

Georg Friedrich Händels

TE DEUM LAUDAMUS,

zur

Utrechter Friedensfeier

ehemals in Engländischer Sprache componirt,

und nun

mit dem bekannten lateinischen Texte

herausgegeben

von

Johann Adam Hiller.



Rein.

Leipzig, im Schwikertschen Verlage.

T. E. D. E. U. M. I. A. L. A. U. D. A. M. U. S.

U. S. S. I. C. I. T. I. O. N. E. S.

U. S. S. I. C. I. T. I. O. N. E. S.

U. S. S. I. C. I. T. I. O. N. E. S.

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V o r r e d e.

Man muß sich nicht wundern, wenn gegenwärtiges Werk etwas später, auch nicht auf die von mir angekündigte Art, nämlich von einer ansehnlichen Reihe Subscribenten begleitet, und mit einem in Kupfer gestochenen Titelblatte geziert, ans Licht tritt. So überzeugt ich war, daß ich den Schatz der Kirchenmusik mit einem gewiß vortreflichen Werke vermehrte, wenn man auch nicht auf den Namen seines berühmten Verfassers sehen wollte, so fand sich doch keine hinlängliche Anzahl von Subscribenten, die mein Vorhaben unterstützten; bis endlich ein Verleger sich der Sache unterzog, und das Werk in gegenwärtiger Gestalt zu drucken übernahm; mit dem Versprechen, daß er die wenigen, bey mir eingelaufenen Namen der Subscribenten respectiren, und ihnen, gegen Bezahlung der zwey Reichsthaler, das Werk ausliefern wolle. Wer sich nun in dem Falle befindet, hat sich deswegen nicht ferner bey mir, sondern in der auf dem Titelblatte benannten Buchhandlung allhier in Leipzig zu melden.

Ich darf Musikkenner wohl nicht erst mit dem Geiste und der Sehart eines **Händels** bekannt machen; sie kennen beydes schon aus seinen Claviersuiten und Fugen, vielleicht auch aus seinem Alexanders Feste, aus seinem Messias, und Judas Maccabäus, wozu wir gute deutsche Uebersetzungen haben. Reichthum und Fülle der Harmonie, in der künstlichsten canonischen Schreibart, sind der Character aller seiner Werke, selbst oft der einfachsten Solo- oder Duettgesänge. So leicht man unter diesen Umständen ins Steife und Schwülstige gerathen kann, so hat **Händel** diesen Vorwurf doch nicht zu befürchten. Seine vollstimmigsten Sätze, seine fünf, sechs und mehrstimmigen canonischen Nachahmungen haben noch immer so viel Klarheit, daß sie dem Zuhörer verständlich und angenehm bleiben; und wenn je Würde und Erhabenheit mit der Musik vereinigt gewesen ist, so trifft man sie gewiß in **Händels** Chören an. Das gegenwärtige **Te Deum** ist ein ins Auge fallender Beweis davon. Es ward im Jahre 1713, zur Feyer des Utrechter Friedens, geschrieben, und in der Sanct Pauls-kirche zu London aufgeführt. John Walsh hat es, nebst dem hundertten Psalme, der bey eben der Gelegenheit war geschrieben worden, in Kupfer gestochen. Die Vortreflichkeit der Composition bewog mich zu einem Versuche, statt der engländischen Worte, andere, uns verständlichere, unter die Noten zu legen. Ich versuchte es erst mit den deutschen Worten des Herr Gott dich loben wir; da dieß aber nicht gelingen wollte, machte ich den Versuch mit den lateinischen, und fand, nach genauer Untersuchung, daß ich zwar große Schwierigkeiten zu überwinden hätte, wenn ich weder den Worten Gewalt anthun, und hin und wieder eine oder die andere Stimme Unsinn sagen lassen, noch auch im Verändern der Noten mir allzuviel Freyheit erlauben wollte. Zu meinem Vergnügen fand ich bey der Arbeit selbst, daß mir anfänglich die Schwierigkeiten größer geschienen hatten, als sie wirklich waren. Ich brauchte weiter nichts zu thun, und habe weiter nichts gethan, als was man in dergleichen Fällen nothwendig thun muß: hier ein Paar Noten in eine gezogen, dort eine Note in zwey theilt; hier eine Aufschlagsnote weggelassen; dort eine vorangesetzt. Auf richtige Accentuation und Declamation habe ich allenthalben gesehen, ob ich mich gleich ein oder das anderemal einer kleinen Freyheit habe bedienen müssen; wie z. E. im Tu Rex gloriae, wo das Wort gloriae als zwey- und drey-sylbig gebraucht ist.

An seinem Eigenthümlichen habe ich **Händels** nichts entzogen. Ich habe ihm seine seltsame und bisweilen holprichte Art, die Instrumentalbegleitung durcheinander zu weben, welche sich auf den Vorsatz in allen Stimmen reel zu seyn gründet, gelassen. Ein Beyspiel davon findet man am Tibi omnes angeli,

und am Te ergo quæsumus.
die Wirkung nicht gut schienen.

Nur den dritten und vierten Tact vom Anfange habe ich etwas abgeändert, weil mir die vielen kurz abgestoßenen Noten für
Diese beyden Tacte stehen im Originale so:

Violini.

*Viola
e Basso.*

So schien mir auch die Einleitung zum Per singulos dies für die meisten Musikhöre nicht brauchbar. Ich behielt den Bass des Originals, und schrieb darüber einen Instrumentalsatz für das ganze Orchestre. Wer mir dafür keinen Dank weiß, und lieber Händels zwey Trompeten hören will, dem thue ich den Gefallen, und setze ihm für sie die Noten her; so wie sie im Originale stehen.

