

# Haydn.

# Proprium Missae.

Johann Michael

Haydn

**Te Deum**

MH 145

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

*Parts*





Wolfgang Esser-Skala, 2021

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## 145 TE DEUM

**Allegro**

*I*  
Clarino  
in C

*II*

*Tromba I, II*  
in C

*timp*

*f*

*a 2*

4

This system contains the first six measures of the piece. It features four staves: Clarino I, Clarino II, Tromba I/II, and Timpani. All parts begin with a forte (f) dynamic. The Clarino and Tromba parts have a '4' above the final measure, indicating a four-measure rest. The Timpani part has a '4' above the final measure, indicating a four-measure rest. The Tromba part has an 'a 2' marking above the fourth measure.

10

This system contains measures 7 through 12. It continues the instrumental texture with Clarino, Tromba, and Timpani parts. The measures are divided into two groups of six measures each.

17

This system contains measures 13 through 18. It continues the instrumental texture. The Tromba part has an 'a 2' marking above the 17th measure. The system concludes with a final measure.

Adagio

Larghetto

24

7 6

Allegro

42

c 7

48

## TE GLORIOSUS APOSTOLORUM CHORUS

Allegro 30

1  
clno

2

tr  
1, 2

timp

*f*

*f*

*f*

*f*

37

tr

28

28

28

28

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

71

4

47

4

47

4

47

4

47

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

127

Musical score for measures 127-132. The score is written for four staves: two treble staves (upper and lower) and two bass staves (upper and lower). The upper treble staff contains a melody of eighth and quarter notes. The lower treble staff contains a similar melody. The upper bass staff contains a bass line with eighth and quarter notes. The lower bass staff contains a bass line with eighth and quarter notes. The measures are grouped by vertical bar lines.

133

Musical score for measures 133-138. The score is written for four staves: two treble staves (upper and lower) and two bass staves (upper and lower). The upper treble staff contains a melody of eighth and quarter notes. The lower treble staff contains a similar melody. The upper bass staff contains a bass line with eighth and quarter notes. The lower bass staff contains a bass line with eighth and quarter notes. The measures are grouped by vertical bar lines.

139

Musical score for measures 139-144. The score is written for four staves: two treble staves (upper and lower) and two bass staves (upper and lower). The upper treble staff contains a melody of eighth and quarter notes. The lower treble staff contains a similar melody. The upper bass staff contains a bass line with eighth and quarter notes. The lower bass staff contains a bass line with eighth and quarter notes. The measures are grouped by vertical bar lines.

## TE ERGO QUAESUMUS

**Largo**

1

*ctno*

2

*tr*  
1, 2

*timp*

**10**

**31**

**10**

**31**

**10**

**31**

**10**

**31**

**f**

**f**

**f**

**f**

**f**

**f**

*Allegro mà non molto*

1 *ctno*  
2 *ctno*  
*tr* 1, 2  
*timp*

*f* *f* *f* *f*

2

5 25 5 25 5 25

*f* *f* *f* *f*

44 17 17 17 17



66

2

2

2

2

This system contains measures 66 through 73. It features four staves: two grand staves (treble and bass) and two single staves. The music is in 4/4 time. Measures 66-70 show active melodic lines in the upper staves and accompaniment in the lower staves. Measures 71-73 show a transition with rests in the upper staves and a final accompaniment figure in the lower staves. The number '2' appears above the first staff in measures 71, 72, and 73, and above the fourth staff in measure 73.

74

This system contains measures 74 through 80. The upper staves continue with melodic development, including some rests. The lower staves provide accompaniment, with some measures featuring chords. The system concludes with a final measure (80) featuring a sustained note in the upper staves and a final accompaniment figure in the lower staves.

81

8

8

8

8

This system contains measures 81 through 87. Measures 81-83 feature a sustained chord in the upper staves and a sustained note in the lower staves, with the number '8' above the first staff in measures 82, 83, and 84. Measures 84-87 show active melodic lines in the upper staves and accompaniment in the lower staves. The system concludes with a final measure (87) featuring a sustained note in the upper staves and a final accompaniment figure in the lower staves. The number '8' appears above the first staff in measures 82, 83, and 84, and above the fourth staff in measure 87.

95

System 95-103: This system contains seven measures of music. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The final measure of the system includes a triplet of eighth notes in both the right and left hands, indicated by a '3' above the notes.

104

System 104-110: This system contains seven measures of music. The right hand continues the melodic development with various note values and rests. The left hand maintains a steady accompaniment. The system concludes with a half note in the right hand and a quarter note in the left hand.

