

Georg Friedrich Händels  
**TE DEUM LAUDAMUS,**  
zur  
**Utrechtter Friedensfeier**  
ehemals in Engländischer Sprache componirt,  
und nun  
mit dem bekannten lateinischen Texte  
herausgegeben  
von  
Johann Adam Hiller.



Rinus.

---

Leipzig, im Schwicker'schen Verlage.



unter  
scri-  
gen

Fug  
Für  
leich  
Sä  
blei  
Te  
fird  
Die  
Sch  
und  
wie  
gen  
und  
thei  
glei  
geb

dure

## B o r r e d e.

**M**an 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 vortrefflichen 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 Musikkennern wohl nicht erst mit dem Geiste und der Sehzart 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 Charakter 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 Ethabeneit 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 Feier des Utrechter Friedens, geschrieben, und in der Sanct Pauls-firche zu London aufgeführt. John Walsh hat es, nebst dem hunderten Psalme, der bey eben der Gelegenheit war geschrieben worden, in Kupfer gestochen. Die Vortrefflichkeit 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 dies 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 antun, und hin und wieder eine oder die andere Stimme Unsinne 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 zwei zertheilt; hier eine Aufschlagsnote weggelassen; dort eine vorangesezt. 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 dreysylbig gebraucht ist.

An seinem Eigenthümlichen habe ich Händeln nichts entzogen. Ich habe ihm seine seltsame und bisweilen holprichte Art, die Instrumentalsbegleitung 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 quaeſumus.

Nur den dritten und vierten Tact vom Anfange habe ich etwas abgeändert, weil mir die vielen kurz abgestoßenen Noten für die Wirkung nicht gut schienen. Diese beyden Takte 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 beym 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 Notenseher ist also entschuldigt, wenn er keine Zeile für sie frey gelassen hat. Wer sie vermisst, wird sie leicht beym 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 dies Te Deum im vergangenen Jahre, ebenfalls zur Friedensfeier, in unserm Concert spirituel aufgeführt, und daneben noch den hunderten Psalmi, nach der Uebersezung 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 gesteh ich doch, daß das Unternehmen mit dem Händelischen Te Deum, mir weder zu eigenem Verlage, noch zur Aufforderung eines Verlegers Muth macht. Indes 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.*



*Adagio.*



*Violini.*



*Viola.*



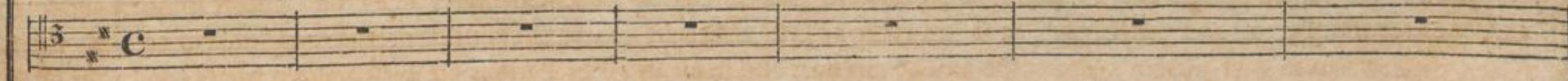
*Soprano.*



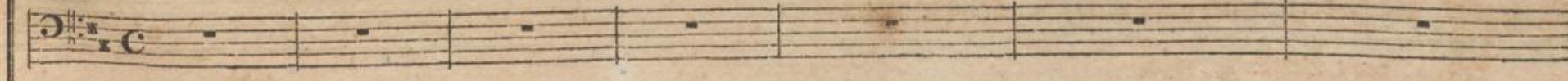
*Alto.*



*Tenore.*



*Basso.*

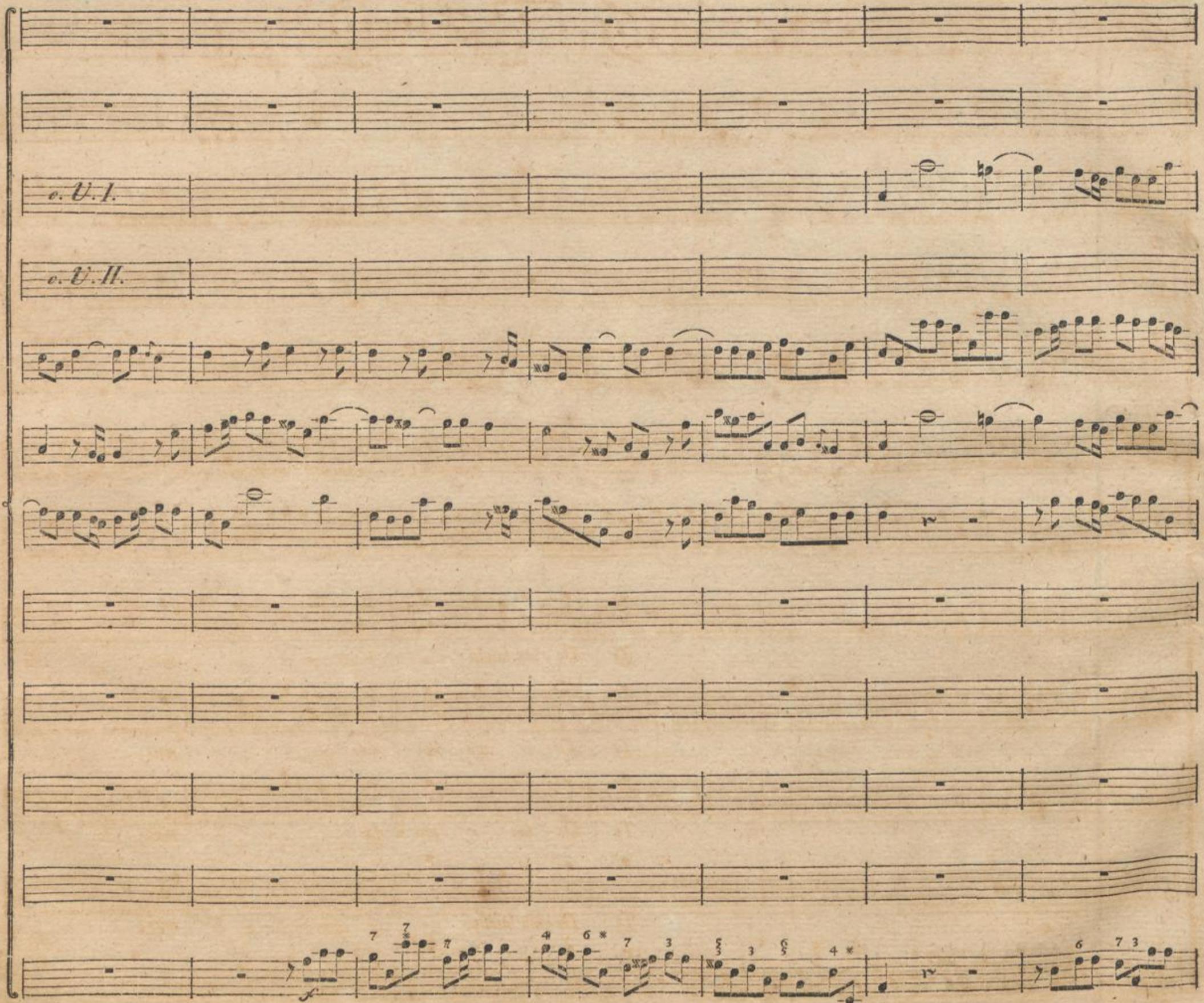


*Fondam.*



*Haend. Te Deum.*

*A*



Te De - um lauda - - - mus,

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

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

Te De - um lauda - - - mus,

A handwritten musical score for three voices (V. II., V. I., V. III.) on five-line staves. The music consists of two systems. The first system begins with a treble clef, common time, and a key signature of one sharp. The lyrics are: "te De-um lau-da - - - mus, te Do - - -". The second system begins with a bass clef, common time, and a key signature of one sharp. The lyrics are: "te De-um lau-da - - - mus, te Do - - -", followed by "te De-um lau-da - - - mus, te Do-mi - num," and "te De-um lau-da - - - mus, te Do-mi - num,". The vocal parts are labeled "o. V. II.", "o. V. I.", and "o. V. III.".

