

# Tůma. Collected works.

František Ignác Antonín  
**Tůma**

**Te Deum**  
TumW H.3

Hymn

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

edited by Wolfgang Esser-Skala

*Full score*





Edition Esser-Skala · Koppl, Austria · 2025

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Music engraving by LilyPond 2.24.2 (<https://www.lilypond.org>) and EES Tools v2023.10.0.  
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Please report any errors or mistakes to [edition@esser-skala.at](mailto:edition@esser-skala.at).

⌚ [edition-esser-skala/tuma-collected-works](https://github.com/edition-esser-skala/tuma-collected-works)  
v2025.09.0, 2025-09-27 (5d1588f0834d7aa955a0dae803cc1aff83fd5095)



# Critical Report

## Abbreviations

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

## Sources

B1	<i>Library</i>	A-WIL
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## 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:

Bar	Staff	Description
1	vl 1	2nd $\downarrow$ in B1: g"16-d"16-d"16-g"16-e"16-e"16-g"16
2	vl 2	1st $\downarrow$ in B1: g"16
4	vl 2	last $\downarrow$ in B1: f"16

<i>Bar</i>	<i>Staff</i>	<i>Description</i>
5	vl 2	7th ♩ in B1: g"16
18	vl 2	3rd ♩ in B1: d"16
30	clno 2	4th ♩ in B1: e"8
31	clno 2	last ♩ in B1: g'16-g'16
32	vl 1	4th ♩ in B1: e"16-g"16-f"16-g"16
32	T	1st ♪ in B1: e'2
36	clno 1	1st ♪ in B1: e"4
121	vl 2	5th ♩ in B1: e'8
126–140	vl	in B1 indicated by “da capo sino al segno”
149	vl 1	1st ♪ in B1: c"8-b'8-ꝝ
154–165	–	The missing instrumental accompaniment in bars 156, 158, 160, and 163–165 possibly indicates that originally, the scoring also comprised two trombones (as would be typical for Tůma’s compositions from this period), which were lost during the copying process.
154	B	bar in B1: c2-c4-c4
159	T	1st ♪ in B1: e'4-e'4
179	vl 2	4th ♩ in B1: d"8
179	B	2nd ♪ in B1: g8-G8-ꝝ
191	vl 1	7th ♩ in B1: c"16
206	vl 2	2nd ♪ in B1: b8
210	T	last ♩ in B1: b8
216	A	1st ♪ in B1: e'8
221	vl 2	4th ♪ in B1: g'4
230	clno 1	2nd ♪ in B1: ꝝ-c"4

### H.3 Te Deum

4

*f*

*f*

*f* *Tutti*

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

*f* *Tutti*

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

*f* *Tutti*

8      te      Do - minum, te      Do - minum con - fi - te-mur, con - fi - te -      mur, te ae -

*f* *Tutti*

te      Do - minum, te      Do - minum con - fi - te-mur,      te ae -

*f* *Tutti*

[6]      7      #      [6]      *p Solo* [6]      7      *f* *Tutti*

*f* *Tutti*

7

ter - num Pa - trem ve - ne - ra - tur, ve - ne -

ter - num Pa - trem ve - ne - ra - tur, ve - ne -

ter - num Pa - trem ve - ne - ra - tur, ve - ne -

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

6 [b]5 9 8 8 5 3

10

*p Solo*

*f Tutti*

*p Solo*

*f Tutti*

*f Tutti*

*f Tutti*

*p Solo*

*f Tutti*

ra - tur, ve - ne - ra - tur, ve - ne -

ra - tur, ve - ne - ra - tur, ve - ne -

ra - tur, ve - ne -

ra - tur,

ra - tur,

Musical score page 5, measures 13-18. The score consists of five staves:

- Measures 13-14:** Treble and Bass staves show eighth-note patterns. The Bass staff has a fermata over the second note.
- Measure 15:** Treble staff shows sixteenth-note patterns with grace notes. Bass staff has a fermata over the first note.
- Measures 16-17:** Treble staff shows sixteenth-note patterns with grace notes. Bass staff has a fermata over the first note.
- Measures 18-19:** Treble staff shows eighth-note patterns. Bass staff has a fermata over the first note.
- Measures 20-21:** Treble staff shows eighth-note patterns. Bass staff has a fermata over the first note.

The vocal parts sing "ra - - tur." and "Ti - bi". The bass part sings "ra - - tur." and "Ti - bi". The bass part also features a melodic line in measures 18-21.