111

System 111-117: This system contains seven measures of music, ending with a double bar line. The right hand has a more active melodic line, including some sixteenth-note passages. The left hand features a bass line with a 'a 2' marking above one of the measures, possibly indicating a second ending or a specific fingering. The system ends with a final cadence in both hands.

## 145 TE DEUM

Violino I

Allegro

*f*

3

poco *p*

6

9

*f*

12

15

18

21

24

Adagio

The musical score for Violino I, Te Deum, 145, is written in 3/4 time. It begins with a treble clef and a common time signature. The tempo is marked 'Allegro' and the dynamics range from 'f' (forte) to 'poco p' (poco piano). The score includes various musical notations such as eighth notes, sixteenth notes, and trills. The key signature changes from one flat to one sharp. The piece concludes with a double bar line and a 3/4 time signature, with the tempo marked 'Adagio'.



## TE GLORIOSUS APOSTOLORUM CHORUS

3

*Allegro*

*vl 1*

*f*

5

9

*p*

13

*f*

*p*

17

21

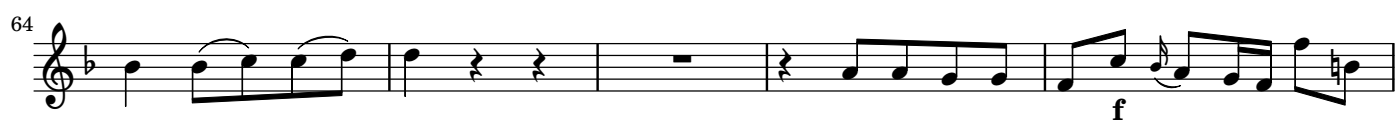
25

29

*f*

33

The musical score is written for Violin 1 in a 3/4 time signature and B-flat major key. It begins with the tempo marking 'Allegro'. The first staff starts with a forte (f) dynamic and a trill (tr) on the first note. The second staff continues the melody. The third staff has a piano (p) dynamic. The fourth staff has a trill (tr) on the first note. The fifth staff has a forte (f) dynamic. The sixth staff has a piano (p) dynamic. The seventh staff has a forte (f) dynamic. The eighth staff has a forte (f) dynamic. The ninth staff has a forte (f) dynamic. The score ends with a trill (tr) on the last note.









## TE ERGO QUAESUMUS

7

*Largo*

*vl 1*

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

6 11 17 22 28 33 37 41

*tr*

This musical score is for Violin 1, titled 'Te Ergo Quaesumus'. It is marked 'Largo' and begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The score is divided into measures, with measure numbers 6, 11, 17, 22, 28, 33, 37, and 41 indicated at the start of their respective lines. The dynamics are marked as *p* (piano) and *f* (forte). The notation includes various musical symbols such as notes, rests, slurs, and a trill (*tr*) in the final measure. The piece concludes with a double bar line.

Allegro mà non molto

vl 1

The musical score for Violin 1 consists of 25 measures across nine staves. The tempo is 'Allegro mà non molto'. The key signature has one sharp (F#). The time signature is common time (C). The score includes various dynamics: *f* (forte) at measures 1, 7, 13, and 19; *p* (piano) at measures 4, 10, 16, and 20. The notation includes eighth and sixteenth notes, rests, and slurs. Measure numbers 4, 7, 10, 13, 16, 19, 22, and 25 are indicated at the start of their respective staves. The piece concludes with a trill in measure 25.







## 145 TE DEUM

*Violino II* **Allegro**

*f*

3

poco **p**

6

9

*f*

12

15

18

21

24

**Adagio**

The musical score for Violino II, Te Deum, 145, is written in treble clef and 3/4 time. It begins with a forte (f) dynamic and an Allegro tempo. The melody is written in treble clef. Measures 1-24 show a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score ends with a final measure in 3/4 time, marked Adagio.