Handwritten musical score for "Haend. Te Deum." featuring five staves of music with Latin lyrics. The score includes two vocal parts (V.I. and V.II.) and three instrumental parts (likely organ or harpsichord). The lyrics are written below the vocal parts.

The lyrics are:

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

o. V. I.  
 o. 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.

te Domi - 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 confi - te - - - mur, te Domi - num,

Alto.

*e. V.I.*

*e. V.II.*

*V.O.*

*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.*

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 -  
- tremom - 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 - -

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

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 -  
 6      6 5      \* 6 5 6      4 2 6      7 8      6 6 7 6

Handwritten musical score for 'Haend. Te Deum.' featuring five staves of music with Latin lyrics. The score includes vocal parts for Alto and Tenor, and instrumental parts for oboe I and oboe II.

The lyrics are written below the music:

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

Instrumental parts (oboe I and oboe II) are indicated by specific numbers above the staves:

6 6 3 6 5 6 4 3 3 6 6 6 6 2 3 4 3 9 8 6 5 3 6 5 3 5 6 4 3  
 Alto. Ten D

aeternum 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, aeternum 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.

Grave.

*Violini.*

*Violonc.*

*Alto I.*

*Alto II.*

*Tenore.*

*Baffo.*

*Organo.*

*Solo.*

*Ti-bi omnes an*

*Ti-bi omnes an*

Grave.

Three blank staves for entries.

Four staves of music for voices and piano.

Text: *ge - li,* *omnes an*

*Solo.*

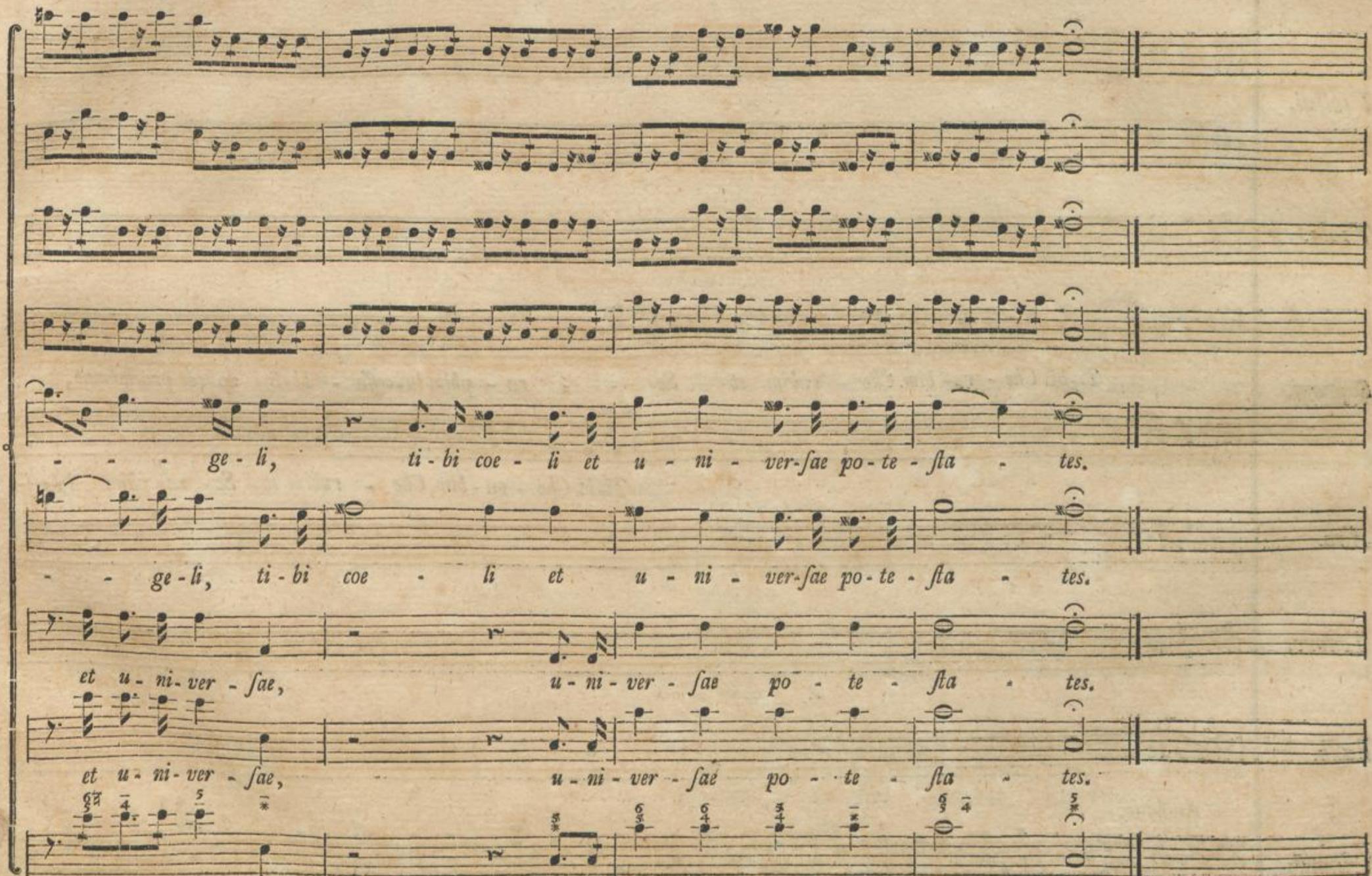
Two staves of piano music.

Text: *Ti - bi coe - li,* *ti - bi coe - li,* *ti - bi coe - li,*

*Solo.*

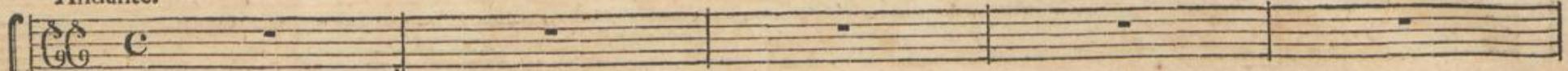
Two staves of piano music.

Text: *Ti - bi coe - li,* *ti - bi coe - li,* *ti - bi coe - li,*

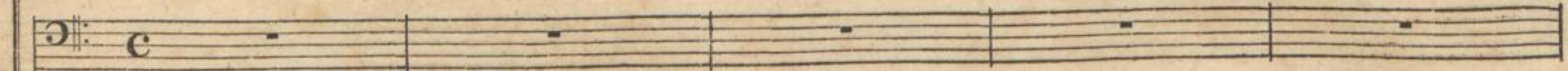


Andante.

