se ven - tu -

The third system of the vocal entry features a single treble clef staff with the lyrics: es - - se ven - tu - rus, iu - dex cre - de - ris es - - se ven - tu -

The fourth system of the vocal entry features a single bass clef staff with the lyrics: es - - se ven - tu - rus, iu - dex cre - de - ris es - - se ven - tu -

The fifth system of the piano accompaniment features a single bass clef staff with figured bass notation: 5, 6, 4, 3, 4, 3.

219

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

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

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

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

224

Musical notation for the first system, measures 224-229. It consists of two staves: a treble clef staff and a bass clef staff. The music features a melody in the treble and a supporting bass line with some rests.

Musical notation for the second system, measures 224-229. It consists of a single treble clef staff with a melody of eighth notes and rests.

Musical notation for the third system, measures 224-229. It consists of a single bass clef staff with a melody of eighth notes and rests.

Musical notation for the fourth system, measures 224-229. It consists of two staves: a treble clef staff and a bass clef staff. Both staves feature a complex, fast-moving melody with many sixteenth notes.

Musical notation for the fifth system, measures 224-229. It consists of a single treble clef staff with a melody of eighth notes and rests.

rus.

Musical notation for the sixth system, measures 224-229. It consists of a single treble clef staff with a melody of eighth notes and rests.

rus.

Musical notation for the seventh system, measures 224-229. It consists of a single treble clef staff with a melody of eighth notes and rests.

rus.

Musical notation for the eighth system, measures 224-229. It consists of a single bass clef staff with a melody of eighth notes and rests.

rus.

Musical notation for the ninth system, measures 224-229. It consists of a single bass clef staff with a melody of eighth notes and rests.

Solo

6  
5

2

6  
5



# Te ergo quæsumus

Adagio molto

231

1 *f*

ob

2 *f*

clno  
1, 2 *f* a 2

timp

1 *f*

2 *f*

vl

S *f Tutti*

Te, te er - go, te quaesumus, tu - - is

A *f Tutti*

Te, te er - go, te quaesumus, tu - - is

T *f Tutti*

Te, te er - go, te quaesumus, tu - - is

B *f Tutti*

Te, te er - go, te quaesumus, tu - - is

org  
b *f Tutti* staccato

6  $\frac{4}{2}$

233

fa - mu - lis, tu - is fa - mu - lis sub - ve - ni, quos, quos

fa - mu - lis, tu - is fa - mu - lis sub - ve - ni, quos, quos

fa - mu - lis, tu - is fa - mu - lis sub - ve - ni, quos, quos

fa - mu - lis, tu - is fa - mu - lis sub - ve - ni, quos, quos

6 6 - 6 5 # 7 # # 4 4

235

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

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

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

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

6 9 [8] 16 16 5 6 6 [7]  
5 4 3 6 5 # 4 #

238

pp cresc. f pp

pp f pp

p

pp f p

pp f p

sti.

sti.

sti.

sti.

pp Solo 3 6 f 6 p 9 [8] 7 b6 6 [5]

b b5 b4 3 b6 4 3

## Æterna fac

241 *Andante*

1  
ob

2

*p*

*p*

*clno*  
1, 2

*timp*

1  
vl

*p*

2

*p*

*S*

*P Solo*

Ae - ter - na fac cum san - ctis tu - is, ae - ter - na cum san - ctis in

*A*

*T*

*B*

*org*  
*b*

*P Solo*

6 7 6

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

6 6

247

**Piano Accompaniment (Top System):**  
 Treble clef: *f*  
 Bass clef: *f*

**Piano Accompaniment (Second System):**  
 Treble clef: *p*, *f*, *p*  
 Bass clef: *f*

**Piano Accompaniment (Third System):**  
 Treble clef: *cresc.*, *fz*, *f*, 6  
 Bass clef: *cresc.*, *fz*, *f*, 6

**Vocal Lines (Fourth System):**  
 Treble clef: glo-ri-a nu-me - ra - ri, in glo - ri-a nu - me - ra - ri. Sal - vum fac  
 Bass clef: *P Solo* In glo - ri-a nu - me - ra - ri. Sal - vum fac