27 *Larghetto*44 *Allegro*

## TE GLORIOSUS APOSTOLORUM CHORUS

3

*Allegro*

*vl 2*

*f*

*tr*

5

9

*tr*

*p*

*tr*

14

*f*

18

*p*

22

26

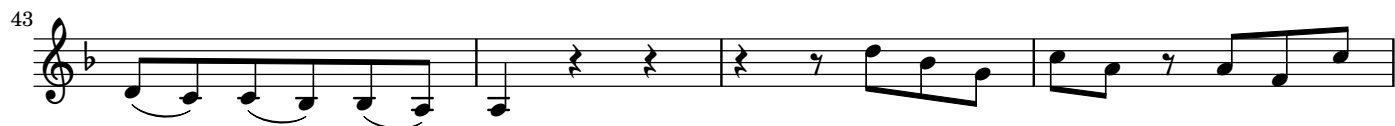
30

*f*

34

This musical score is for Violin 2, marked 'Allegro'. It is written in 3/4 time with a key signature of one flat (B-flat). The score consists of nine staves, each containing four measures. The first staff begins with a rest, followed by a series of eighth and sixteenth notes, including a trill (tr) and a forte (f) dynamic. The second staff continues with eighth notes. The third staff features a trill (tr) and a piano (p) dynamic. The fourth staff has a forte (f) dynamic. The fifth staff includes a piano (p) dynamic. The sixth staff continues with eighth notes. The seventh staff has a forte (f) dynamic. The eighth staff continues with eighth notes. The ninth staff ends with a series of eighth notes. The score is marked with various dynamics (f, p) and trills (tr).





79

83

87

91

95

99

103

107

111



## TE ERGO QUAESUMUS

7

*Largo*

*vl 2*

*p* *f*

6

11

*p*

17

*f*

22

*p*

28

*f*

33

37

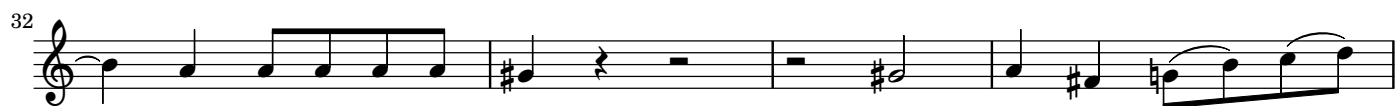
41

The musical score is written for Violin 2 in G minor (three flats) and common time. It is marked 'Largo'. The score consists of nine staves of music. The first staff begins with a piano (p) dynamic and a forte (f) dynamic. The piece concludes with a final whole note chord on G3.

Allegro mà non molto

violin 2

The musical score for violin 2 consists of 25 measures, organized into five systems of five measures each. The tempo is 'Allegro mà non molto'. The key signature has one sharp (F#), and the time signature is common time (C). The score begins with a forte (f) dynamic and a series of eighth-note patterns. Measures 4, 7, 10, 13, 16, 19, 22, and 25 are marked with measure numbers. Dynamics include forte (f), piano (p), and fortissimo (f). The piece concludes with a trill (tr) in measure 13 and a final flourish in measure 25.









**Allegro**

**f Tutti**

*Soprano* Te De -

*Alto*

*Tenore*

*Basso*

*Organo* **f Solo** 7 6 7 9 8 4 3 poco **p**

um lau - da - - - - mus, te De-um lau-da - mus, te Dominum confi-temur.

**f Tutti** Te De-um lauda - mus, te Dominum confi-temur.

**f Tutti** Te De-um lauda - mus, te Dominum confi-temur.

**f Tutti** Te De-um lauda - mus, te Dominum confi-temur.

6 6 7 6 5 4 3 **f Tutti** 7 6 7 8 7 9 8 3

Te aeternum, aeternum Patrem, aeternum Pa-trem o-mnis ter - ra ve - ne-ra - tur.

Te aeternum, aeternum Patrem, aeternum Pa-trem o-mnis ter - ra ve - ne-ra - tur.

Te aeternum, aeternum Patrem, aeternum Pa-trem o-mnis ter - ra ve - ne-ra - tur.

Te aeternum, aeternum Patrem, aeternum Pa-trem o-mnis ter - ra ve - ne-ra - tur.

6 5 6 9 8 7 9 5 4 #

18

Ti-bi o - mnes, ti-bi coe - li, ti-bi Che-rubim inces-  
 Omnes An-ge-li, et u-ni - versae po-testates, et Se-ra-phim  
 Omnes An-ge-li, et u-ni - versae po-testates, et Se-ra-phim  
 Omnes An-ge-li, et u-ni - versae po-testates, et Se-ra-phim

7<sup>#</sup> 6 4 7<sup>#</sup> 9 4 3 5 6 6 4 5 3<sup>#</sup> 3<sup>#</sup>

23

Adagio Larghetto

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

6 6<sup>#</sup> 6 6 7<sup>#</sup> 3<sup>#</sup> 3<sup>#</sup> 6

29

San - ctus, San - ctus, San - ctus, Sanctus Do - mi-nus  
 San - ctus, San - ctus, San - ctus, Sanctus  
 San - ctus, San - ctus, San - ctus, Sanctus  
 San - ctus, San - ctus, San - ctus, Sanctus

6 5<sup>b</sup> 6<sup>b</sup> 6<sup>b</sup> 6 4<sup>b</sup> 5<sup>b</sup> 6 4<sup>b</sup> 5<sup>b</sup> 1<sup>b</sup>

36

De - us, Do - minus De - us Sa - ba - oth.