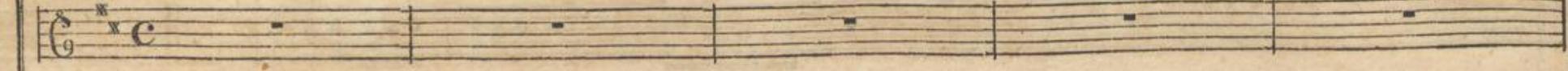
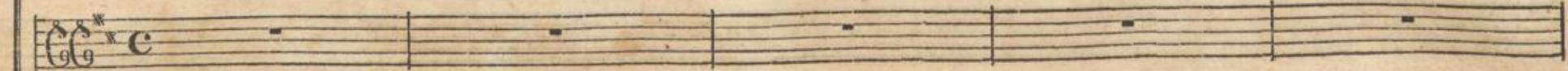
Clarini.



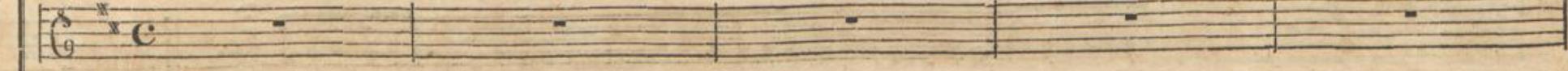
Timpani.



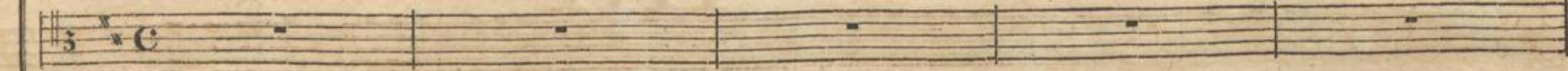
Oboe.



Violini.



Viola.



Solo.

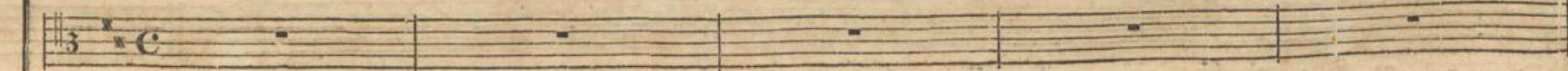
Soprani.



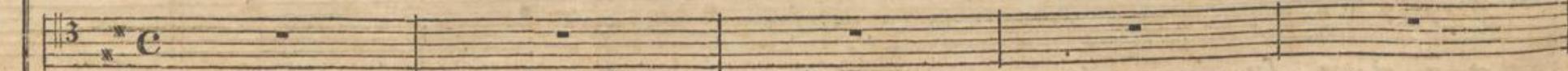
Solo.



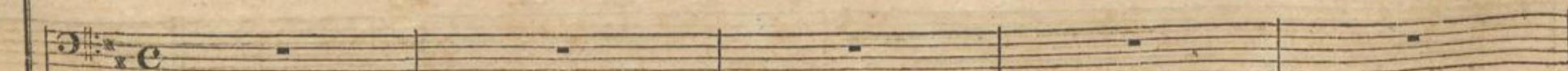
Alto.



Tenore.



Basso.



Andante.

Fondam.



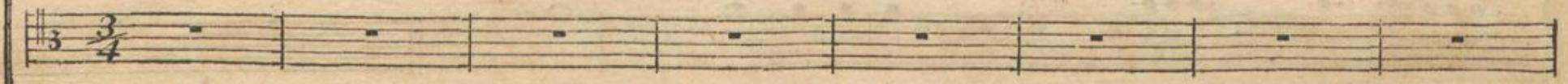
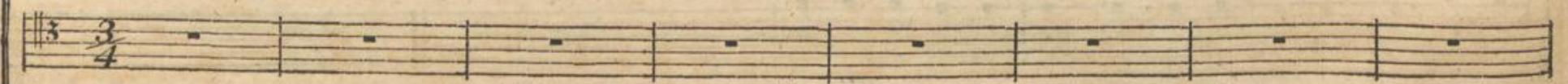
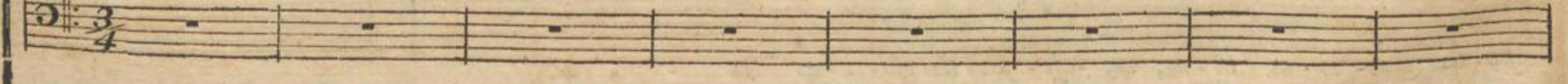
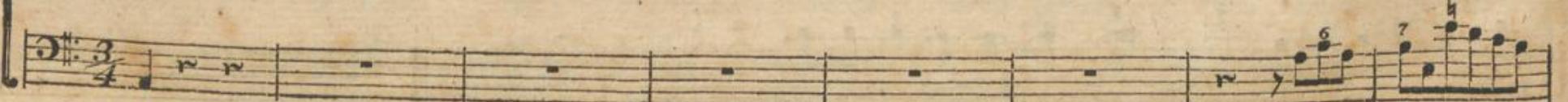
Tutti.

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

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

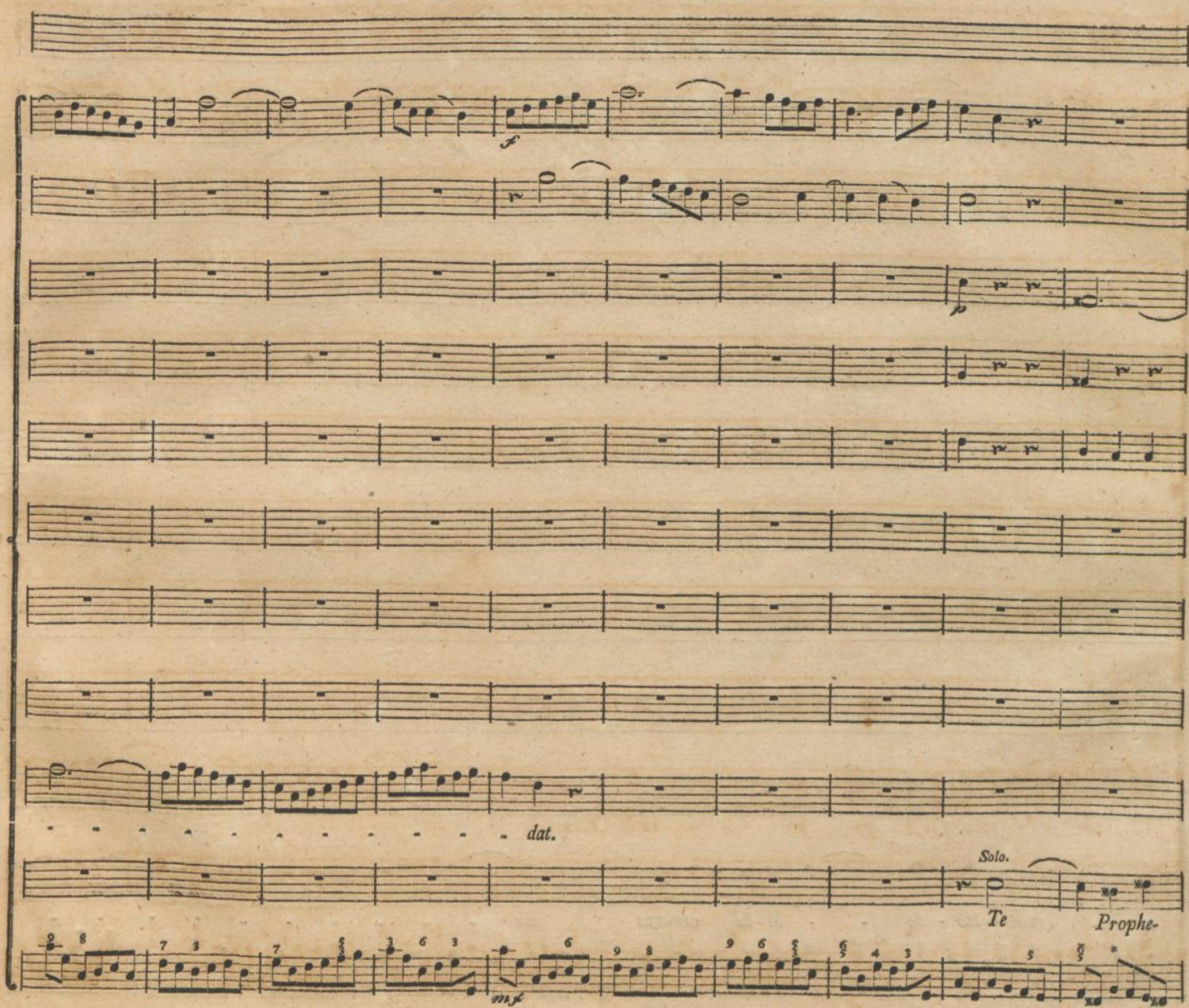
Ple-ni sunt coe-li, coe-li et terra, ple-ni sunt coe-li et ter-ra maje-sta-tis glo-ri-ae tu-ae, maje-

