

# 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*

*Full score*





Wolfgang Esser-Skala, 2021

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## Critical report

Genre	Hymnus
Liturgical festival	–
Scoring	S, A, T, B (solo), S, A, T, B (coro), 2 clno (C), 2 tr (C), timp (C–G), 2 vl, b, org

### Sources

(1)	<i>Library</i>	D-Mbs
	<i>Shelfmark</i>	Mus.ms. 455
	<i>Type</i>	autograph manuscript
	<i>Date</i>	09 October 1770
	<i>RISM ID</i>	456009474
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145 T E D E U M

**Allegro**

*Clarino I, II  
in C*

*Tromba I, II  
in C*

*Timpani  
in C-G*

*I  
Violino*

*II*

*Soprano*

*Alto*

*Tenore*

*Basso*

*Organo e Bassi*

f Solo 7 6 7 - 9 [8] 3

4

poco **p**

**f** Tutti

Te De - um lau - da - - - -

poco **p**

6  $\flat$   $\flat$

Detailed description: This is a musical score for page 2 of a piece. It features a piano accompaniment and a vocal line. The piano part consists of two staves (treble and bass clef) with a key signature of one flat (B-flat major or D minor). The vocal line is on a single staff with a treble clef. The score is divided into four measures. The first measure shows the piano accompaniment starting with a 'poco p' (poco piano) dynamic. The second measure introduces the vocal line with a 'f Tutti' (forte tutti) dynamic. The vocal line sings 'Te De - um lau - da -'. The piano accompaniment continues with a 'poco p' dynamic. The third measure shows the piano accompaniment with a '6' and a flat symbol, and the vocal line with a '6' and a flat symbol. The fourth measure shows the piano accompaniment with a '6' and a flat symbol, and the vocal line with a '6' and a flat symbol.

8

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

*f* Tutti  
Te De - um lau - da - mus, te

*f* Tutti  
Te De - um lau - da - mus, te

*f* Tutti  
Te De - um lau - da - mus, te

*f* Tutti  
Te De - um lau - da - mus, te

*f* Tutti  
Te De - um lau - da - mus, te

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

11

Do - minum con - fi - temur. Te ae-ter - num, ae-ternum Pa - trem, ae-ternum Pa - trem

Do - minum con - fi - temur. Te ae-ter - num, ae-ternum Pa - trem, ae-ternum Pa - trem

Do - minum con - fi - temur. Te ae-ter - num, ae-ternum Pa - trem, ae-ternum Pa - trem

Do - minum con - fi - temur. Te ae-ter - num, ae-ternum Pa - trem, ae-ternum Pa - trem

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



15

Measures 15-18: The top system consists of two staves. The treble staff contains chords (F#4, C#5, F#4, C#5) and rests. The bass staff contains a melodic line (F#4, C#5, F#4, C#5). The bottom system has a single bass staff with a melodic line (F#4, C#5, F#4, C#5).

Measures 19-22: The top system consists of two staves. The treble staff contains a continuous melodic line (F#4, C#5, F#4, C#5). The bass staff contains a continuous melodic line (F#4, C#5, F#4, C#5). The bottom system has a single bass staff with a continuous melodic line (F#4, C#5, F#4, C#5).

Measures 23-26: The top system consists of two staves. The treble staff contains a continuous melodic line (F#4, C#5, F#4, C#5). The bass staff contains a continuous melodic line (F#4, C#5, F#4, C#5). The bottom system has a single bass staff with a continuous melodic line (F#4, C#5, F#4, C#5).

o - mnis ter - ra ve - ne - ra - tur.

Measures 27-30: The top system consists of two staves. The treble staff contains a continuous melodic line (F#4, C#5, F#4, C#5). The bass staff contains a continuous melodic line (F#4, C#5, F#4, C#5). The bottom system has a single bass staff with a continuous melodic line (F#4, C#5, F#4, C#5).

o - mnis ter - ra ve - ne - ra - tur.

Measures 31-34: The top system consists of two staves. The treble staff contains a continuous melodic line (F#4, C#5, F#4, C#5). The bass staff contains a continuous melodic line (F#4, C#5, F#4, C#5). The bottom system has a single bass staff with a continuous melodic line (F#4, C#5, F#4, C#5).

o - mnis ter - ra ve - ne - ra - tur.

Measures 35-38: The top system consists of two staves. The treble staff contains a continuous melodic line (F#4, C#5, F#4, C#5). The bass staff contains a continuous melodic line (F#4, C#5, F#4, C#5). The bottom system has a single bass staff with a continuous melodic line (F#4, C#5, F#4, C#5).

o - mnis ter - ra ve - ne - ra - tur.

Measures 39-42: The top system consists of two staves. The treble staff contains a continuous melodic line (F#4, C#5, F#4, C#5). The bass staff contains a continuous melodic line (F#4, C#5, F#4, C#5). The bottom system has a single bass staff with a continuous melodic line (F#4, C#5, F#4, C#5).