Do - minus De - us, Do - mi - nus De - us, De - us Sa - ba - oth.

Do - minus De - us, Do - minus De - us Sa - ba - oth.

Do - minus De - us, Do - minus De - us Sa - ba - oth.

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

44 **Allegro**

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

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

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

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

Solo 7 6 4 7 9 4 3 Tutti 7 6 4 7 8 7 9 4 3 b7 9 b4 3

49

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

maie - sta - tis glo - ri - ae tu - ae, ma - ie - sta - tis glo - ri - ae, glo - ri - ae tu - ae.

maie - sta - tis glo - ri - ae tu - ae, ma - ie - sta - tis glo - ri - ae, glo - ri - ae tu - ae.

maie - sta - tis glo - ri - ae tu - ae, ma - ie - sta - tis glo - ri - ae, glo - ri - ae tu - ae.

b6 6 4 3 8 5 4 3 4 3

**Allegro**

*S* *A* *T* *B*

*org*

*f* Solo [6] 9 8 7 6 5 [3] 6 [6] b7

8 *p* Solo Te glo-ri - o - sus A - po - sto - lo-rum, A - po - sto-lorum

*p* Solo Te glo-ri - o - sus A-po-sto - lo-rum, A - po - sto-lorum

[6] 6 5 [3] *p* [6] 9 8 7 6 5 [3] 6 6 5 [3]

15 cho - rus, te pro - phe - ta - rum lau - da - bi-lis nu-merus, lau-

cho - rus, te pro - phe - ta - rum lau - da - bi-lis nu-merus, lau-

*p* Solo *tr* Lau - dat, lau - dat,

*p* Solo *tr* Lau - dat, lau - dat,

b6 b5 6 5 [3]

[illegible]

35

tus.

tus.

tus.

*p* Solo

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

*p* Solo

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

Solo

[6] 9 8 7 5 6 5 4

*p* 7 9 4 [8] 3 - 7 5 -

43

*p* Solo *tr*  
Con - fi - te - tur,

*p* Solo *tr*  
Con - fi - te - tur,

8 con - fi - te - tur Ec - cle-sia, Pa - trem im - men -

con - fi - te - tur Ec - cle-sia, Pa - trem im - men -

$\flat 9 - \flat - \frac{6}{\flat 5}$   $\frac{9}{\flat 4}$   $\frac{[8]}{3}$   $\frac{4}{6}$   $\flat 5$   $\frac{\flat 6}{4}$   $\frac{5}{3}$   $\frac{5}{3}$   $\frac{4}{2}$

50

*tr*  
con - fi - te - tur,

*tr*  
con - fi - te - tur,

8 - sae ma - ie - sta - tis, ve - ne - ran - dum tu - um

- sae ma - ie - sta - tis, ve - ne - ran - dum tu - um

$\flat 7$   $\flat 7$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{5}{3}$  - - 7

57

*tr*  
con - fi - te - tur,

*tr*  
con - fi - te - tur,

8 ve-rum, et u - nicum Fi - lium, San - ctum quo - que,

ve-rum, et u - nicum Fi - lium, Sanctum quo-que,

$\frac{9}{4}$  3 -  $\frac{4}{6}$   $\frac{4}{6}$   $\flat 5$  - 7 # 7 -

64

*f* Tutti *tr*

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

*f* Tutti *tr*

con - fi - te - tur, san -

san - ctum Pa - ra - - - - - clitum Spi - ri-tum, con - fi -

san - ctum Pa - ra - - - - - clitum Spi - ri-tum,

6 6 7 - 6 5 6 6 5 Tutti *f* 6 6 6

71

te - tur, san - cta con - fi - te - tur Ec-cle - si - a.

- - cta, san - cta con - fi - te - tur Ec-cle - si - a.

*tr*

te - tur, san - cta, san - cta con - fi-te - tur Eccle - si - a.

*f* Tutti *tr*

con - fi - te - tur, san - cta con - fi-te - tur Eccle - si - a.