Measure 21 includes time signature changes: 4/4, 3/4, Solo section, 6/5, and Tutti section.

16

The musical score consists of six staves, each with a different vocal range and instrumentation. The staves are arranged vertically, with the top two staves in treble clef (G-clef) and the bottom four in bass clef (F-clef). The first two staves begin with a rest followed by eighth-note chords. The third staff begins with a melodic line consisting of eighth-note pairs. The fourth staff begins with a melodic line consisting of eighth-note pairs. The fifth staff begins with a melodic line consisting of eighth-note pairs. The sixth staff begins with a melodic line consisting of eighth-note pairs.

o - mnes An - ge-li, ti - bi coe - li et u - ni - ver - sae po - te - sta -

o - mnes An - ge-li, ti - bi coe - li et u - ni - ver - sae po - te - sta -

o - mnes An - ge-li, ti - bi coe - li et u - ni - ver - sae po - te - sta -

o - mnes An - ge-li, ti - bi coe - li et u - ni - ver - sae po - te - sta -

6 [6] # 6 7 6

19

tes, ti - bi Che - rubim et Se-raphim in - ces - sa - bi - li vo - ce pro -

tes, ti - bi Che - rubim et Se - raphim in - ces - sa - bi - li vo - ce pro - cl -

tes, ti - bi Che - rubim et Se-raphim in - ces - sa - bi - li vo - ce pro -

tes, ti - bi Che - rubim et Se - raphim in - ces - sa - bi - li vo - ce pro -

**#** **6**      **9**      **8**      **#**      **6**      **6**

22

Musical score page 22. The score consists of six staves. The top two staves are blank. The third staff begins with a treble clef, a bass clef, and a common time signature. It features a melodic line with eighth-note patterns and dynamic markings *tr* (trill) and **p** (piano). The fourth staff continues the melodic line with similar patterns and dynamics. The fifth staff starts with a treble clef and a common time signature, followed by a bass clef and a common time signature. It contains lyrics "cla - - - - mant: San - ctus, San - ctus," repeated three times. The sixth staff continues the bass line with a bass clef and a common time signature, followed by a treble clef and a common time signature. It also contains the lyrics "cla - - - - mant: San - ctus, San - ctus," repeated three times. Measure numbers [6], [5], and [45] are indicated at the bottom of the page.

cl - - - - mant: San - ctus, San - ctus,

cl - - - - mant: San - ctus, San - ctus,

cl - - - - mant: San - ctus, San - ctus,

[6] [5] [45]

26

Soprano: - - - -  
 Alto: - - - -  
 Tenor: - - - -  
 Bass: - - - -

Soprano: - y ♫ - - -  
 Alto: - y ♫ - - -  
 Tenor: - y ♫ - - -  
 Bass: - y ♫ - - -

Soprano: ♪ - z - -  
 Alto: ♪ - z - -  
 Tenor: ♪ - z - -  
 Bass: ♪ - z - -

San - ctus      Do - mi-nus De - us      Sa - ba - oth.  
 San - ctus      Do - mi-nus De - us      Sa - ba - oth.  
 San - ctus      Do - mi-nus De - us      Sa - ba - oth.  
 San - ctus      Do - mi-nus De - us      Sa - ba - oth.

Bass: ♪ - z - -  
 Bass: ♪ - z - -  
 Bass: ♪ - z - -  
 Bass: ♪ - z - -

6                    #]                    7                    6                    #

30

*f*

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

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

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

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

[4] 3] 2 [6]

33

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

2            16            4      Solo

36

Andante

*glo - ri - ae tu - ae.*

*glo - ri - ae tu - ae.*

*glo - ri - ae tu - ae.*

Tutti

[ $\begin{smallmatrix} 6 & 6 \\ 5 & 4 \\ 4 & 3 \end{smallmatrix}$ ]