**Vocal Lines (Fifth System):**  
 Treble clef: *P Solo* In glo - ri-a nu - me - ra - ri. Sal - vum fac  
 Bass clef: *P Solo* In glo - ri-a nu - me - ra - ri. Sal - vum fac

**Basso Continuo (Sixth System):**  
 Treble clef: *cresc.*, 2, 6, *fz*, 6, 5, *f*, 6, 6, 7, *p*, 6

253

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

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

po - pu-lum tu - um Do - mi - ne, et be - ne - dic hae - re - di - ta - ti tu - ae.

po - pu-lum tu - um Do - mi - ne, et be - ne - dic hae - re - di - ta - ti tu - ae.

6 [5]  
4 36 6 9 [8] 6  
5 4 3 66 [5] 6 6  
4 4 4 59 [8] 6  
4 3 6

260

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,

Et re - ge e - os, et ex - tol - le il - los,

Et re - ge e - os, et ex - tol - le il - los,



266

Two staves of piano introduction music in B-flat major, featuring sustained chords in the right hand and a simple bass line in the left hand.

Three empty staves for vocal entry: soprano, alto, and tenor/bass.

Piano accompaniment for the vocal entry, featuring a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *f* and *p*.

Soprano vocal line with lyrics: *ter - - - - - num, us - que in ae - ter -*

Alto vocal line with lyrics: *et re - ge e - os, et ex - tol - le\_\_\_ il - los, us - que in ae - ter -*

Tenor/Bass vocal line with lyrics: *et re - ge ex - tol - le, ex - tol - le,*

Piano accompaniment for the vocal entry, continuing the rhythmic pattern from the previous section.

Piano accompaniment for the vocal entry, continuing the rhythmic pattern from the previous section.

[6] 9 8 6 6 4 [7] 4

272

num, in ae - ter - num.

num, in ae - ter - num.

us - que in ae - ter - num.

us - que in ae - ter - num.

6 9 8 6 fz 6/4 [5] 6 f 6 6 - 6

278

Per sin - gulos, per sin - gu-los di-es

Per sin - gulos, per sin - gu-los di-es

Per sin - gu-los di - es

Per sin - gulos, per sin - gu-los di-es

[40] 6 6 ♯  
4/4 5

p  
6 [5 —] 6  
4 3 —

6 5 6 [5]  
4 3

286

First system of piano introduction. Treble and bass staves. Measure 4 contains a forte (f) dynamic marking.

Second system of piano introduction. Treble and bass staves. Measure 4 contains a forte (f) dynamic marking.

Third system of piano introduction. Treble and bass staves. Measure 4 contains a forte (f) dynamic marking, and measure 6 contains a piano (p) dynamic marking.

First vocal line with lyrics: be - ne - di - ci-mus te et lau - da - mus no - men

Second vocal line with lyrics: be - ne - di - ci-mus te et lau - da - mus no - men

Third vocal line with lyrics: be - ne - di - ci-mus te et lau - da - mus no - men

Fourth vocal line with lyrics: be - ne - di - ci-mus te et lau - da - mus no - men

Piano accompaniment for the vocal lines. Measure 4 contains a forte (f) dynamic marking, and measure 6 contains a piano (p) dynamic marking.

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

294

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

9 [8] 3    b7    1/2 2    6    6/6    f

301

Digna - re Do - mine, di - e i - sto, di - gna - re, di - gna - re — si - ne pec -

Si - ne pec -

Si - ne pec -

Si - ne pec -

309

ca - to, di - gna - re nos cu - sto - di - re. Mi - se - re - re

ca - to, di - gna - re nos cu - sto - di - re. Mi - se -

ca - to, di - gna - re nos cu - sto - di - re.

ca - to, di - gna - re nos cu - sto - di - re.