6 7 6 6 5 Solo 6

78

*P* Solo

Tu Rex glo - riae, Rex glo - ri-ae, Chri-ste,

7 6 6 5 p # f p 5 f

85

tu Pa - tris sem - pi - ter -

2 6/5 7 7 7/#

*p*

90

- nus es Fi - li-us. Tu ad li-be-ran-dum su-sceptu - rus ho-minem,

7 6 7/# # f p [6] [6]

96

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

*pp* 7 6 5 [6] 6/5 #



102

rum.

*p* Solo

Tu de - vi - cto mor - tis a - cu - le - o, tu de -

*f* 2  $\frac{6}{5}$  *p*  $\frac{6}{5}$  *f*  $\frac{6}{5}$  *p*  $\frac{6}{5}$

109

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

*f*  $\frac{6}{5}$  *p*  $\frac{6}{5}$  *f*  $\frac{6}{5}$  *p*  $\frac{6}{5}$

116

*f* Tutti

Tu ad dex - teram De - i se - des

*f* Tutti

Tu ad dex - teram De - i se - des

*f* Tutti

Tu ad dex - teram De - i se - des

re - gna coe - lo - - - rum. Tu ad dex - teram De - i se - des

*f* Tutti

$\frac{6}{5}$

123

in glo - ri-a Pa - tris.

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

in glo - ri-a Pa - tris.

in glo - ri-a Pa - tris. Iu - dex cre - de -

6 5 6 4 6 6 5 7 7 #

131

Iu - - dex

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

Iu - - dex cre - de-ris, cre - de-ris

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

# 6 4 7 6 4

138

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

es - se ven - tu - rus, es - se ven - tu - rus.

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

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

2 6 6 4 5 3

**Largo**

**S**

**A** *f* **Tutti**

**T** *f* **Tutti**

**B** *f* **Tutti**

**org** *f* **Tutti**

Te, te er - go quae - su - mus, te er - go

Te, te er - go quae - - -

Te, te er - go

*f* **Tutti**

Te, te er - go quae - - - su - mus,

quae - - - sumus, te er - go, te quae-su - mus, tu - is fa-mulis sub-ve - ni,

- sumus, te, te er - go, te quae-su - mus, tu - is

quae - - - su - mus, te er-go quae - su - mus,

- 7 # 6 6 ♭ 6 ♭

*p* **Solo** *tr*

*p* **Solo**

*p* **Solo** *staccato*

6 ♭5

**17**

*f* **Tutti**

tu - is fa-mulis sub - ve-ni,

*f* **Tutti**

tu - is fa-mulis sub - ve-ni,

*f* **Tutti** *p* **Solo**

fa - mulis, tu - is fa - mulis sub - veni, tu - is fa-mulis sub - ve-ni, quos pre-ti - o - so

*f* **Tutti**

tu - is fa-mulis sub - ve-ni,

*f* **Tutti** *p* **Solo**

9  $\frac{9}{4}$  [8] 3 6  $\frac{6}{4}$  [5] 3  $\frac{6}{4}$  2  $\frac{6}{5}$  9  $\frac{9}{4}$  [8] 3 6 6 7

24

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

9 4 [8] b 4 2 # 3 6 6 5 6 4 6 5 6 6 4 5 3

32

*f Tutti*

quos pre - ti - o - so san - guine,

*f Tutti*

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

*f Tutti*

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

*f Tutti*

quos pre - ti -

*f Tutti*

6 5 - 6 [2 6 6] b 7 - b - 6 6 b 6 7 [b] - # - 6 b 6

39

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

- ti - o - so san - gui - ne re - de - mi - sti, re - de - mi - sti.

pre - ti - o - so san - gui - ne re - de - mi - sti, re - de - mi - sti.

o - so san - gui - ne re - de - mi - sti, re - de - mi - sti.

9 [b5] 3 6 5 9 6 6 b 6 4 # 7 6 4 [5] b 6 9 8 b

## Allegro mà non molto

S

A

T

B

org

*f* Solo 6 6 [6] 6 6 [6] 6 4 5 3 *p* 6 6 7

*p* Solo

Ae - ter - na

5

fac cum san - ctis tu - is in glo - ri - a nu - me - ra - ri.

Sal - vum fac po - pulum,

*p* Solo

Sal - vum fac po - pulum,

6 6 [7] 4 3 6 5 8 6 7 5 *f* [6] *p* 6 4 5 3

9

po - pulum tu - um Do - mine,

et be - ne - dic hae - re - di -

po - pulum tu - um Do - mine, et be - ne - dic hae - re - di - ta - - -

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

13

*p* Solo

Et re - ge

ta - ti tu - ae.

- ti tu - ae.

6 6 4 5# f 6 5 6 6 4 5# p 6 7#

17

e - os, et ex-tol-le il-los, ex-tol-le il - los us - que in ae - ternum.