Tromba I.

Tromba II.

Basso.

Die Pauken, die im Anfange und bey dem Sanctus erscheinen, habe ich hinzugefügt. Ich habe ein gleiches bey dem letzten Satz: In te Domine speravi gethan; sie haben aber in meiner Partitur nicht gestanden. Der Notensetzer ist also entschuldigt, wenn er keine Zeile für sie frey gelassen hat. Wer sie vermisst, wird sie leicht bey dem Ausschreiben, so wie ich, in der Paukenstimme hinzu zu setzen wissen, oder sie überall weglassen, wenn er sie für entbehrlich hält.

In dieser Gestalt nun habe ich dieß Te Deum im vergangenen Jahre, ebenfalls zur Friedensfeyer, in unserm Concert spirituel aufgeführt, und daneben noch den hundertten Psalm, nach der Uebersetzung unsers Luthers, selbst componirt, da es mir mit Unterlegung eines deutschen oder lateinischen Textes unter die Händelische Composition nicht gelingen wollte. So gern ich nun auch diese meine Arbeit in Partitur der Welt vorlegen möchte, so gestehe ich doch, daß das Unternehmen mit dem Händelischen Te Deum, mir weder zu eigenem Verlage, noch zur Auffoderung eines Verlegers Muth macht. Indesß zürne ich darüber mit niemand, sondern bin nach wie zuvor eines jeden Musikliebhabers

Leipzig, den 1. September, 1780.

Freund und Diener
Johann Adam Hiller,
Musikdirector der Academie und des Concerts.

Clarini.

Timpani
aggiunti.

Oboe.

Violini.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Fondam.

Adagio. Allegro.

c. V. I. c. V. II.

Handwritten musical score on page 2, featuring multiple staves with musical notation. The notation includes various notes, rests, and fingerings. The staves are arranged in a system, with some staves containing specific markings such as *c. V. I.* and *c. V. II.*. The bottom staff includes numerical fingerings (e.g., 7, 7, 4, 6, 7, 3, 3, 3, 5, 4, 6, 7, 3) and asterisks (*). The paper is aged and shows some staining.

c. V. I.

c. V. II.

Te De - um lauda - - - mus,

Te De - um lau - da - - - mus,

Te De - um lau - da - - - mus,

Te De - um lauda - - - mus,

6 6 5 4 6 7 6 5 7 6 5 4 3

Handwritten musical score on page 4, featuring multiple staves with vocal and instrumental parts. The score includes Latin lyrics: *te De-um lau-da mus,* and *te Do-mi-num,*. The notation includes various musical symbols such as notes, rests, and clefs. The staves are arranged in a system, with some staves labeled *c. V. II.* and *c. V. I.*. The lyrics are written below the staves, with some words like *te* and *Do* appearing on multiple staves. The score is written in a historical style, likely from the 18th or 19th century.

c. V. II. *c. V. I.*

c. V. II.

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

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

te De-um lau-da mus, *te Do-mi-num,*

te De-um lau-da mus, *te Do-mi-num,*

6 7 * 7 7 4 *

mi-num, te Do-minum con-fi-te-mur, con-fi-te-mur, con-fi-minum, te Do-mi-num con-fi-te-mur, con-fi-te-mur, con-fi-te Do-mi-num, con-fi-te Do-mi-num, con-fi-te-mur, con-fi-te

c. V. I.

c. V. II.

te mur - te Do-mi-num,

te mur, confi - te mur te Do-mi-num, te Do-mi-num confi - te

te mur te Do-mi-num, confi - te mur te Do-mi-num, te Do-mi-

mur, confi - te mur te Do-mi-num,

Alto. Ten.

c. V. I.

c. V. II.

te Do-mi-num confi-te-mur, te Do-mi-num con-fi-te-mur, te Domi-num,

mur, te Do-mi-num, te Do-mi-num confi-te-mur, te Do-

num confi-te-mur, te Do-mi-num confi-te-mur, te Domi-num,

te Do-mi-num con-fi-te-mur, te Domi-num,

Alto.

B 2

Handwritten musical score on page 8, featuring multiple staves with vocal and instrumental parts. The score includes lyrics and figured bass notation.

c. V. I.

c. V. II.

p

p

te Do - minum con - fi - te - mur.

minum con - fi - te - mur.

te Do - mi - num con - fi - te - mur.

te Do - minum con - fi - te - mur.

Figured bass notation: $\overset{6}{\text{f}}$ $\overset{7}{\text{g}}$ $\overset{7}{\text{a}}$ $\overset{7}{\text{b}}$ $\overset{4}{\text{c}}$ $\overset{3}{\text{d}}$

pp *tr*

Te ae-ter-num Patrem om-nis

aeternum Pa

Te ae-ter-num Patrem om-nis terra, om-nis ter-ra ve-ne-ra-tur,

T. S.

Te ae-ternum Patrem om - nis ter-ra, om - nis ter - ra ve - ne-

terra, om - nis ter - ra ve - ne - ra - tur, ae-ter - num Pa - trem, aeternum Pa - - trem omnis ter - ra ve - ne-

trem om - nis ter-ra ve - - ne - ra - tur, te ae-ter - num Patrem omnis ter-ra ve - ne - ra

om - nis ter - ra, om - nis terra ve - ne - ra

tur, aeternum Pa

4 3 9 8 4 3 6 5 9 6 4 3 4 5 6 4 6 6 4 3

ra - tur, te, te, te, te aeternum Pa

ra - tur, te, te, te, te ae - ter - num Pa - trem om - nis ter - ra ve - ne - ra -

