

ANDREAS
HAMMERSCHMIDT
(1611/12 - 1675)

IN TE DOMINE,
SPER AVI

FOR CANTUS AND CONTINUO

Typeset using LilyPond by Rémy CLAVERIE (remy.claverie@orange.fr) and corrected by Xavier CLAVERIE-ROSPIDE .

This music score has been placed in the public domain by the typesetter under the Creative Commons Licence.

Any comment or error indications are welcome. As well, an email when this score is used (concerts, recordings, etc.) would be appreciated.

The lilypond source file is available on request to the typesetter.

This score has been transcribed from the digitised facsimile of the French National Library (Gallica website) (Vm' 975). 



IN TE DOMINE, SPERAVI

ANDREAS HAMMERSCHMIDT

CANTUS I B

In te Do - mi-ne, in te Do - mi-ne, in te, in te, in

CONTINUO C

3

C.I. te Do-mi-ne in te spe - ra - vi, non con-fun-dar, non con-
4 # 5 4 # #

CONT.

5

C.I. fund-ar in æter - num, non confundar, non confundar, non confundar, non confundar in æter -
6 # 6 # 6

CONT.

7

C.I. num, in te, in te in te Do-mi-ne, in te Spe - ra - vi. In justi - ti - a
5 4 #

CONT.

10

C.I. tu-a li - be-ra me, in justi - ti - a tu-a li - be-ra me, in justi - ti - a
6 4 # 6 6 #

CONT.

13

C.I. tu-a li - be-ra me; non confundar, non confundar in æter - num, in te, in te, in te Domine, in
4 # b b 6 6 # # 5

CONT.

[16]

C. I. te Spe - ra - vi. In - cli-na ad me au - rem tu - am ac - ce-le-ra, ac-

CONT. 4 # # 6 # # # # #

[19]

C. I. ce - le-ra, & e - ru-as me, ac - ce-le-ra, ac - ce-le-ra, ac-ce-le-ra et e - ru-as me, in

CONT. 6 # # 6 b

[21]

C. I. te, in te, in te Do-mi-ne, in te, spe - ra - vi.

CONT. # 5 4 #

[23]

C. I. Es - to mi - hi in pe - - - - tram for - tem, & in

CONT. 6 # # #

[25]

C. I. do - mum mu-ni - tam ut sal - vum, ut sal - vum, ut sal - vum me fa - ci -

CONT. 6 6 6 4 #

[27]

C. I. as; non con-fun-dar, non con-fun-dar in æ - ter - num, es-to mi - hi in

CONT. # b 6 6

29

C.I. pe - - - - tram for - tem, & in do - dum mu - ni - tam

CONT.

31

C.I. ut sal - vum me fa - ci-as, in te, in te, in te Do - mi - ne, in

CONT.

33

C.I. te, spe - ra - vi. Quo - ni-am pe - tra me - a, & mu-

CONT.

36

C.I. ni - ti - o me - a es, tu non con-fun-dar, non con-fun-dar in æ -

CONT.

38

C.I. ter - num. Quo - ni-am pe - tra me - a, & mu-ni - ti-o me - a es tu, in te, in

CONT.

41

C.I. te, in te Domine, in te, spe - ra - vi, & propter nomen tuum, & propter nomen tuum,

CONT.

44

C. I.

duces me, & re-ges me, & propter nomen tu-um du - ces me, & re - ges me, non con

CONT.

47

C. I.

fun-dar, non con-fun-dar in æ-ter - num, & pro-pter no-men tu-um, & pro-pter no-men tu-um, &

CONT.

49

C. I.

pro-pter no-men tu - um du - ces me, & re - ges me in te, in

CONT.

51

C. I.

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

CONT.

5

6

53

C. I.

fun-dar in æ-ter - num, non confundar, non confundar, non confundar, non confundar in æter -

CONT.

6

6

6

55

C. I.

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

CONT.

Typeset using LilyPond by Rémy CLAVERIE (remy.claverie@orange.fr) and corrected by Xavier CLAVERIE-ROSPIDE .

This music score has been placed in the public domain by the typesetter under the Creative Commons Licence.

Any comment or error indications are welcome. As well, an email when this score is used (concerts, recordings, etc.) would be appreciated.

The lilypond source file is available on request to the typesetter.

This score has been transcribed from the digitised facsimile of the French National Library (Gallica website) (Vm' 975).



Next pages should be printed on one side only

IN TE DOMINE, SPERAVI

Continuo

ANDREAS HAMMERSCHMIDT

The image shows a single page of sheet music for a bassoon, spanning measures 4 through 52. The music is written on a bass clef staff with five lines and four spaces. Measure numbers are placed at the beginning of each measure. The key signature changes frequently, indicated by Roman numerals with sharp signs (#) or flat signs (b). Measure 4 starts with a sharp sign (#). Measures 5 and 6 start with a double sharp sign (##). Measures 7 and 8 start with a double sharp sign (##). Measures 9 and 10 start with a double sharp sign (##). Measures 11 and 12 start with a sharp sign (#). Measures 13 and 14 start with a double sharp sign (##). Measures 15 and 16 start with a double sharp sign (##). Measures 17 and 18 start with a double sharp sign (##). Measures 19 and 20 start with a double sharp sign (##). Measures 21 and 22 start with a double sharp sign (##). Measures 23 and 24 start with a double sharp sign (##). Measures 25 and 26 start with a double sharp sign (##). Measures 27 and 28 start with a double sharp sign (##). Measures 29 and 30 start with a double sharp sign (##). Measures 31 and 32 start with a double sharp sign (##). Measures 33 and 34 start with a double sharp sign (##). Measures 35 and 36 start with a double sharp sign (##). Measures 37 and 38 start with a double sharp sign (##). Measures 39 and 40 start with a double sharp sign (##). Measures 41 and 42 start with a double sharp sign (##). Measures 43 and 44 start with a double sharp sign (##). Measures 45 and 46 start with a double sharp sign (##). Measures 47 and 48 start with a double sharp sign (##). Measures 49 and 50 start with a double sharp sign (##). Measures 51 and 52 start with a double sharp sign (##).