6 fz 6/5 f 6 7 p b7 6/4 b7 [5]

315

no - stri, Do - mine, mi - se - re - re no - stri,  
 re - - - re, mi - se - re - re no - stri,  
 Mi - se - re - re, mi - se - re - re no - stri,  
 Mi - se - re - - re no - stri,

6 5  
4 3

6 5

f  
b7



321

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

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

mi - se - re - - - - re, mi - se -

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

327

re, mi - se - re - re no - stri,

re - re, mi - se - re - re, mi - se - re - re no - stri,

re - re, mi - se - re - re, mi - se - re - re no - stri,

re - re, mi - se - re - re, mi - se - re - re no - stri,

333

Piano introduction in B-flat major, measures 1-5. The music features a simple harmonic accompaniment with a treble and bass clef. The key signature has two flats (B-flat and E-flat).

Empty vocal staves for Soprano, Alto, and Tenor, measures 1-5.

Piano accompaniment for vocal entries, measures 6-10. The piano part features a rhythmic pattern of eighth notes with accents. Dynamic markings include *fz* (forzando) and *p* (piano).

Soprano vocal line with lyrics, measures 6-10. The lyrics are: Do - mi - ne, Do - mi - ne, mi - se - re - re

Alto vocal line with lyrics, measures 6-10. The lyrics are: Do - mi - ne, Do - mi - ne, mi - se - re - re

Tenor vocal line with lyrics, measures 6-10. The lyrics are: Do - mi - ne, Do - mi - ne, mi - se - re - re

Bass vocal line with lyrics, measures 6-10. The lyrics are: Do - mi - ne, Do - mi - ne, mi - se - re - re

Piano accompaniment for vocal entries, measures 11-15. The piano part continues with the rhythmic pattern. Dynamic markings include *f* (forte) and *p* (piano). Measure numbers 6, 9, 8, and 6 are indicated below the staff.

b7

$\frac{4}{b5}$

*f*

*p*

6

338

no - stri, mi - se - re - re no - - stri,

no - stri, mi - se - re - re no - - stri,

no - stri, mi - se - re - re no - - stri,

no - stri, mi - se - re - re no - - stri,

6/4 [5] 3 fz tasto solo 6 6/4 [5] 3 f 6 2

344 Adagio

The musical score consists of the following parts:

- Piano Accompaniment (Measures 344-350):**
  - Measures 344-345: Treble and bass clefs with eighth and quarter notes.
  - Measures 346-347: Treble and bass clefs with eighth notes and triplets.
  - Measures 348-349: Treble and bass clefs with eighth notes, triplets, and trills.
  - Measure 350: Treble and bass clefs with quarter notes and a final cadence.
- Vocal Parts (Measures 344-350):**
  - Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "mi - se - re - re, mi - se - re - re."
    - Measures 344-345: Rests.
    - Measures 346-347: Quarter notes.
    - Measures 348-349: Quarter notes.
    - Measure 350: Quarter notes.
- Figured Bass (Bottom Staff):**
  - 6
  - $\frac{10}{4}$
  - 6
  - $\frac{6}{5}$
  - 4
  - 7
  - p
  - $\frac{9}{4}$
  - $\frac{[8]}{3}$
  - 6

## Fiat misericordia

351 **Allegro**

*ob* 1 *p* *cresc.*

*ob* 2 *p* *cresc.*

*clno* 1, 2 *a 2* *p* *cresc.*

*timp* *p* *cresc.*

*vl* 1 *p* *cresc.*

*vl* 2 *p* *cresc.*

*S* ***p* Tutti** *cresc.*  
 Fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne,

*A* ***p* Tutti** *cresc.*  
 Fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne,

*T* ***p* Tutti** *cresc.*  
 Fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne,

*B* ***p* Tutti** *cresc.*  
 Fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne,

*org* *b* ***p* Tutti** *cresc.*  
 7/2     $\flat 7$  [3]    6/4     $\flat 7$  [5]    6/4

357

First system of piano introduction. Treble clef: **f** (first measure), **ff** (second measure). Bass clef: **f** (first measure).

Second system of piano introduction. Treble clef: **f** (first measure), **ff** (second measure). Bass clef: **f** (first measure), **ff** (second measure).

Third system of piano introduction. Treble clef: **f** (first measure), **ff** (second measure). Bass clef: **f** (first measure), **ff** (second measure).