- tur, te, te, te, te ae - ter - num Patrem om - nis ter - ra ve - ne - ra -

- trēm, te, te, te, te ae - ter - num Patrem om - nis ter - ra ve - ne - ra -

7 6 6 5 6 4 3 5 6 6 6 6 6 6 7 8

o. V. I.

o. V. II.

trem, te, te aeternum Pa - - - trem, aeternum Pa - trem,

tur, te, te om - nis ter - ra ve - ne - ra - - - tur, ae - ter - num Pa - trem,

tur, te, te om - nis ter - ra ve - ne - ra - - - tur, aeternum

tur, aeternum Pa - trem om - nis ter - ra ve - ne - ra - tur, om - nis ter - ra ve - ne - ra - - - tur, ae.

c. V. I.

c. V. II.

ae-ternum Pa - - - - - trem, te ae-ternum Patrem om - nis ter - ra,

te ae-ter-num Patrem om-nis terra ve - ne-ra - - - - - tur, aeternum

Pa - trem, te ae-ter-num Patrem om-nis terra ve - ne-ra -

ter - num Pa - trem, te ae-ter - num

Alto. *Ten.*

c. V. I.
c. V. II.

æternum Pa - trem om - nis ter - ra ve - ne - ra - tur, omnis ter - ra ve - ne - ratur, ve - ne - ra - tur.
 Pa - trem om - nis ter - ra ve - ne - ra - tur, omnis ter - ra ve - ne - ratur, ve - ne - ra - tur.
 tur, æternum Pa - trem om - nis, omnis ter - ra, omnis ter - ra ve - ne - ratur, ve - ne - ra - tur.
 Pa - trem om - nis terra ve - ne - ra - tur, vene - ra - tur.

6 5 6 7 3 4 7 3 4 6 6 5 6 5 6 7 6

Grave.

Violini.

Viola.

Violonc.

Alto I.

Alto II.

Tenore.

Basso.

Organo.

Solo.

Ti-bi omnes an

Ti-bi omnes an

Grave.

Handwritten musical score on page 16, featuring multiple staves with musical notation and Latin lyrics. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are in Latin, and the notation includes various musical symbols such as notes, rests, and clefs.

The visible lyrics include:

ge - li, omnes an

ge - li, omnes an

Solo. Ti - bi coe - li, ti - bi coe - li, ti - bi coe - li,

Solo. Ti - bi coe - li, ti - bi coe - li, ti - bi coe - li,

The score is written on multiple staves, with some staves containing only musical notation and others containing both notation and lyrics. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are in Latin, and the score is written in a historical style, likely from the 18th or 19th century.

ge - li, ti - bi coe - li et u - ni - ver - sae po - te - sta - tes.

ge - li, ti - bi coe - li et u - ni - ver - sae po - te - sta - tes.

et u - ni - ver - sae, u - ni - ver - sae po - te - sta - tes.

et u - ni - ver - sae, u - ni - ver - sae po - te - sta - tes.

Andante.

Clarini.

Timpani.

Oboe.

Violini.

Viola.

Soprani.

Alto.

Tenore.

Basso.

Fondam.

Solo.

Solo.

Andante.

The musical score is written for a full orchestra and vocal ensemble. The instruments listed on the left are Clarini, Timpani, Oboe, Violini (two staves), Viola, Soprani, Alto, Tenore, Basso, and Fondam. The tempo is marked 'Andante.' at the top and bottom. The key signature has one sharp (F#). The time signature is common time (C). The vocal parts (Soprani, Alto, Tenore, Basso) have lyrics in Italian. The Soprani part has a 'Solo.' marking above the first staff. The Alto, Tenore, and Basso parts have 'Solo.' markings above their respective staves. The Fondam. part has a 'p' marking below the first staff. The score consists of 11 staves. The first five staves are for instruments, and the last six are for vocal parts. The vocal parts have lyrics in Italian. The lyrics for the Soprani part are: 'Ti-bi Che - ru - bim, Che - rubim et Se - ra - phim in - cessa - bi - li vo - ce proclama - nt, Ti-bi Che - ru - bim, Che - rubim et Se - ra - phim in - ces-'. The lyrics for the Alto, Tenore, and Basso parts are: 'Ti-bi Che - ru - bim, Che - rubim et Se - ra - phim in - ces-'. The Fondam. part has a 'p' marking below the first staff.

Tutti.

in-cessa-bi-li voce, in-cessa-bi-li vo-ce pro-clamant: Sanctus, sanctus, sanctus Do-minus Deus Sa-ba-oth!

sa-bi-li vo-ce pro-cla - - - mant, pro-clamant: Sanctus,

Sanctus,

Sanctus,

San-ctus, san-ctus, san-ctus Do-minus Deus Sa-ba-oth!