A handwritten musical score for three voices (SATB) on five-line staves. The music consists of two systems. The first system begins with a forte dynamic and includes lyrics in Latin: "sta-tis glo - ri - ae tu - ae, ma - je - sta-tis glo - ri - ae tu - - ae." The second system continues with the same lyrics. The score uses various note heads (crotchets, quavers, etc.) and rests. Measure numbers 1 through 10 are indicated above the staff. The key signature changes from C major to G major at the beginning of the second system. The score is written in black ink on aged paper.

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

A handwritten musical score on aged paper. The top section consists of eight blank five-line staves. Below this is a single staff with a treble clef, a key signature of one sharp, and a common time signature. It contains a melodic line with various note heads and stems. Following this is a section of six blank staves. A single staff then appears with a bass clef, a key signature of one sharp, and a common time signature. It features a sustained note followed by a rhythmic pattern of eighth and sixteenth notes. This is followed by another section of six blank staves. A single staff then appears with a bass clef, a key signature of one sharp, and a common time signature. It contains a sustained note followed by a rhythmic pattern of eighth and sixteenth notes. The word "Solo." is written above this staff. Below it, the lyrics "Te glo" are written. The bottom section consists of eight blank five-line staves.

A handwritten musical score for a three-part setting, likely for soprano, alto, and basso continuo. The score consists of eight staves. The top staff contains a soprano melody with various note heads and rests. The second through fifth staves are blank, suggesting they are either alto parts or basso continuo parts. The sixth staff begins with a basso continuo part featuring a bass line and a treble line for a harpsichord or organ. The lyrics "ri-o-sus A - po - sto - lo - rum Chorus lau" are written below the basso continuo staff. The bottom staff is a basso continuo part, indicated by a bass clef and a continuous line of sixteenth-note patterns.



A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of ten staves. The first six staves are soprano, alto, tenor, soprano, alto, and tenor respectively, all in common time. The vocal parts have lyrics written below them. The basso continuo part is at the bottom, featuring a bass line with various markings and a harmonic system indicated by numbers (e.g., 9, 8, 7, 6) above the staff.

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

9 8 7 6 9 8 9 8 6 7 6 9 5 9 8 6

Te Marty-rum can - di - da-tus, te Marty-rum  
 Te Martyrum candi - da-tus,  
 dat.

can - di - da-tus lau dat ex - er - ci -  
*Martyrum candi - da-tus lau dat ex - er - ci -*

*Tutti.*  
*tus.* Te per or-bem ter - ra - rum, te per or-bem ter - ra - rum san - - etia  
*Tutti.*  
*tus.* Te per or-bem ter - ra - rum, te per or-bem ter - ra - rum san - - etia con-fi.  
  
 Te per or-bem ter - ra - rum, te per or-bem ter - ra - rum san - etia  
  
 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

o. V. I.  
 o. V. II.

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

Measures 1-10: V. I. (top staff) has mostly eighth-note patterns. V. II. (bottom staff) has mostly sixteenth-note patterns. Dynamics include  $p$ ,  $f$ ,  $ff$ , and  $\text{ff}$ . Measure 11: V. I. has sixteenth-note patterns with dynamics  $p$ ,  $f$ ,  $ff$ , and  $\text{ff}$ . V. II. has eighth-note patterns with dynamics  $p$ ,  $f$ , and  $ff$ . Measure 12: V. I. has sixteenth-note patterns with dynamics  $p$ ,  $f$ , and  $ff$ . V. II. has eighth-note patterns with dynamics  $p$ ,  $f$ , and  $ff$ . Measure 13: V. I. has sixteenth-note patterns with dynamics  $p$ ,  $f$ , and  $ff$ . V. II. has eighth-note patterns with dynamics  $p$ ,  $f$ , and  $ff$ . Measure 14: V. I. has sixteenth-note patterns with dynamics  $p$ ,  $f$ , and  $ff$ . V. II. has eighth-note patterns with dynamics  $p$ ,  $f$ , and  $ff$ . Measure 15: V. I. has sixteenth-note patterns with dynamics  $p$ ,  $f$ , and  $ff$ . V. II. has eighth-note patterns with dynamics  $p$ ,  $f$ , and  $ff$ . Measure 16: V. I. has sixteenth-note patterns with dynamics  $p$ ,  $f$ , and  $ff$ . V. II. has eighth-note patterns with dynamics  $p$ ,  $f$ , and  $ff$ . Measure 17: V. I. has sixteenth-note patterns with dynamics  $p$ ,  $f$ , and  $ff$ . V. II. has eighth-note patterns with dynamics  $p$ ,  $f$ , and  $ff$ . Measure 18: V. I. has sixteenth-note patterns with dynamics  $p$ ,  $f$ , and  $ff$ . V. II. has eighth-note patterns with dynamics  $p$ ,  $f$ , and  $ff$ . Measure 19: V. I. has sixteenth-note patterns with dynamics  $p$ ,  $f$ , and  $ff$ . V. II. has eighth-note patterns with dynamics  $p$ ,  $f$ , and  $ff$ . Measure 20: V. I. has sixteenth-note patterns with dynamics  $p$ ,  $f$ , and  $ff$ . V. II. has eighth-note patterns with dynamics  $p$ ,  $f$ , and  $ff$ .