*f Solo*

$\begin{smallmatrix} 4 & 3 \\ 5 \end{smallmatrix}$

40

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

A musical score page featuring six staves of music. The top three staves are in common time (indicated by '4/4') and the bottom three staves are in 2/4 time (indicated by '2/4'). The key signature changes from G major (no sharps or flats) to A major (one sharp) at measure 15. Measure 1 consists of four measures of rests. Measures 2-5 show various patterns of eighth and sixteenth notes across the staves. Measures 6-10 continue these patterns. Measures 11-15 feature a more complex rhythmic pattern with sixteenth-note figures and rests. Measures 16-19 show eighth-note patterns. Measures 20-23 feature sixteenth-note patterns. Measures 24-27 show eighth-note patterns. Measures 28-31 feature sixteenth-note patterns. Measures 32-35 show eighth-note patterns. Measures 36-39 feature sixteenth-note patterns. Measures 40-43 show eighth-note patterns. Measures 44-47 feature sixteenth-note patterns. Measures 48-51 show eighth-note patterns. Measures 52-55 feature sixteenth-note patterns. Measures 56-59 show eighth-note patterns. Measures 60-63 feature sixteenth-note patterns. Measures 64-67 show eighth-note patterns. Measures 68-71 feature sixteenth-note patterns. Measures 72-75 show eighth-note patterns. Measures 76-79 feature sixteenth-note patterns. Measures 80-83 show eighth-note patterns. Measures 84-87 feature sixteenth-note patterns.

49

*p Solo*

Te glo - ri - o - sus A -

*p Solo*

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

[6]  
5

6

$\frac{5}{4}$   $\frac{-}{3}$   $\frac{6}{5}$   $\frac{5}{4}$   $\frac{-}{3}$

55

po - sto-lo-rum chorus, te pro - phe -

cho-rus, te pro - phe - ta - rum lau -

$\frac{5}{4}$  5  $\frac{4}{3}$  3 f p.

61

ta - rum lau - da - bi - lis nu-me-rus, te mar - ty-rum can-di - da - tus  
da - bi - lis nu-me - rus, te mar - ty-rum can-di - da - tus lau - - -

6 9 8  $\frac{6}{4}$   $\frac{5}{3}$   $\frac{5}{4}$  #

66

lau - dat ex - er - ci - tus.

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

# [6] 6 # f 6 5

71

*f*

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

76

[tr]

*p Solo*

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

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

82

*f*

*p*

*f*

*p*

te - tur Ec - cle - si - a, Pa-trem im - men-sae ma-ie - sta - tis, ve - ne - randum tu-um

$\frac{6}{5}$

89

f      p

f      p

*ve - rum,*      *ve-rum et*      *u - ni - cum Fi-lium,*      *San - ctum quo - que Pa -*

4      3      #      7      4      3      4      #

95

ra - clytum, San - ctum Pa - ra - clytum, Pa - ra - clytum Spi - ri - tum, Pa -

9 8      4 3      9 8      #      9 8      #

100

Soprano: - - - - -

Alto: - - - - -

Bass: - - - - -

Piano: (Measures 1-5) - - - - -  
 (Measure 6) *f*  
 (Measure 7) *f*

Vocal lyrics:  
 Tu Rex  
 ra - cly - tum Spi - ri-tum.

Piano chords at end:  
 6 6 4 # 9 8 3 [6/5 #]

106

glo - ri - ae, glo - ri - ae, Chri - ste, tu Pa - tris sem - pi - ter - nus es Fi - li -

Tu Rex glo - ri - ae, Chri - ste, tu Pa - tris sem - pi - ter - nus es

Tu Rex glo - ri - ae, Chri - ste, tu Pa - tris sem - pi - ter - nus es

**p**

6                    6                    [6     -]     4     3     9     8

113

<img alt="Musical score page 26, system 113. The score consists of six staves. The top two staves are treble clef (G) and bass clef (F). The third staff is soprano (C), and the fourth staff is alto (A). The fifth staff is tenor (B), and the bottom staff is bass (F). The music is in common time. The vocal parts sing in Latin. The soprano and alto parts have eighth-note patterns with grace notes. The tenor part has a melodic line with eighth and sixteenth notes. The bass part has sustained notes. Measure 113 starts with rests for the first four staves. The vocal entries begin in measure 114. The soprano and alto entries are identical, starting with 'Tu ad li -' followed by a melodic line. The tenor entry starts with 'Fi - li-us.' followed by a similar melodic line. The bass part continues with sustained notes. Measure 115 shows the continuation of the vocal entries. Measure 116 shows the vocal entries continuing. Measure 117 shows the vocal entries continuing. Measure 118 shows the vocal entries continuing. Measure 119 shows the vocal entries continuing. Measure 120 shows the vocal entries continuing. Measure 121 shows the vocal entries continuing. Measure 122 shows the vocal entries continuing. Measure 123 shows the vocal entries continuing. Measure 124 shows the vocal entries continuing. Measure 125 shows the vocal entries continuing. Measure 126 shows the vocal entries continuing. Measure 127 shows the vocal entries continuing. Measure 128 shows the vocal entries continuing. Measure 129 shows the vocal entries continuing. Measure 130 shows the vocal entries continuing. Measure 131 shows the vocal entries continuing. Measure 132 shows the vocal entries continuing. Measure 133 shows the vocal entries continuing. Measure 134 shows the vocal entries continuing. Measure 135 shows the vocal entries continuing. Measure 136 shows the vocal entries continuing. Measure 137 shows the vocal entries continuing. 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Measure 998 shows the vocal entries continuing. Measure 999 shows the vocal entries continuing. Measure 1000 shows the vocal entries continuing.</p>