3 6 9 6 4 *

Ple - ni sunt coe - li, coe - li et terra, ple - ni sunt coe - li et ter - ra ma - je - sta - tis glo - ri - ae tu - ae, ma - je -
 Ple - ni sunt coe - li, coe - li et terra, ple - ni sunt coe - li et ter - ra ma - je - sta - tis glo - ri - ae tu - ae, ma - je -

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

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

*Oboe.**Violini.**Viola.**Soprani.**Alto.**Tenore.**Basso.**Fondam.*

This musical score is for a page from a manuscript, numbered 22. It features eight staves, each representing a different instrument or voice part. The top staff is for the Oboe, followed by two staves for Violini (Violins), then Viola, Soprani (Soprano), Alto, Tenore (Tenor), Basso (Bass), and finally Fondam. (Fundamental). The time signature is 3/4, and the key signature is one sharp (F#). The Oboe part is the only one with notes, while the others are mostly rests. The Oboe part begins with a rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The Violini part begins with a rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The Viola part begins with a rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The Soprani part begins with a rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The Alto part begins with a rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The Tenore part begins with a rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The Basso part begins with a rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The Fondam. part begins with a rest, followed by a series of eighth and sixteenth notes, and ends with a half note.

Handwritten musical score on page 23. The score consists of two staves. The upper staff is a vocal line, and the lower staff is a piano accompaniment line. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment line begins with a bass clef and a key signature of one sharp (F#). The vocal line contains several measures of music, including a solo section marked "Solo." and the lyrics "Te glo". The piano accompaniment line contains several measures of music, including a section marked "Solo." and the lyrics "Te glo". The score is written in a historical style, with various musical notations and symbols.

Solo.
Te glo

Handwritten musical score on page 24. The page contains two staves of music. The upper staff is a vocal line, and the lower staff is a basso continuo line with figured bass. The lyrics are written below the vocal staff.

ri-o-fus A - po - sto - lo - rum Chorus lau -

Handwritten musical score on page 25. The score consists of ten staves. The first staff contains a melodic line with various note values and rests. The second staff begins with a forte (*f*) dynamic marking. The third staff contains a melodic line with a piano (*p*) dynamic marking. The fourth staff contains a melodic line with a piano (*p*) dynamic marking. The fifth staff contains a melodic line with a piano (*p*) dynamic marking. The sixth staff contains a melodic line with a piano (*p*) dynamic marking. The seventh staff contains a melodic line with a piano (*p*) dynamic marking. The eighth staff contains a melodic line with a piano (*p*) dynamic marking. The ninth staff contains a melodic line with a piano (*p*) dynamic marking. The tenth staff contains a melodic line with a piano (*p*) dynamic marking. The score includes various musical notations such as notes, rests, and dynamic markings.

dat.

Solo.

Te Prophe-

mf

Handwritten musical score on page 26. The page contains ten staves. The first staff is empty. The second staff begins with a treble clef and a key signature of one sharp (F#). It contains a melody with notes and rests, marked with *p* (piano) and *pf* (pianissimo). The third staff continues the melody, also marked with *pf* and *p*. The fourth staff contains a series of eighth notes. The fifth staff contains a series of eighth notes. The sixth staff contains a series of eighth notes. The seventh staff contains a series of eighth notes. The eighth staff contains a series of eighth notes. The ninth staff contains a series of eighth notes. The tenth staff contains a series of eighth notes. The lyrics "ta - rum lau - da - bi - lis numerus lau" are written below the tenth staff. The page is numbered 26 in the top left corner.

ta - rum lau - da - bi - lis numerus lau

p

Solo.
Te Marty-rum can - di - da-tus, te Marty-rum

Solo.
Te Martyrum candi - da-tus, te

dat.

G 2

Handwritten musical score on page 28. The page contains ten staves. The first staff is empty. The second and third staves contain rests. The fourth staff begins with a treble clef and contains a melodic line with notes and rests, ending with a *pf* (piano forte) marking. The fifth staff continues the melodic line. The sixth staff contains a melodic line with notes and rests. The seventh staff contains a melodic line with notes and rests, and the lyrics "can - di - da-tus lau" are written below it. The eighth staff contains a melodic line with notes and rests, and the lyrics "Martyrum candi - da-tus lau" are written below it. The ninth staff contains a melodic line with notes and rests, and the lyrics "dat ex - er - ci-" are written below it. The tenth staff contains a melodic line with notes and rests, and the lyrics "dat ex - er - ci-" are written below it. The bottom of the page features a series of numbers (7, 6, 5, 4, 3, 2, 1) written above the notes, likely indicating fingerings or a specific musical technique.

c. V. I.

c. V. II.

Tutti.

tus. Te per or-bem ter-ra-rum, te per or-bem ter-ra-rum san-cta

Tutti.

tus. Te per or-bem ter-ra-rum, te per or-bem ter-ra-rum san-cta con-fi-

Te per or-bem ter-ra-rum, te per or-bem ter-ra-rum san-cta

Te per or-bem ter-ra-rum, te per or-bem ter-ra-rum

Tutti.

Te per or-bem ter-ra-rum, te per or-bem ter-ra-rum

V. I.

V. II.

con - fi - te - tur ec - cle - si - a, san - cta con - fi - te - tur

te - tur ec - cle - si - a, san - cta con - fi - te - tur

con - fi - te - tur ec - cle - si - a, san - cta con - fi - te - tur

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

san - cta con - fi - te - tur ec - cle - si - a, san - cta con - fi - te - tur

7 6 6 4 4 4 9 8 7 3 5b 6 4 6 7

Handwritten musical score on page 31, featuring two vocal parts (V.I. and V.II.) and a piano accompaniment. The score includes lyrics "ec-cle-si-a" and "Patrem im-" and a tempo marking "Adagio."