*c. U.I.*

*c. U.II.*

*- ec - cle - si - a.*

*Adagio.*

*c. r p p p*

*- ec - cle - si - a.*

*Patrem im-*

*c. r p p p*

*- ec - cle - si - a.*

*Patrem im-*

*c. r p p p*

*- ec - cle - si - a.*

*Patrem im-*

*c. r p p p*

*- ec - cle - si - a.*

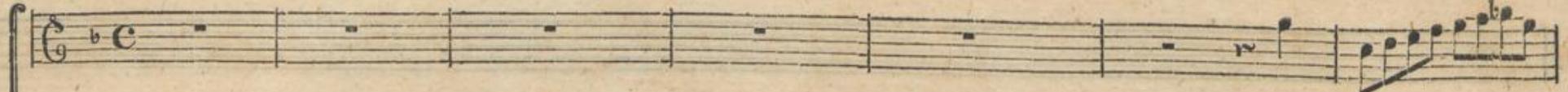
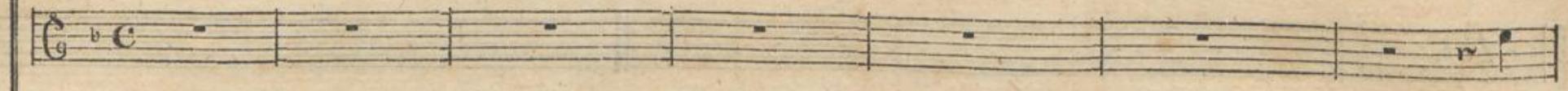
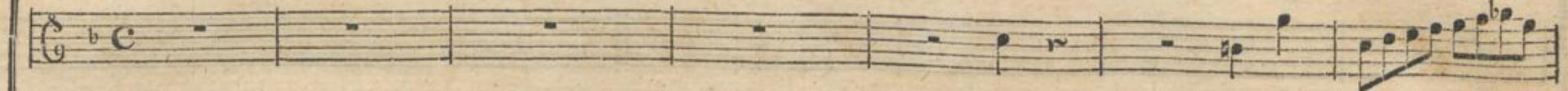
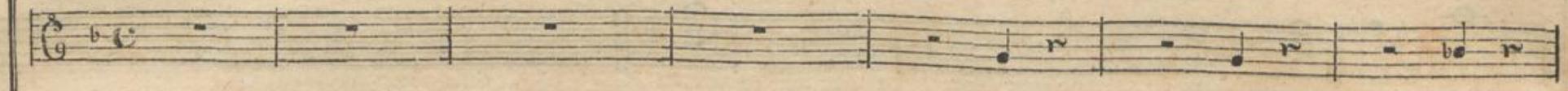
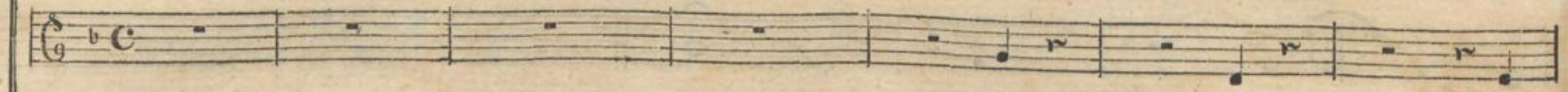
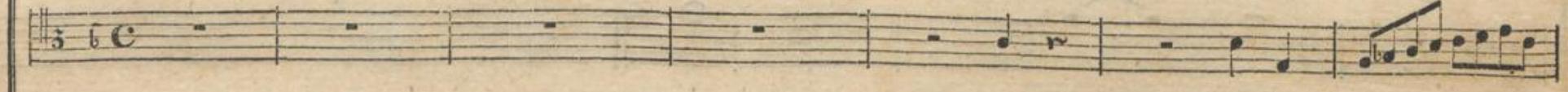
*Patrem im-*

*c. r p p p*

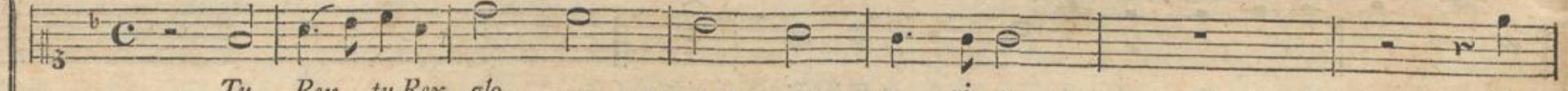
*Adagio.*

o. V. I.  
 o. 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 3

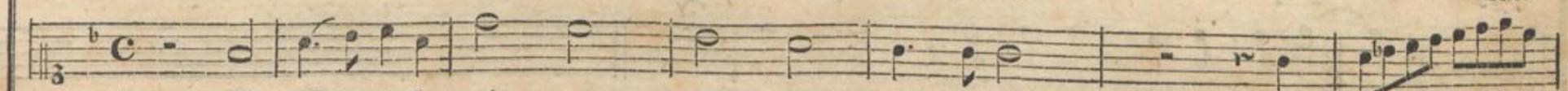
o. V.I.  
 o. V.II.  
  
 san - ctum quoque Pa - ra - cle - tum Spi - ri - tum.  
 que, san - ctum quoque Pa - ra - cletum Spi - ri - tum.  
 quoque Pa - ra - cle - tum, Pa - ra - cletum Spi - ri - tum.  
 - ctum quo - que Pa - ra - cle - tum Spi - ri - tum.  
 ctum, sanctum quo - que Pa - ra - cle - tum Spi - ri - tum.

Oboe. 
  
 Viol. I. 
  
 Viol. II. 
  
 Viol. III. 
  
 Viola. 
  
 Soprani. 

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

  
 Alto. 

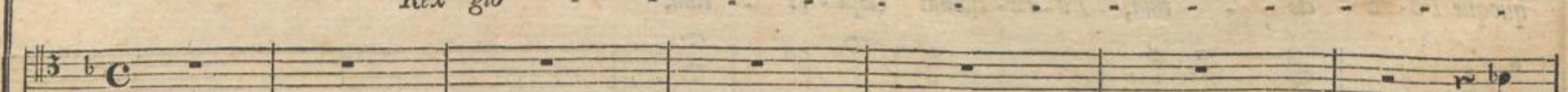
*Tu Rex, tu Rex glo - - - ri-ae,*  
*Rex glo - - -*

  
 Tenore. 

*Rex glo - - -*

  
 Basso. 