119

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

$\frac{9}{4}$     $\frac{8}{3}$    9   8   7   6   5

126

A musical score page featuring six staves of music. The top two staves are in common time (indicated by a 'C') and G clef. The third staff is in common time and F clef. The fourth staff is in common time and G clef. The fifth staff is in common time and F clef. The bottom staff is in common time and bass clef. The music consists of various rests and note patterns. Measure 126 starts with a rest in all staves. Measures 127-129 show eighth-note patterns in the treble and bass staves. Measure 130 begins with a forte dynamic (f) in the middle staff, followed by sixteenth-note patterns. Measures 131-133 show eighth-note patterns. Measures 134-136 show eighth-note patterns. Measures 137-139 show eighth-note patterns. Measures 140-142 show eighth-note patterns. Measures 143-145 show eighth-note patterns. Measures 146-148 show eighth-note patterns. Measures 149-151 show eighth-note patterns. Measures 152-154 show eighth-note patterns. Measures 155-157 show eighth-note patterns. Measures 158-160 show eighth-note patterns. Measures 161-163 show eighth-note patterns. Measures 164-166 show eighth-note patterns. Measures 167-169 show eighth-note patterns. Measures 170-172 show eighth-note patterns. Measures 173-175 show eighth-note patterns. Measures 176-178 show eighth-note patterns. Measures 179-181 show eighth-note patterns. Measures 182-184 show eighth-note patterns. Measures 185-187 show eighth-note patterns. Measures 188-190 show eighth-note patterns. Measures 191-193 show eighth-note patterns. Measures 194-196 show eighth-note patterns. Measures 197-199 show eighth-note patterns. Measures 200-202 show eighth-note patterns. Measures 203-205 show eighth-note patterns. Measures 206-208 show eighth-note patterns. Measures 209-211 show eighth-note patterns. Measures 212-214 show eighth-note patterns. Measures 215-217 show eighth-note patterns. Measures 218-220 show eighth-note patterns. Measures 221-223 show eighth-note patterns. Measures 224-226 show eighth-note patterns. Measures 227-229 show eighth-note patterns. Measures 230-232 show eighth-note patterns. Measures 233-235 show eighth-note patterns. Measures 236-238 show eighth-note patterns. Measures 239-241 show eighth-note patterns. Measures 242-244 show eighth-note patterns. Measures 245-247 show eighth-note patterns. Measures 248-250 show eighth-note patterns. Measures 251-253 show eighth-note patterns. Measures 254-256 show eighth-note patterns. Measures 257-259 show eighth-note patterns. Measures 260-262 show eighth-note patterns. Measures 263-265 show eighth-note patterns. Measures 266-268 show eighth-note patterns. Measures 269-271 show eighth-note patterns. Measures 272-274 show eighth-note patterns. Measures 275-277 show eighth-note patterns. Measures 278-280 show eighth-note patterns. Measures 281-283 show eighth-note patterns. Measures 284-286 show eighth-note patterns. Measures 287-289 show eighth-note patterns. Measures 290-292 show eighth-note patterns. Measures 293-295 show eighth-note patterns. Measures 296-298 show eighth-note patterns. Measures 299-301 show eighth-note patterns. Measures 302-304 show eighth-note patterns. Measures 305-307 show eighth-note patterns. Measures 308-310 show eighth-note patterns. Measures 311-313 show eighth-note patterns. Measures 314-316 show eighth-note patterns. Measures 317-319 show eighth-note patterns. Measures 320-322 show eighth-note patterns. Measures 323-325 show eighth-note patterns. Measures 326-328 show eighth-note patterns. Measures 329-331 show eighth-note patterns. Measures 332-334 show eighth-note patterns. Measures 335-337 show eighth-note patterns. Measures 338-340 show eighth-note patterns. Measures 341-343 show eighth-note patterns. Measures 344-346 show eighth-note patterns. Measures 347-349 show eighth-note patterns. Measures 350-352 show eighth-note patterns. Measures 353-355 show eighth-note patterns. Measures 356-358 show eighth-note patterns. Measures 359-361 show eighth-note patterns. Measures 362-364 show eighth-note patterns. Measures 365-367 show eighth-note patterns. Measures 368-370 show eighth-note patterns. Measures 371-373 show eighth-note patterns. Measures 374-376 show eighth-note patterns. Measures 377-379 show eighth-note patterns. Measures 380-382 show eighth-note patterns. Measures 383-385 show eighth-note patterns. Measures 386-388 show eighth-note patterns. Measures 389-391 show eighth-note patterns. Measures 392-394 show eighth-note patterns. Measures 395-397 show eighth-note patterns. Measures 398-400 show eighth-note patterns. Measures 401-403 show eighth-note patterns. Measures 404-406 show eighth-note patterns. Measures 407-409 show eighth-note patterns. Measures 410-412 show eighth-note patterns. Measures 413-415 show eighth-note patterns. Measures 416-418 show eighth-note patterns. Measures 419-421 show eighth-note patterns. Measures 422-424 show eighth-note patterns. Measures 425-427 show eighth-note patterns. Measures 428-429 show eighth-note patterns.