Vocal line 1. Treble clef. Lyrics: su - per nos, su - per nos, quem - ad - mo -

Vocal line 2. Treble clef. Lyrics: su - per nos, su - per nos, quem - ad - mo -

Vocal line 3. Treble clef. Lyrics: su - per nos, su - per nos, quem - ad - mo -

Vocal line 4. Bass clef. Lyrics: su - per nos, su - per nos, quem - ad - mo -

Piano accompaniment for vocal lines. Treble clef: **f** (first measure), **ff** (second measure). Bass clef: **f** (first measure), **ff** (second measure). Chord symbols:  $\sharp 7$  2, 8 [3], 7 2, 8 [3], [7] #.

362

dum spe - ra - vi-mus in te, in te, in te. In te, Do-mine, spe -

dum spe - ra - vi-mus in te, in te, in te. In te, Do-mine, spe -

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

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



370

First system of piano introduction, consisting of two staves. The right hand plays a sequence of chords and single notes, while the left hand provides a harmonic accompaniment.

Second system of piano introduction, continuing the harmonic accompaniment with chords and single notes.

Third system of piano introduction, featuring a more active bass line with eighth notes.

Fourth system of piano introduction, characterized by rapid sixteenth-note passages in both hands.

First vocal line (Soprano/Alto) with lyrics: ra - vi, spe - ra - - vi, non con - fun - dar in\_\_\_ ae - ter - num,

Second vocal line (Tenor/Bass) with lyrics: ra - vi, spe - ra - - vi, non con - fun - dar in\_\_\_ ae - ter - num,

Third vocal line (Soprano/Alto) with lyrics: In te, Do-mine, spe - ra - - vi, non con - fun - dar in\_\_\_ ae - ter - num,

Fourth vocal line (Tenor/Bass) with lyrics: In te, Do-mine, spe - ra - - vi, non con - fun - dar in ae - ter - num,

Piano accompaniment for the vocal lines, featuring a steady bass line with eighth notes and chords.

4 3 6 6 7  
5 5

377

**p**

**p**

**p**

**p**

**p**

**p**

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

**p**

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

**p**

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

**p**

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

**p**

6 6 3 6 6 6 3  
4 4 4 4 4 4 4

384

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

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

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

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

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

6 *f* 6 5 - - 6 - 6

392

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

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

non con - fun - dar in\_\_ ae - ter -

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

400

First system of piano introduction, consisting of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. The music begins with a half rest followed by a series of eighth and quarter notes.

Second system of piano introduction, consisting of a single staff in treble clef. It features a series of chords and rests.

Third system of piano introduction, consisting of a single staff in bass clef. It continues the rhythmic pattern of eighth and quarter notes.

Fourth system of piano introduction, consisting of two staves. Both staves feature a complex, flowing eighth-note melody.

First system of the vocal line, in treble clef with a key signature of one flat. The lyrics are: con - fun - dar in\_\_\_ ae - ter - num, in ae - ter - - num, non con -

Second system of the vocal line, in treble clef. The lyrics are: in\_\_\_ ae - ter - num, in\_\_\_ ae - ter-num, in ae - ter - - num, non con -

Third system of the vocal line, in treble clef. The lyrics are: - - num, in ae - ter - num, in ae - ter - - num,

Fourth system of the vocal line, in bass clef. The lyrics are: in ae - ter - num, non con - fun - dar in\_\_\_ ae - ter - - num,

Fifth system of piano accompaniment, in bass clef. It includes figured bass notation: b7, 6, [b], 7, 6, 4, [5], 3.

408

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

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

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

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

413

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

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

ae - ter - num, in te, Do-mine, spe - ra -

ae - ter - num, in te, Do-mine, spe - ra -

6/5 9/4 6 4 3 4 3

420

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

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

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

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

7 6  $\frac{6}{4}$  [5] 3 **p tasto solo**



427

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

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

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

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

**f**  
8 — 4 3 4 3

434

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

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

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

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

7

6 6 5  
4 [3]

6  
5

6 6 [5]  
4 3

442

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

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

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

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

8 6 7 6 4 [5] 3

449

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

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

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

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