6 7# 9 4 8 3 7 4 8 7# f 2

21

Per sin - gu-los di - es, be - ne - di - ci-mus te

*p* Solo

Per sin - gu-los di-es, be-ne-di - ci-mus te et lau-da - mus

p # 6 7 6 5 # b9 8 7 9 8 7 6 5 - 6 6

25

et lau - da - mus no - men tu - um in sae - culum, et in sae-culum sae - cu-li.

no - men tu - um in sae - culum, et in sae-culum sae - cu-li.

6/4 [5]# 7 6/4 - [5]# 9/4 [8]3 6 6/4 [5]# f

29

Di - gna - re Do - mi - ne, di - e i - sto.

Si - ne pec - ca - to nos

Si - ne pec - ca - to nos

Si - ne pec - ca - to nos

6/5 [6] 6/5 # p [5]#

34

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

cu - sto - di - re. Mi - se - re - re no -

cu - sto - di - re. Mi - se - re - re no -

cu - sto - di - re. Mi - se - re - re no -

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

38 *f* Tutti

Fi - at mi - se - ri - cor - di - a tu - a Do - mine, su - per nos, su - per

*f* Tutti

stri. Fi - at mi - se - ri - cor - di - a tu - a Do - mine, su - per nos, su - per

*f* Tutti

stri. Fi - at mi - se - ri - cor - di - a tu - a Do - mine, su - per nos, su - per

*f* Tutti

stri. Fi - at mi - se - ri - cor - di - a tu - a Do - mine, su - per nos, su - per

*f* Tutti

6 5 [6] 5 6 5

42

nos, quem - ad - modum spe - ra - vimus, quem - ad - modum spe - ra - vimus in

nos, quem - ad - modum spe - ra - vimus, quem - ad - modum spe - ra - vimus in

nos, quem - ad - modum spe - ra - vimus, quem - ad - modum spe - ra - vimus in

nos, quem - ad - modum spe - ra - vimus, quem - ad - modum spe - ra - vimus in

6 6 [7] 6 6 [7] 6 5 6 5

46

te, spe - ra - vimus in te, in te, in te.

te, spe - ra - vimus in te, in te, in te.

te, spe - ra - vimus in te, in te, in te.

te, spe - ra - vimus in te, in te, in te. In te, Do - mi - ne, in te spe - ra - vi, non,

[6] 6 6 1 1 1 1 1 1 1 1 1



51

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

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

1 1 1 1 1 1 1 1

56

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

dar in ae-ter - num, non confun-dar in ae - ter - num, non in ae -

num, in te, Do - mine, in

6 4 3 7 5 6 5 b7

60

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

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

ter - num, non con-fundar, non, non, in te, in te, Do - mi-

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

5 6 b5 6 5 7 6 5 [6] 3 4 3 9 8 7 5 6 5

64

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

8 [47] 5 6 5 6 5 7 5 6 5 6 4 3 9 7 5 4 5 3

68

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

9 8 6 4 6 [6] 9 8 6 4 6 6 5 2 6 7 6 7

71

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

7 # 6 6

74

num, non, non con-fun-dar,

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

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

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

# 6 6/5 #4/2 6 7 6 #4/2 6 7 6

77

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

ter-num, non con-fun-dar, in te, Do-mi-ne, in te,

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

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

6 7 7 6 5 6

81

in ae-ter-num, in ae-ter-

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

ter-num, in ae-ter-num, in ae-ter-

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

6 # 6 6 [5] # 6 [6] #4/2

85

num, in ae - ter - num, non con-fun - dar in ae -  
 non confun - dar, non con-fun-dar in ae - ter - num, in ae -  
 - num, in ae-ter - num,  
 vi, non, non con-fun - dar in ae-ter - num,  
 6  $\left[ \begin{smallmatrix} 6 \\ 5 \end{smallmatrix} \right] \#$   $\left[ \begin{smallmatrix} \#6 \\ \#4 \\ 2 \end{smallmatrix} \right]$  6  $\frac{6}{5}$   $\left[ \begin{smallmatrix} \#5 \\ 4 \end{smallmatrix} \right] \#$

89

ter - num, in ae - ter - num, in te, Do - mi-ne, in  
 ter - num, in ae-ter - num, in te, Do - mi-ne, spe -  
 non con-fun-dar in ae - ternum, in ae-ter - num, non con -  
 non con-fun-dar in ae - ter - num, in ae - ter - num, in te spe-ra-vi, in  
 # - 6 7  $\frac{\#4}{2}$   $\left[ \# \right]$  6  $\frac{6}{5}$  2 6 6 #  $\left[ \begin{smallmatrix} 7 \\ \# \end{smallmatrix} \right]$