131

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

136

A musical score page featuring six staves of music. The top two staves are treble clef (G-clef) and bass clef (F-clef), both in common time (indicated by a 'C'). The third staff is treble clef, in 6/8 time (indicated by a '6/8' over a 'C'). The fourth staff is treble clef, in common time (indicated by a 'C'). The fifth staff is treble clef, in common time (indicated by a 'C'). The bottom staff is bass clef (F-clef), in common time (indicated by a 'C'). The music consists of various note heads and stems, with some notes having horizontal dashes above them. Measure numbers 5 and 6 are indicated below the staff. Measure 6 contains a bracketed measure number [6] over 5.

141 Allegro

a 2

*c* - a 2  
*f*  
a 2

*c* -  
*f*

*c* -  
*f*

*f* Tutti

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

*f* Tutti

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

*f* Tutti

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

*f* Tutti

Tu de-vi - cto mor - tis a - cu - le-o, a-pe-ru - i - sti cre-den - ti - bus re - gna,

*f* Tutti [6]

[6] 6 7

145

den-tibus re-gna coe-lo - rum. Tu ad dex - te - ram De - i se - des in glo - ri - a Pa - tris. Iu-dex  
 den-tibus re-gna coe-lo - rum. Tu ad dex-teram De - i se - des in glo - ri - a Pa - tris. Iu-dex  
 den-tibus re-gna coe-lo - rum. Tu ad dex-teram De - i se - des in glo - ri - a Pa - tris. Iu-dex  
 re - gna coe-lo - rum. Tu ad dex-teram De - i se - des in glo - ri - a Pa - tris. Iu-dex

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

150

Trombe sona

Trombe sona

Trombe sona

Trombe sona

Trombe sona

Trombe sona

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

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

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

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

Trombe sona

Trombe sona

[7] #

6 5 [6] 5 3

154 **Grave**

**f**

**f Tutti**

Te er - go quae - sumus, tu - is fa - mu-lis sub - veni, quos pre - ti - o - so

**f Tutti**

Te er - go quae - sumus, tu - is fa - mu-lis sub - veni, quos pre - ti - o - so

**f Tutti**

Te er - go quae - sumus, tu - is fa - mu-lis sub - veni, quos pre - ti - o - so

**f Tutti**

Te er - go quae - sumus, tu - is fa - mu-lis sub - veni, quos pre - ti - o - so

**f Tutti**

[5]    [3]    6    7    6    **p**    **f**    **p**    **f**

6    7    5    6    **p**    **f**    **p**    **f**

160

san-guine                    re-de-mi - sti, re-de - mi - sti.

san-guine                    re-de-mi - sti, re-de - mi - sti.

8 san-guine                    re-de-mi - sti, re-de - mi - sti.

san-guine                    re-de-mi - sti, re-de - mi - sti.