The score is written on ten staves. The first two staves are for the vocal parts, labeled "c. V. I." and "c. V. II." respectively. The remaining eight staves are for the piano accompaniment. The tempo marking "Adagio." appears twice, once above the sixth staff and once below the tenth staff.

The lyrics "ec-cle-si-a" are written below the vocal staves, and "Patrem im-" is written below the piano accompaniment staves. The score includes various musical notations, including notes, rests, and ornaments.

c. V. I.

c. V. II.

men-sae, im - mensae ma - je - sta - tis; ve - nerandum tuum verum et u - nicum fi - li - um;

men-sae, im - mensae ma - je - sta - tis; ve - nerandum tuum verum et u - nicum fi - li - um; san - ctum quo -

men-sae, im - mensae ma - je - sta - tis; ve - nerandum tuum verum et u - nicum fi - li - um; san - ctum

men-sae, im - mensae ma - je - sta - tis; san -

men-sae, im - mensae ma - je - sta - tis; san - ctum quo - que, san -

4 6 7 6 7 6 4 b 4 3

c. V. I.

c. V. II.

san - ctum quoque Pa - ra - cle - tum Spi - ri - tum.

que, san - ctum quoque Pa - ra - cletum Spi - ri - tum.

quoque Pa - ra - cle - tum, Pa - ra - cletum Spi - ri - tum.

- ctum quo - que Pa - ra - cle - tum Spi - ri - tum.

ctum, sanctum quo - que Pa - ra - cle - tum Spi - ri - tum.

4 3 9^b 5^b 7 6 4 * 6^b 7 6 *

Oboe.

Viol. I.

Viol. II.

Viol. III.

Viola.

Soprani.

Alto.

Tenore.

Basso.

Fondam.

Tu Rex, tu Rex glo ri-ae, Rex

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

Rex glo

Tu Rex, tu Rex glo

Tu Rex, tu Rex glo

[illegible]

c. V. I.

c. V. II.

ae, tu Rex, tu Rex glo - - - riae, tu Rex glo - - - riae, Rex

ae, tu Rex, tu Rex glo - - - riae, tu Rex glo - - - riae, Rex

glo - - - riae, tu Rex, tu Rex glo - - - riae, Rex gloriae, tu Rex glo - - - riae, Rex

glo - - - riae, tu Rex, tu Rex gloriae, Rex glo - - - riae, tu Rex glo - - - riae, Rex

ae, tu Rex, tu Rex glo - - - riae, Rex gloriae, tu Rex glo - - - riae, Rex

6 3 6 3 6 6 5 6 4 6 9 6 4 6

o. U. I.

o. U. II.

Adagio.

gloriae, Rex gloriae, Rex gloriae, Rex gloriae, Rex gloriae. Chri-ste! Chri-ste!

gloriae, Rex gloriae, Rex gloriae, Rex gloriae, Rex gloriae. Chri-ste! Chri-ste!

gloriae, Rex gloriae, Rex gloriae, Rex gloriae, Rex gloriae. Chri-ste! Chri-ste!

gloriae, Rex gloriae, Rex gloriae, Rex gloriae, Rex gloriae. Chri-ste! Chri-ste!

gloriae, Rex gloriae, Rex gloriae. Chri-ste! Chri-ste!

Adagio.

Allabreve.

Four staves of musical notation in common time (C). The first staff begins with a whole rest. The subsequent staves contain various note values including half notes, quarter notes, and eighth notes, with some measures containing rests.

Allabreve.

Four staves of musical notation in common time (C). The lyrics are written below the notes. Numerical figures (fingerings or ornaments) are written below the notes in the final staff.

Tu Patris sempi-ter - - nus es fi-li-us, tu Patris

Tu Patris sempi-ter - - nus es fi-li-us, tu Patris es fi-li-us, tu Patris sempi-ter-

Tu Patris sempi-ter - - nus es fi-li-us, es fi-li-us, tu Patris sempi-ter - nus es fi-li-

Tu Patris sempi-ter - nus, tu Patris sem-pi-ter - nus,

Tu Patris sempi-ter - - nus es fi-li-us,

4 3 6 6 6 6 4 6 7 3 5 6 7 3 5 6 6 7 6 7

sem-pi - ter - nus, Pa-tris sem-pi - ter - nus es fi - li - us.
nus, tu Pa-tris sem-pi - ter - nus es fi - li - us.
us, tu Patris sem-pi - ter - nus es fi - li - us, es fi - li - us.
tu Patris sem-pi - ter - nus, sempi - ter - nus es fi - li - us.
tu Pa-tris sem-pi - ter - nus, sem - pi - ter - nus es fi - li - us.

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

Solo.

Oboe.

Solo.

Violino.

Alto.

Tenore.

Basso.

Adagio.

Basso.

Solo.

Tu ad li - be - ran - dum susceptu - rus ho - mi - nem, non hor - ru - i - sti vir - ginis u - terum,

Solo.
Tu de-vi-ſto, de-

Solo.
non horru-i - ſti, non hor - ru - i - ſti vir-ginis, vir-ginis u - terem.

Solo.
Tu de-vi-ſto, de-

Solo.
Tu de-viſto, de-

Allegro.