93

te spe - ra - vi, non, non con - fun - dar, in te spe -  
 ra - vi, non con - fun - dar in ae - ter - num, in te spe-ra - vi,  
 fun - dar in ae - ternum, in te, Do - mine, in te spe - ra - vi,  
 te, Do - mine, in te, Do - mi -  
 5  $\frac{8}{7}$  5 6

96

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

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

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

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

6 5 9 8 6 5 4 2 6 b5 9 8 6 5 4 2 6 6 5 2 6 6

99

num, in te spe - ra - vi, non, non con - fun - dar,

num, non, non con - fun - dar, in te spe - ra - vi, non, non con -

num, non, non con - fun - dar, in te spe - ra - vi, non, non con - fun -

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

tasto solo

102

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

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

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

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

5

105

Do - mine, in te spe - ra - vi, non con - fun - dar in ae - ter -

Do - mine, in te spe - ra - vi, non con - fun - dar in ae - ter -

Do - mine, in te spe - ra - vi, non con - fun - dar in ae - ter -

Do - mine, in te spe - ra - vi, non con - fun - dar in ae - ter -

6 5 8 3 6/5 4 3

108

num, in te, Do - mi-ne, in te spe-ra - vi, non, non confun - dar, non, non confun -

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

num, in te, Do-mine spe - ra - vi, non con - fun - dar in ae -

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

5 [6] 6/5 2 6 6/5 2 6

113

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

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

ter - - - num, in ae - ter - - - - num.

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

4 3 6 6 9 8

## 145 TE DEUM

**Allegro**

*Organo*

**f Solo** 7 6 7 - 9 [8]  
4 4 3

poco **p** -

6

6 6 7 6 5 4 3 **f Tutti** 7 6 7 8 7 9 [8]  
4 4 4 3

12

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

18

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

**Adagio Larghetto**

23

6 6 # 6 6 7 # # 6

29

6 6 6 4 6 6 5 4 3 2 1

36

4 6 [#6] #6 #4 = 6 = 6 [#5] #  
#2 #4 2 #4 #2 5 4 #

**Allegro**

44

**Solo** 7 6 7 9 3 **Tutti** 7 6 7 8 7 9 [8] 7 9 [8]  
4 4 4 4 4 3 4 3

49

6 6 4 3 8 5 4 3 4 3

*org*

**Allegro**

The first system of the musical score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 3/4. It begins with a forte (*f*) dynamic marking and the instruction "Solo". The melody consists of eighth notes and quarter notes. Below the staff, there are fingering numbers: [6] under the first measure, 9 8 7 under the second measure, 6 4 / 5 [3] under the third measure, 6 under the fourth measure, and [6] under the fifth measure.

7

$\flat 7$  [6]  $6 \begin{matrix} 4 \\ 5 \end{matrix}$  [6]  $p$  [6] 9 8 7

13 

[illegible][illegible]

30

6 6/4 [5]<sub>b</sub> Tutti *f* 6/5

[illegible]

41

9/4 [8]3 - 75 - b9 - b - 6b5 9b4 [8]3 b6

[illegible]



51

b7 b7 6/4 6/4 5/3 7

57

9/4 3 - b6 b6 b5

62

7# 7 - 6 6b 7 - 6/4 5/3

67

6 6/4 [5/3] Tutti *f* b6 b6 b6

72

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

77

[6] b7 [6] 6/4 [5/3] p

82

# *f* *p* [6/5] *f* 2 6/5 *p*

87

7 7 [7/#] 7 6 7#

91

# *f* *p* [6] [6]

96 **pp** 7 6 5

100 [6] 6/5 # 2 6/5 **p** [6]

105 6 # **f**  $\flat 6$  **p** 6 [6]

111 **f** **p**  $\flat 7$  [6] 6

116 [7] [6] 9 5 6 6 4 3 **f** Tutti 6/5

122 6/5 6/4 6 6 5 7

128 7 # #

134  $\flat 7$  6/4 7 6/4 2

139 6 [6/5] 6/4 [5/3]