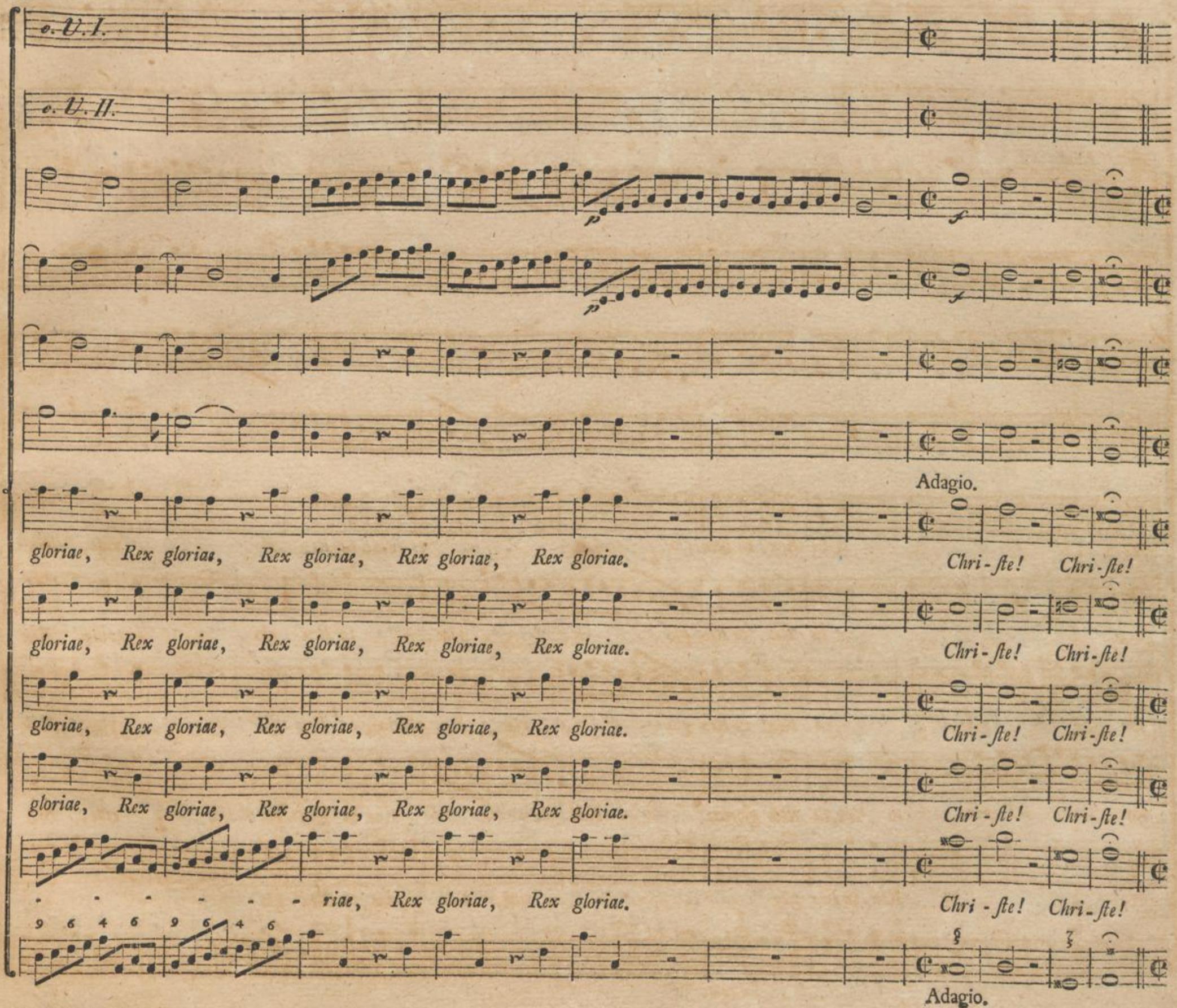
*Tu Rex, tu Rex glo - - -*

  
 Fondam. 

glo - - - riae, Rex gloriae, Rex gloriae, Rex gloriae, tu Rex, tu Rex, tu Rex glo - ri-  
 - riae, Rex glo - - - riae, Rex gloriae, tu Rex, tu Rex, tu Rex glo - ri-  
 - riae, Rex gloriae, Rex gloriae, tu Rex, tu Rex glo - - - riae, Rex  
 glo - - - riae, Rex gloriae, Rex gloriae, Rex gloriae, tu Rex, tu Rex, tu Rex gloriae, Rex  
 - . - - - - riae, Rex gloriae, Rex gloriae, tu Rex, tu Rex, tu Rex glo - - - riae

*o. V.I.*  
*o. V.II.*  
*o. V.III.*

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

o. U. I.    c  
 o. U. II.    c  

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

Allabreve.

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 sempi-ter - - nus,

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

Allabreye.

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.

Solo.

*Oboe.*

*Violino.*

*Alto.*

*Tenore.*

*Basso.*

Adagio.

*Basso.*

*Solo.*

*Tu ad li - be - ran - dum suscep - tu - rus ho - mi - nem,*      *non hor - ru - i - fli vir - ginis u - terum,*

*Solo.*

*Tu de - vi - ño, de -*

*Solo.*

*Tu de - vi - ño, de -*

*Solo.*

*Tu de - vi - ño, de -*

*Tu de - vi - ño, de -*

*Tu de - vi - ño, de -*

Allegro.

Tutti.

vic̄to 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-

vic̄to 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-

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

vic̄to 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.

vic̄to 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.

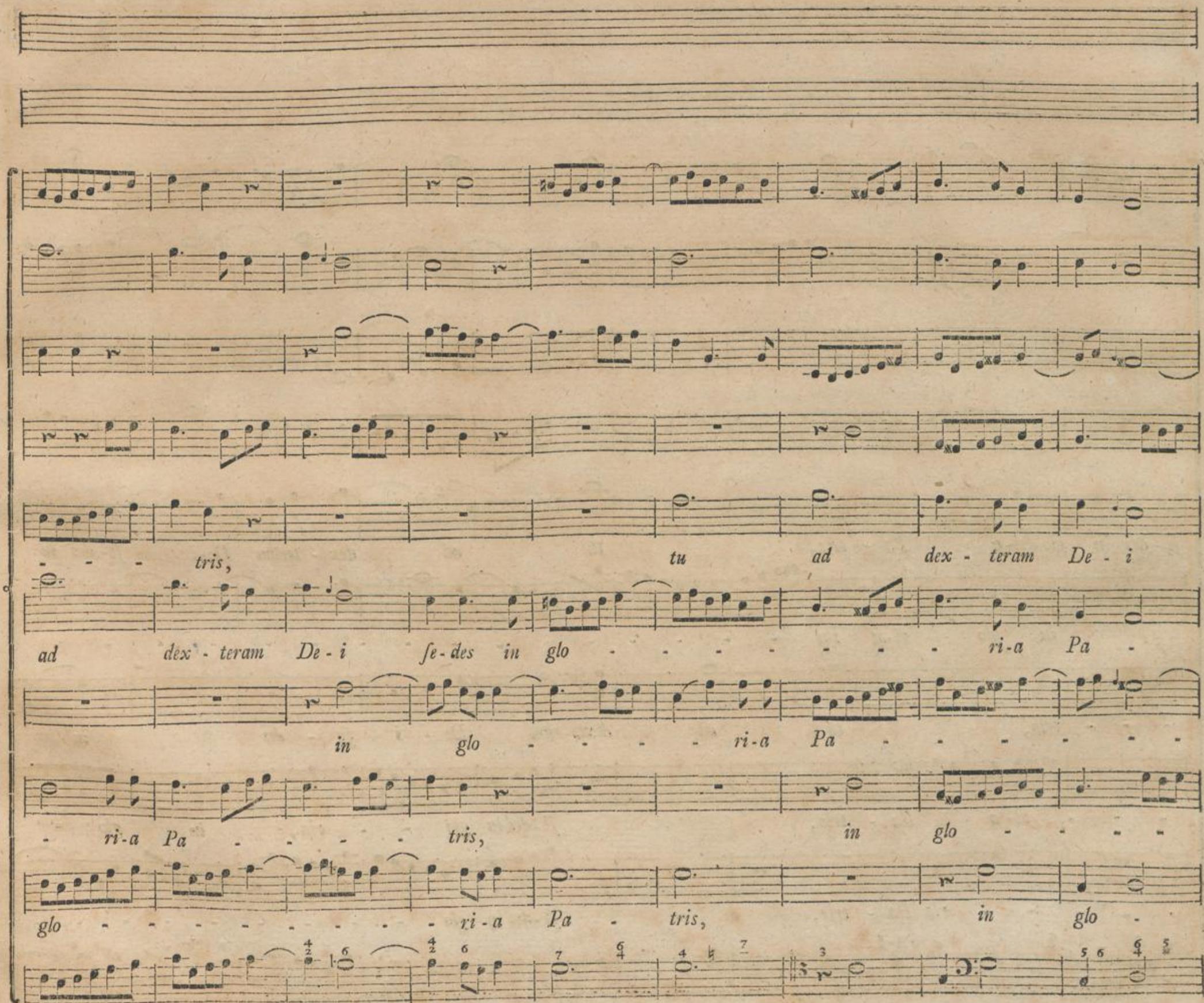
dentibus, creden - tibus      regna coe - lo - rum.  
 dentibus, creden - tibus      re - gna coe - lo - rum.      In  
 dentibus, creden - tibus      re - gna coe - lo - rum.      Tu      ad      dex - teram      De - i      se - des  
 dentibus, creden - tibus      regna, regna coe - lo - rum.    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

Alto.