**p** **f**       $\frac{4}{4}$        $\frac{6}{4}$        $\frac{7}{4}$        $\frac{[5]}{6}$        $\frac{5}{4}$

Allegro

*f*

166

Ae - ter-na fac cum sanctis tu - is in glo - ri-a nu-me-ra - ri.

Ae - ter-na fac cum sanctis tu - is in glo - ri-a nu-me-ra - ri.

Ae - ter-na fac cum sanctis tu - is in glo - ri-a nu-me-ra - ri. Sal - vum fac po - pulum

Ae - ter-na fac cum sanctis tu - is in glo - ri-a nu-me-ra - ri. Sal - vum fac po - pulum tu -

*f* Tutti

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

171

Sal - vum fac po - pu-lum, po - pu-lum tu - um Do - mi - ne,  
 Sal - vum fac, sal - vum me fac po - pu-lum tu - um Do - mi - ne, et  
 tu - um Do - mi - ne, po - pu-lum tu - um Do - mi - ne,  
 um Do - mi - ne, po - pu-lum tu - um Do - mi - ne,

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

176

et be - ne-dic hae - re-di - ta-ti tu - ae. Et re-ge e - os, et ex-tol - le

be - ne-dic, et be - ne-dic hae-re-di - ta - ti tu - ae. Et re-ge e - os, et ex-tol - le

et be - ne - dic hae - re-di-ta - ti tu - ae. Et re-ge e - os, et ex-tol - le

et be - ne-dic, et be - ne - dic hae - re-di-ta - ti tu - ae. Et re-ge e - os, et ex-tol - le

6                    #                    [h] 6            6            5                    [6]

181

il - los us-que in ae-ter - - - num.

*p Solo*

il - los us-que in ae-ter - - - num. Per sin - gu-los

il - los us-que in ae-ter - - - num.

il - los us-que in ae - ter - - - num.

6    5    7    5    6    4    5    3

Solo    5    6    **p**    6]

185

di-es, be-ne - di - cimus te et lau - da - - mus nomen tu - um et in sae-culum sae - cu-

*p Solo*

et lau - da - - - - mus nomen tu - um in sae - culum, sae-culum sae - cu-

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

189

li.

li. Di - gna-re Do - mine, di - e i - sto si - ne pec - ca-to nos cu - sto - di -

*f* 5 6 # *p* [6] - 6 6 [b]4 3 [6] [5] 4 #

193

*p* tr

*p*

*f* 6 5 6 4 [4] *p* [4] *b* 6 6

re.

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

197

no - stri. Fi - at mi - se - ri - cor - di - a tu - a      Do - mine, su - per nos,      quem - ad - modum spe - ra - vi - mus

7    6    [6]    #    4    2    6

201

The musical score consists of eight staves. The top four staves are soprano, alto, tenor, and bass. The bottom four staves are soprano, alto, tenor, and bass. The vocal parts sing in homophony. The accompaniment consists of a piano part (top two staves) and a bassoon part (bottom two staves). The vocal parts sing in unison. The piano part has a dynamic of **f**. The bassoon part has a dynamic of **f**. The vocal parts sing the lyrics "In te Domine speravi, non, non confundar in ae - in te. In te Do - mi -". The bassoon part ends with a dynamic of **f**.

**f**

**f**

*f Tutti*

In te Domine speravi, non, non confundar in ae -

*f Tutti*

In te Do - mi -

in te.

**f**

**Tutti**

**f**

**7 6 5 - #**

**5 6 #**

**5 6 5 4 3 6 5 4 3**

206

*f* *Tutti*

In te Do - mi -

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

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

*f* *Tutti*

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

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

210

ne spe - ra - vi, non con-fun-dar in ae - ter - num, non, non con -  
 ter - num, in te Do - mi - ne spe - ra - vi, non, non, non con -  
 ter - num, in ae - ter - num, in te Do - mi -  
 ternum, in ae - ter - num, non, non con - fun-dar in ae - ter - num,  
 6] 5 6 [6 6] 5 6 5 2 8 5 6 5 4 3 2

214

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

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

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

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

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

218

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

[6] 5] 6 5 - 3 6 6 10 10 6 5 6

222

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

226

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

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

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

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

[6]      5      6      tasto solo

230

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

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

<sup>8</sup> tnum, in ae-ter - - - num, in ae-ter - - - num, in ae-ter - - - num.

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

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