Tutti.

victo mor - tis, mortis a-cu-le-o, a-pe-ru-i - sti cre - dentibus, credentibus, a-pe-ru-i - sti cre-

a-pe-ru-i - sti cre - dentibus, credentibus, a-pe-ru-i - sti cre-

victo mor - tis a-cu-le-o, mor-tis a-cu-le-o, a-pe-ru-i - sti cre - dentibus, credentibus, a-pe-ru-i - sti cre-

victo mortis a-cu-le-o, mor - tis, mor-tis a-cu-le-o, a-pe-ru-i - sti cre - dentibus, credentibus, a-pe-ru-i - sti cre-

Tutti.

victo mor - tis a-cu-le-o, mor - tis, mor-tis a-cu-le-o, a-pe-ru-i - sti cre - dentibus, credentibus, a-pe-ru-i - sti cre-

Allegro.

dentibus, creden - tibus regna coe - lo - rum.

dentibus, creden - tibus re - gna coe - lo - rum. In

dentibus, creden - tibus re - gna coe - lo - rum. Tu ad dex - teram De - i se - des

dentibus, creden - tibus regna, regna coe - lo - rum. Tu

dentibus, creden - tibus regna, regna coe - lo - rum.

Alto. Ten.

In glo - ri - a Pa - tris, tu
 glo - ri - a Pa - tris, tu
 in glo - ri - a Pa - tris, tu ad dex - te - ram De - i se - des
 ad dex - te - ram De - i se - des in glo - ri - a Pa - tris, tu
 Tu ad dex - te - ram De - i se - des in

tris, tu ad dex - teram De - i
 ad dex - teram De - i fe - des in glo - ri - a Pa -
 in glo - ri - a Pa -
 ri - a Pa - tris, in glo -
 glo - ri - a Pa - tris, in glo -

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

glo - ri-a Pa - tris,
- tris, in glo - ri-a Pa - tris.
glo - ri-a Pa - tris.
- ri-a Pa - tris.
ri-a Pa - tris.
ri-a Pa - tris.

4 6 T. S. 5 6 4 5

Flauto.

Viol. I.

Viol. II.

Viola.

Basso.

Sopr. I.

Sopr. II.

Alto.

Tenore.

Basso.

Organo.

Adagio.

tr

p

pf

p

Solo.

Fu-dex crederis ef-se ven-

4 3 2 6

p

Solo.

Te er-go quae-sumus, tu-is fa - mulis sub-ve-ni, quos

Solo.

Judex crederis ef-se ven-tu - rus: te er-go quae-sumus, tu-is fa - mulis sub-ve-ni, tu-is fa - mulis subve-ni, quos

Solo.

Te er-go quae-sumus, tu-is fa - mulis subve-ni, quos

tu - rus: te er-go quae-sumus, tu-is fa - mulis sub-ve-ni, sub-ve-ni, te er-go quae-sumus, quos

4^h 6 7 6 4 6 5 6 b 6^h 7 4 5 6 6^h 5^h 9 8

Tutti.
 Salvum fac po-pulum tu-um, Domine, et be-ne-dic he-re-di-ta-ti tuae, et

Tutti.
 Salvum fac po-pulum tu-um, Domine, et be-ne-dic he-re-di-ta-ti tuae, et

tr Tutti.
 ra - ri. Sal - vum fac po-pulum tu-um, Domine, et be-ne-dic he-re-di-ta-ti tuae, et re-ge e-os,

Tutti.
 - me-ra-ri. Sal - vum fac po-pulum tu-um, Domine, et be-ne-dic he-re-di-ta-ti tuae, et re-ge

Tutti.
 Salvum fac po-pulum tu-um, Domine, et be-ne-dic he-re-di-ta-ti tuae,

4 3 4 2 7 4 7 3 6 5 7 9 8

re - ge e - os, et extol - le il - los us - que in ae - ter - num.

re - ge e - os, et extol - le il - los us - que in ae - ter - num.

et extol - le il - los us - que in ae - ter - num, in ae - ter - num.

e - os, et extol - le il - los us - que in ae - ter - - num.

et re - ge e - os usque in aeter - - num.

5^b 5^b 6 3 4^b 6 7 6 5 4 *

Allegro.

Clarini.

Oboe.

Fagotti.

Viol. I.

Viol. II.

Viole.

Sopr. I.

Sopr. II.

Tenore.

Alti.

Tenore.

Basso.

Fondam.

Allegro.

Haend. Te Deum.

Handwritten musical score on page 54, featuring multiple staves with various musical notations including notes, rests, trills, and fingerings.

The score is written on 12 staves. The first staff contains a series of notes and rests, ending with a trill (tr). The second staff contains a series of notes and rests, ending with a trill (tr). The third staff contains a series of notes and rests, ending with a trill (tr). The fourth staff contains a series of notes and rests, ending with a trill (tr). The fifth staff contains a series of notes and rests, ending with a trill (tr). The sixth staff contains a series of notes and rests, ending with a trill (tr). The seventh staff contains a series of notes and rests, ending with a trill (tr). The eighth staff contains a series of notes and rests, ending with a trill (tr). The ninth staff contains a series of notes and rests, ending with a trill (tr). The tenth staff contains a series of notes and rests, ending with a trill (tr). The eleventh staff contains a series of notes and rests, ending with a trill (tr). The twelfth staff contains a series of notes and rests, ending with a trill (tr).