Ten.

A handwritten musical score for three voices, consisting of five staves of music. The music is written in common time and includes various note heads, stems, and rests. The lyrics are written below the notes in a cursive hand. The score is divided into measures by vertical bar lines. The lyrics are as follows:

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



se - des in glo - ri - a Pa - tris, tu ad dex - teram De - i se - des in  
 tris, in glo - ri - a Pa - - - - - - - - - -  
 - - tris, tu ad dexte - ram De - i se - des in  
 -  
 -  
 -  
 -  
 -  
 -  
 -  
 Alto.

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.

T.S.

Adagio.

*Flauto.*

*Viol. I.*

*Viol. II.*

*Viola.*

*Basso.*

*Sopr. I.*

*Sopr. II.*

*Alto.*

*Tenore.*

Adagio.

*Basso.*

*Organo.*

*Ju-dex crederis es-se ven-*

Te ergo quae-sumus, tu-is fa - mulis sub-ve-ni, quos  
 Solo.  
 Judex crederis ef-se ven-tu - rus: te ergo quae-sumus, tu-is fa - mulis sub-ve-ni, tu-is fa - mulis subve-ni, quos  
 Solo.  
 Te ergo quae-sumus, tu-is fa - mulis subve - ni, quos  
 tu - - - - rus: te ergo quae-sumus, tu-is fa - mulis sub-ve-ni, sub-ve - ni, te ergo quae-sumus, quos

<img alt="Handwritten musical score for three voices and organ, page 50. The score consists of six staves. The top two staves are soprano, the middle two are alto, and the bottom two are bass. The organ part is on the right edge. The vocal parts have lyrics in Latin. Measure 1: Soprano: pre-ti-o-so sangui-ne re-de-mi - sti! Alto: - - - Bass: - - - Organ: - - - Measure 2: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 3: Soprano: pre-ti-o-so sangui-ne re-de-mi - sti! Alto: Aeterna fac cum san - ctis tu - is in glo - - - ria nume- Bass: - - - Organ: - - - Measure 4: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 5: Soprano: pre-ti-o-so sangui-ne re-de-mi - sti! Alto: Ae - terna fac cum sanctis tu - is in glo - - - ria mu- Bass: - - - Organ: - - - Measure 6: Soprano: pre-ti-o-so sangui-ne re-de-mi - sti! Alto: - - - Bass: - - - Organ: - - - Measure 7: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 8: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 9: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 10: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 11: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 12: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 13: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 14: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 15: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 16: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 17: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 18: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 19: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 20: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 21: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 22: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 23: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 24: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 25: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 26: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 27: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 28: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 29: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 30: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 31: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 32: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 33: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 34: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 35: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 36: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 37: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 38: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 39: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 40: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 41: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 42: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 43: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 44: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 45: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 46: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 47: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 48: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 49: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 50: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 51: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 52: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 53: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 54: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 55: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 56: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 57: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 58: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 59: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 60: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 61: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 62: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 63: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 64: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 65: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 66: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 67: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 68: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 69: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 70: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 71: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 72: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 73: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 74: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 75: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 76: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 77: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 78: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 79: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 80: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 81: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 82: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 83: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 84: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 85: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 86: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 87: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 88: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 89: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 90: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 91: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 92: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 93: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 94: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 95: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 96: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 97: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 98: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 99: Soprano: - - - Alto: - - - Bass: - - - Organ: - - - Measure 100: Soprano: - - - Alto: - - - Bass: - - - Organ: - - -
</p>

*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,

*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.*

Allegro.

*Clarini.*

*Oboe.*

*Fagotti.*

*Viol. I.*

*Viol. II.*

*Viole.*

*Sopr. I.*

*Sopr. II.*

*Tenore.*

*Alti.*

*Tenore.*

*Basso.*

*Fondam.*

Allegro.



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

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

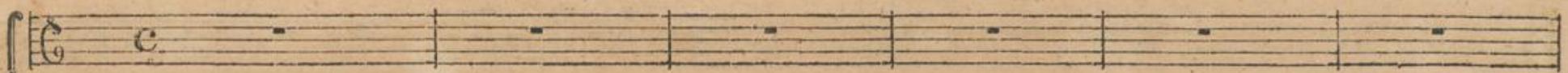
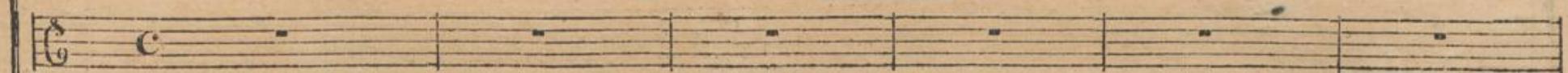
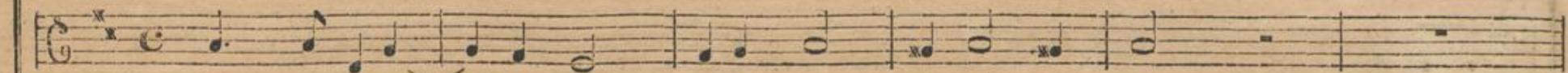
cimus te, be-ne-di - cimus te, per sin - gu-los dies, per sin - gulos dies  
 be-ne-di - cimus te, per fin - gulos dies

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

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

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

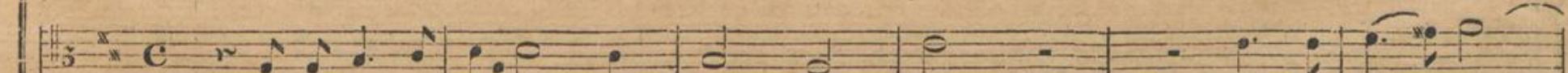
dies be-ne-di - cimus te, per sin - gulos dies, per sin - gulos dies be-ne-di - cimus te.  
 dies be-ne-di - cimus te, per sin - gulos dies, per sin - gulos dies be-ne-di - cimus te.  
 dies be-ne-di - cimus te, per sin - gulos dies per sin - gulos dies be-ne-di - cimus te.  
 di - cimus te, per sin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