## TE ERGO QUAESUMUS

Largo  
2

org

*f* Tutti

7

11

*p* Solo staccato

17

*f* Tutti

Solo

22

*p*

27

32

*f* Tutti

37

42

## A E T E R N A F A C

## Allegro mà non molto

org *f* Solo

6 6 [6] 6 6 [6] 6 4 [5] 3 *p* 6 6 7

5 6 6 [7] 4 3 6 5 8 7 5 *f* [6] *p* 6 4 [5] 3

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

13 6 6 4 [5] # *f* 6 5 6 6 4 [5] # *p* 6 [7] #

17 6 7 [#] 9 4 [8] 3 #7 4 8 [7] # *f* 2

21 *p* # 6 7 6 4 5 3 # b9 8 7 5 b7 6 7 5 [5] # 6 4 5 - 6 6

25 6 4 [5] # 7 6 4 - [5] # 9 4 [8] 3 6 6 4 [5] # *f*

29 6 5 [6] 6 5 # *p* [#] 7 - #

35 *f* Tutti 6 5 [#] [6] 5 [#]



82

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

87

6 7  $\sharp 4/2$

[illegible]

95

6 6 5 9 8 6 5 4 2 6 6 5 9 8 6 5 4 2 6 6 5 2 6 6

99

tasto solo

5

105

6 5 8 3 6 5 4 3

108

Exercise 108 is a short piece in 2/4 time, consisting of 10 measures. It is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The notation includes eighth and sixteenth notes, rests, and fingerings (1-5). The piece concludes with a double bar line.

113

4 3 6 6 9 8

## 145 TE DEUM

**Allegro**

*Bassi*

**f** Solo

poco **p**

6 **f** Tutti

12

18

**Adagio Larghetto**

23

29

36

**Allegro**

**Solo** **Tutti**

44

49

## TE GLORIOSUS APOSTOLORUM CHORUS

Allegro

*b* *f* Solo

7 *p*

13

19

25

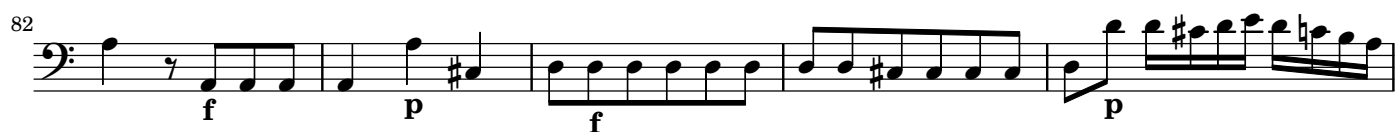
30 *Tutti* *f*

35 Solo *p*

41

46





96

pp

100

**f** **p**

105

111

[illegible]

122

Measure 122 (bass clef): A sequence of eighth notes (G2, F2, E2, D2, C2) followed by a quarter note (B1), then a quarter rest, a quarter note (A1), a quarter note (G1), a quarter note (F1), a quarter note (E1), and a quarter note (D1).

128

Musical notation for measure 128, bass clef. The measure contains six eighth notes: G2, A2, B2, C3, D3, and E3. The notes are grouped in pairs: (G2, A2), (B2, C3), and (D3, E3). There are rests between the pairs.

134



139

Measure 139 in bass clef. The melody consists of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The bass line consists of eighth notes: G1, F1, E1, D1, C1, B0, A0, G0. The measure ends with a double bar line.

## TE ERGO QUAESUMUS

5

*Largo*  
2

*f* Tutti

7

12

2

*p* Solo  
staccato

19

*f* Tutti Solo *p*

24

29

*f* Tutti

34

38

42

Detailed description of the musical score: The score is written for a single bass line in 2/4 time. It begins with a key signature of one flat (B-flat major) and a tempo marking of 'Largo'. The first staff (measures 1-6) is marked 'f Tutti' and contains a series of eighth and quarter notes. The second staff (measures 7-11) continues the 'Tutti' section. At measure 12, the music changes to a piano 'Solo' section marked 'staccato', featuring a half note followed by a quarter rest and then a series of staccato eighth and quarter notes. This 'Solo' section continues through measure 18. At measure 19, the music returns to a forte 'Tutti' section. The third staff (measures 19-23) is marked 'f Tutti' and contains a series of eighth and quarter notes. The fourth staff (measures 24-28) continues the 'Tutti' section. The fifth staff (measures 29-33) continues the 'Tutti' section. The sixth staff (measures 34-37) continues the 'Tutti' section. The seventh staff (measures 38-41) continues the 'Tutti' section. The eighth staff (measures 42-45) concludes the piece with a final sustained note in measure 42.

## Allegro mà non molto

*b* *f* Solo *p*

5 *f* *p*

9

13 *f* *p*

17 *f*

21 *p*

25 *f*

29 *p* 2

35 *f* Tutti





tasto solo