Key markings include:

- o. B.* (likely *o. B.* for *o. B.*)
- Per* (likely *Per* for *Per*)
- Fingerings: 6, 9, 8, 7, 5, 6, 9, 8, 7, 5, 6, 9, 8, 7, 5

fin - gulos dies be - ne - di - cimus te, per fin - gulos dies be - ne - di - cimus te, be - ne - di - cimus te, per
 fin - gulos dies be - ne - di - cimus te, per fin - gulos dies be - ne - di - cimus te, be - ne - di - cimus te, per
 fin - gulos dies be - ne - di - cimus te, per fin - gulos dies be - ne - di - cimus te, be - ne - di - cimus te, per
 Per fin - gulos dies be - ne - di - cimus te, be - ne - di - cimus te, be - ne - di -
 Per fin - gulos dies be - ne - di - cimus te, be - ne - di - cimus te, be - ne - di -
 Per fin - gulos dies be - ne - di - cimus te, be - ne - di - cimus te, be - ne - di -
 7 6 6 7 6 6 6

fin - gulos dies bene - di - cimus te, bene - di - cimus te, per fin - gulos dies, per fin - gulos dies bene - di -
 fin - gulos dies bene - di - cimus te, bene - di - cimus te, per fin - gulos dies, per fin - gulos dies bene - di -
 fin - gulos dies bene - di - cimus te, bene - di - cimus te, per fin - gulos dies, per fin - gulos dies bene - di -
 cimus te, per fin - gulos dies be - ne - di - cimus te, per fin - gulos dies bene - di - cimus te, be - ne - di - cimus te,
 cimus te, per fin - gulos dies be - ne - di - cimus te, per fin - gulos dies bene - di - cimus te, be - ne - di - cimus te,
 cimus te, per fin - gulos dies be - ne - di - cimus te, per fin - gulos dies bene - di - cimus te, be - ne - di - cimus te,
 cimus te, per fin - gulos dies be - ne - di - cimus te, per fin - gulos dies bene - di - cimus te, be - ne - di - cimus te,

cimus te, be-ne-di - cimus te, per sin - gu - los dies, per sin - gulos dies be-ne-di - cimus te, per sin - gulos
 cimus te, be-ne-di - cimus te, per sin - gu - los dies, per sin - gulos dies be-ne-di - cimus te, per sin - gulos
 cimus te, be-ne-di - cimus te, per sin - gu - los dies, per sin - gulos dies be-ne-di - cimus te, per sin - gulos
 be-ne-di - cimus te, per sin - gulos dies, per sin - gulos dies be-ne-di - cimus te, per sin - gulos dies be-ne-
 be-ne-di - cimus te, per sin - gulos dies, per sin - gulos dies be-ne-di - cimus te, per sin - gulos dies be-ne-
 be-ne-di - cimus te, per sin - gulos dies, per sin - gulos dies be-ne-di - cimus te, per sin - gulos dies be-ne-

dies be-ne-di - cimus te, per sin - gulos dies, per sin - gulos dies be-ne-di - cimus te.
 dies be-ne-di - cimus te, per sin - gulos dies, per sin - gulos dies be-ne-di - cimus te.
 dies be-ne-di - cimus te, per sin - gulos dies, per sin - gulos dies be-ne-di - cimus te.
 di - cimus te, per sin - gulos dies, per sin - gulos dies be-ne-di - cimus te, be-ne-di - cimus te.
 di - cimus te, per sin - gulos dies, per sin - gulos dies be-ne-di - cimus te, be-ne-di - cimus te.
 di - cimus te, per sin - gulos dies, per sin - gulos dies be-ne-di - cimus te, be-ne-di - cimus te.

Clarini.

Oboe.

Violini.

Viola.

Soprani.

Alto.

Tenore.

Basso.

Fondam.

The musical score is written for various instruments and voices. The instruments include Clarini (two staves), Oboe (one staff), Violini (two staves), Viola (one staff), and Fondam. (one staff). The voices include Soprani (one staff), Alto (one staff), Tenore (one staff), and Basso (one staff). The music is in common time (C) and features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are in Latin and are written below the vocal staves. The score is arranged in a system with ten staves. The first two staves are for Clarini, the next two for Violini, the next two for Viola and Soprani, the next two for Alto and Tenore, and the last two for Basso and Fondam. The lyrics are written below the vocal staves, with some words appearing on multiple staves. The score is written in a clear, legible hand, and the paper is aged and slightly discolored.

et lau-damus no-men tu - um, et lau-da - mus, et lauda - mus nomen tu -

et lau-da - mus no - - men, et lau-da - - mus nomen tu - um in se - cu - lum,

- mus, et lau-da - - mus nomen tu - um in se - cu - lum, et in se - - -

tu - um, et lau-da - mus no - - men tu - um in se - cu - lum, et in

tu - - - um, et lau-da - mus no - men - tu - um in se - - - cu - lum,

4 * 3 - 4 4 3 7 6 4 3 9 8 4 3 4 6 7 6 4 3 T.S.

um in se - cu - lum, et in se - culum se - cu - li.
et in se - - - - - cu - lum se - cu - li.
- - - - - cu - lum se - - - - - cu - li.
se - - - - - cu - lum se - cu - li.
et in se - - - - - cu - lum se - cu - li.

*Oboe.**Violini.**Viola.**Soprani.**Alto.**Tenori.**Basso.**Fondam.*

The musical score is written for eight parts: Oboe, Violini (Violins), Viola, Soprani (Soprano), Alto, Tenori (Tenor), Basso (Bass), and Fondam. (Foundation). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked *Adagio.* in the Bass part.

The Oboe and Violini parts begin with a whole note rest. The Viola part begins with a whole note rest and a *c. B.* marking. The Soprani, Alto, and Tenori parts begin with a whole note rest. The Basso part begins with a whole note rest. The Fondam. part begins with a whole note rest and a *7* marking.