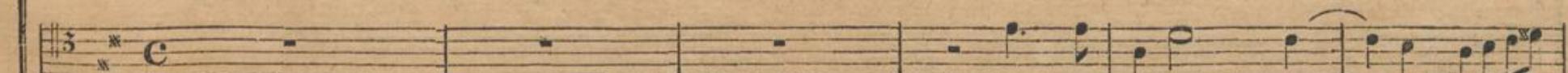
Et lau - da - mus no - men tu - um,



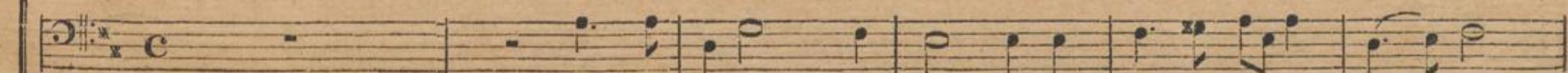
Et lau - da - mus nomen tu - um in se - cu - lum,

*Alto.*

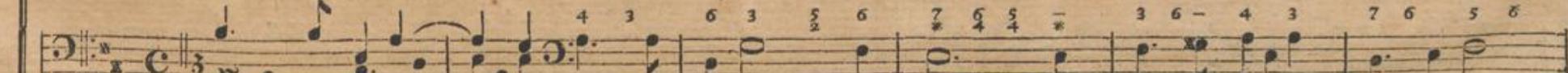
Et lau - da - mus no - men tu - um, et lau - da -

*Tenore.*

Et lau - da - mus no - men

*Basso.*

Et lau - da - mus, lau - da - mus nomen, no - men

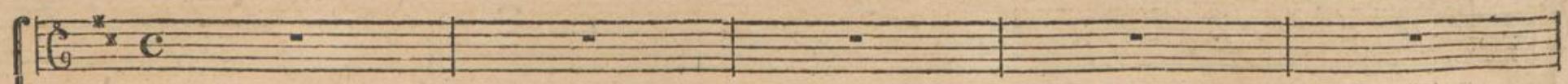
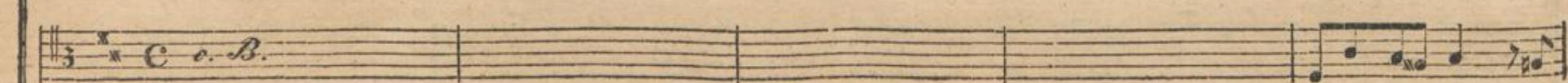
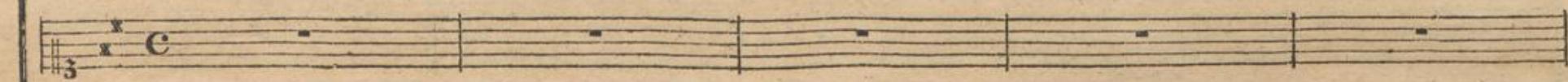
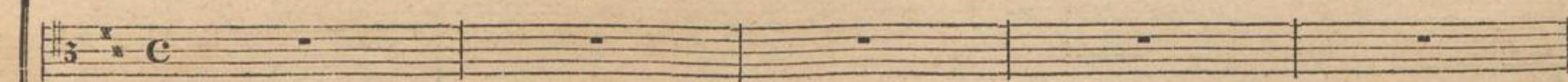
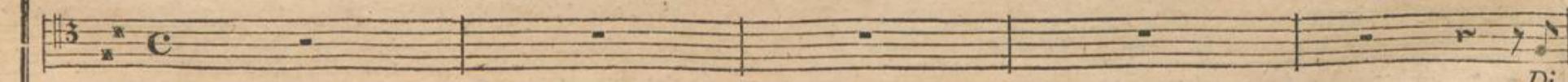
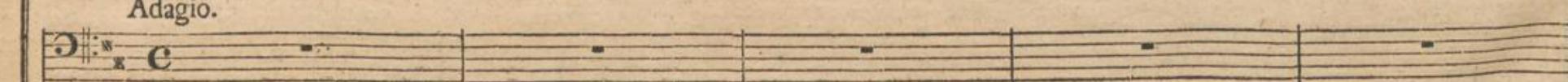
*Fondam.*

Alto.

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 2 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.  
 cu - lum se - cu - li.  
 et in se - cu - lum se - cu - li.

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

Adagio.

T.S.

Handwritten musical score for four voices (Soprano, Alto, Bass, Tenor) on five staves. The score includes vocal entries with lyrics in Latin, dynamic markings like "amis.", "o. B.", and "Q. 2".

*Dignare, Domine, dignare, redire isto si ne pecata to nos custodi ri,*

*re, Domine, dignare, redire isto si ne pecata to nos custodi ri, nos*

nos custo - di - ri! 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

— — — — —

— — — — —

— — — — —

*unis.*

— — — — —

— — — — —

*Solo.*

*Mi - se - re - re nostri, Do - mine, mi - se - re - re no-*

*Solo.*

*Mi - se - re - re nostri, no - stri, Domi - ne, mise - re - re nostri, Domi - ne, mi - se - re - re no -*

*Solo.*

*Mi - se - re - re nostri, no - stri, Do - mine, mi - se - re - re, mise - re - re no - stri!*

*Aetto II.*

*nos custo - di - ri!*

*nos custo - di - ri!*

*Solo.*

*Mi - se - re - re nostri, no - stri, Domi - ne, mise - re - re!*

A musical score for a vocal work, likely a Mass setting, featuring multiple staves of music and corresponding Latin text. The score includes parts for solo voices and a tutti section. The lyrics are in Latin, with some words underlined or in bold. The music consists of various rhythmic patterns and harmonic progressions across the staves.
 

*Tutti.*  
*stri! Fi - at mi - se - ri - cor - di - a tu - a su - per nos, quemadmodum spera - vi - mus, spera - vimus in te, spe - ra - vimus in*  
*stri! Fiat*  
*Tutti.*  
*Fi - at mi - se - ri - cor - di - a tu - a su - per nos, quemadmodum spe - ra - vi - mus in te, spe - ra - vimus in*  
*Tutti.*  
*Fi - at*  
*Tutti.*  
*Fi - at mi - se - ri - cor - di - a tu - a su - per nos, quem - ad - modum spera - vi - mus, spera - vimus in*  
*Tutti.*  
*Fi - at mi - se - ri - cor - di - a tu - a su - per nos, quemadmodum spe - ra - vi - mus in te, spe - ra - vimus in*

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

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

Clarini.

Oboe.

Violini.

Viola.

Soprani.

Alto.

Tenore.

Basso.

Fondam.

*o. v.*

*unis.*

*In te, Do - mi - ne, spe - ra*

*In te, Do - mi - ne, spe - ra*

*In te, Do - mi - ne, spe - ra*

*Allegro.*

*T. S.*

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 - .

*s. Viole.*
  
*unis.*
  
*vi,*
  
6 7 8 6 6 7 6

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 ae-ternum, non confun-dar, non, non confun-dar, non,

vi, non confun-dar, non, 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 8 6 6 7 6

ter  
 num. In te, Do - mi - ne, spe - ra  
 ter  
 unis.  
 ter  
 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 -

The page contains six staves of musical notation. The first three staves begin with a basso continuo basso staff, followed by two soprano staves, and a tenor staff. The fourth staff begins with a soprano staff, followed by two alto staves, and a basso continuo basso staff. The lyrics are written below the staves, corresponding to the vocal parts. The notation includes various note heads, stems, and rests, with some notes having numerical or superscripted markings (e.g., 3, 6) above them. The paper is aged and yellowed.

The lyrics are as follows:

vi, non con - fun - dar in ae - ter - num, in ae - ter - - - - num.  
*misi.*  
 - - - - 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 3 6 3