The Violini part has a melodic line starting with a quarter note, followed by eighth notes, and ending with a trill (*tr*) and a whole note rest. The Viola part has a melodic line starting with a quarter note, followed by eighth notes, and ending with a whole note rest. The Soprani, Alto, and Tenori parts have melodic lines starting with a quarter note, followed by eighth notes, and ending with a whole note rest. The Basso part has a melodic line starting with a quarter note, followed by eighth notes, and ending with a whole note rest. The Fondam. part has a melodic line starting with a quarter note, followed by eighth notes, and ending with a whole note rest.

The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings like *p* and *tr*. The page number 62 is in the top left corner.

*Di-**Digna-**T. S.*

The musical score on page 63 consists of ten staves. The third staff contains a vocal melody with lyrics. The fourth staff is labeled *unis.* and the fifth staff is labeled *e. B.*. The eighth staff contains a vocal melody with lyrics. The ninth staff contains a vocal melody with lyrics. The tenth staff contains a vocal melody with lyrics.

The lyrics for the vocal parts are:

gna - - - re, Do-mi-ne, digna - - re di-e i-sto-fi - ne pec-ca - to - nos custo-di-ri,
 re, Do-mi-ne, digna - re di-e i-sto-fi - ne pec-ca - to nos custo-di-ri, nos

The musical score on page 64 consists of ten staves. The first two staves are empty. The third staff contains a vocal melody with lyrics. The fourth staff is marked *unif.* and contains a single note. The fifth staff contains a vocal melody with lyrics. The sixth and seventh staves are empty. The eighth staff contains a vocal melody with lyrics. The ninth staff contains a vocal melody with lyrics. The tenth staff contains a vocal melody with lyrics.

unif.

nos custo - di - ri! ^{tr} Digna - re, Do - mi - ne, digna - re, si - - ne pecca - - - to
 - cu - sto - di - ri! Digna - re, Do - mi - ne, digna - re di - e i - sto si - ne pec - ca - - to

Solo.
Mi - se-re - re nostri, Do - mine, mi - se-re-re no-

Solo.
Mi - se - re - re nostri, no - stri, Domi-ne, mi-se-re - re nostri, Domi - ne, mi-se-re-re no-

Solo.
Mi - se-re - re nostri, no - stri, Do - mine, mi-se-re-re, mi-se-re-re no-stri!

nos custo-di - ri!

nos custo-di - ri!

Solo.
Mi-se-re - re nostri, no - stri, Domi-ne, mi-se-rere!

Fin. II. 3

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

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

te, quem - ad - mo - dum spe - ra - vi - mus in te.

te, quem - ad - mo - dum spe - ra - vi - mus in te.

te, quem - ad - mo - dum spe - ra - vi - mus in te.

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

Figured bass notation: 5 4 3 2 1 4 3 2 1 6 5 4 3 2 1 7 6 7 6 4 8 4 5

Clarini.

Oboe.

Violini.

Viola.

Soprani.

Alto.

Tenore.

Basso.

Fondam.

The musical score is written for a full orchestra and vocal ensemble. The instruments and voices are arranged in staves from top to bottom: Clarini (two staves), Oboe, Violini (two staves), Viola, Soprani (two staves), Alto, Tenore, Basso, and Fondam. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Allegro." below the Tenore staff. The vocal parts (Soprani, Alto, Tenore, Basso) have lyrics: "In te, Do - mi - ne, spe - ra". The Oboe staff has a marking "e. U." and the Violini staff has a marking "unis.". The Fondam. staff has a marking "T. S." and contains a complex rhythmic pattern with many beamed notes and fingerings (3, 6, 3, 6, 6, 5, 6, 3).

c. Viol.

vi, non confundar in ae - ternum, non confundar, non, non confundar in ae - ter

vi, non confundar in ae - ternum, non confundar, non, non confundar in ae - ter -

vi, non confundar in ae - ternum, non confundar, non, non confundar in ae - ter - num, non confundar in ae - ter

non confundar in ae - ternum, non confundar, non, non, In te, Do - mine, spe - ra

non confundar in ae - ternum, non confundar in ae - ternum, non confundar in ae - ter

c. Viol.

num, non confun-dar in ae-ternum, non confun-dar, non con-fundar in ae-ternum, non con-fundar in aeternum, in ae-
 unis.
 non con-fundar in ae-ternum, non con-fundar in aeternum, in ae-
 num, non confun-dar in ae-ternum, non confun-dar, non, non confun-dar in aeter
 vi, non confun-dar, non, non confun-dar, non,
 num, non confun-dar in ae-ternum, non confun-dar, non, non confun-dar, non,
 6 7 5 8 6 6 7 6 6

ter - - - - - num. In te, Do - mi - ne, spe - ra - - - - -
 ter - - - - - unis. - - - - -
 - - - - - num, non con - fundar in aeter - - - - -
 non confundar, non confun - dar in ae - ter - - - - - num, non confundar in ae - ter - num, in ae -
 In te, Do - mine, spe - ra - - - - - vi, non confundar in ae - ter -
 5 6 4 6 7 6 4 3 6 3

vi, non con - fun - dar in ae - ter - num, in ae - ter - - - - num.
uniss.
 - - - - num, non con - fundar in ae - ternum, non con - fundar in ae - ter - - - - num.
 ter - - - - num, non con - fundar in ae - ternum, non con - fundar in ae - ter - - - - num.
 - - - - num, non confun - dar in ae - ternum, non confun - dar in ae - ter - - - - num.
 6 3 3 6 3 6 3