5 4 # 7 # 6 4 7 #

19

Ti-bi o-mnes, ti-bi coe-li, ti-bi Che-rubim in-ces-

Omnes An-ge-li, et u-ni-ver-sae po-te-states, et Se-ra-phem

Omnes An-ge-li, et u-ni-ver-sae po-te-states, et Se-ra-phem

Omnes An-ge-li, et u-ni-ver-sae po-te-states, et Se-ra-phem

9/4 5 6 6/4 5/3 # #

23 *Adagio*

sa-bi-li vo - - ce pro - - cla - - - mant:

in-ces - sa - bi - li vo-ce, in-ces - sa - bi - li vo - ce pro - cla - mant:

in-ces - sa - bi - li vo-ce, in-ces - sa - bi - li vo - ce pro - cla - mant:

in-ces - sa - bi-li vo-ce, in-ces - sa - bi-li vo-ce pro - cla - mant, pro - cla - mant:

6 6 # 6 6 # #

27 *Larghetto*

San - ctus,

San - ctus,

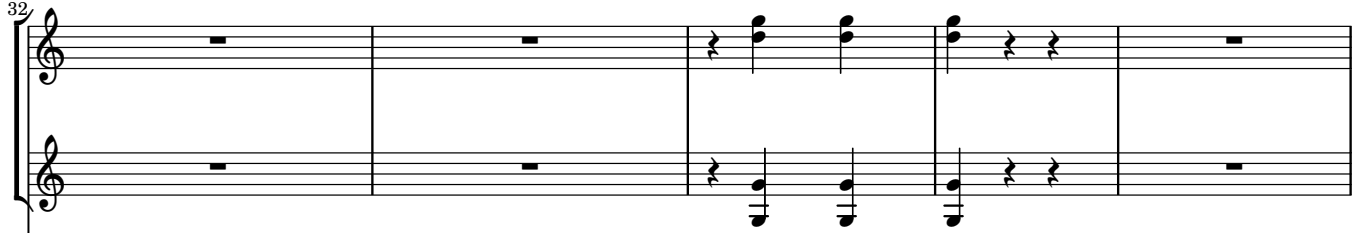
San - ctus,

San - ctus,

6 6 6 6

6 5 6 6

32



37

us, Do - mi-nus De - us Sa - ba -

De - us, Do - mi-nus De - us, De - us Sa - ba -

De - us, Do - mi-nus De - us Sa - ba -

De - us, Do - mi-nus De - us Sa - ba -

6  $\begin{smallmatrix} \text{[}\#6\text{]} \\ \#4 \\ 2 \end{smallmatrix}$   $\begin{smallmatrix} \#6 \\ \#4 \\ 2 \end{smallmatrix}$   $\begin{smallmatrix} \#4 \\ \#2 \end{smallmatrix}$  —  $\begin{smallmatrix} 6 \\ 5 \end{smallmatrix}$  —  $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$   $\begin{smallmatrix} \text{[}\#5\text{]} \\ \# \end{smallmatrix}$

42

Allegro

oth.

oth.

oth.

oth.

Solo

7

6

7

9

3

46

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

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

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

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

*Tutti* 7 6 7 8 7 9 8 9 8 9 8



50

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

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

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

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

6 4 3 8 5 4 3 4 3

## TE GLORIOSUS APOSTOLORUM CHORUS

**Allegro**

*clno*  
1, 2

*tr*  
1, 2

*timp*

1  
*vl*  
2

*S*

*A*

*T*

*B*

*org*  
*b*

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

This musical score is for a piece titled 'TE GLORIOSUS APOSTOLORUM CHORUS'. It is marked 'Allegro' and is in 3/4 time. The score is arranged for a full orchestra and a vocal choir. The instruments and voices are listed on the left: *clno* 1, 2 (Clarinets), *tr* 1, 2 (Trumpets), *timp* (Timpani), *vl* 1, 2 (Violins), *S* (Soprano), *A* (Alto), *T* (Tenor), *B* (Bass), *org b* (Organ), and a *Solo* part for the organ. The organ part begins with a *f* (forte) dynamic and a 'Solo' marking. The organ part features a series of chords: [6], 9, 8, 7, 6, 5, and [3]. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by whole rests. The string parts (Violins 1 and 2) have melodic lines, with the first violin starting with a *f* dynamic. The woodwind and brass parts (Clarinets, Trumpets, Timpani) are also silent, indicated by whole rests.

5

6 [6] b7

The musical score is written for piano and voice. The piano part consists of a grand staff (treble and bass clefs) and a separate bass line. The voice part consists of two staves (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The time signature is 6/4. The score is divided into four measures. The first measure shows the piano introduction with a treble staff featuring a melodic line and a bass staff with a bass line. The second measure shows the voice entry with the lyrics 'Te glo - ri - o - sus' and a piano solo. The third measure shows the voice entry with the lyrics 'A - po - sto -' and a piano solo. The fourth measure shows the piano solo with the lyrics 'Te glo - ri - o - sus A - po - sto -'.

**Measure 1:** Piano introduction. Treble staff:  $\text{Bb}^4$  (quarter),  $\text{A}^4$  (quarter),  $\text{G}^4$  (quarter),  $\text{F}^4$  (quarter),  $\text{E}^4$  (quarter),  $\text{D}^4$  (half). Bass staff:  $\text{Bb}^3$  (quarter),  $\text{A}^3$  (quarter),  $\text{G}^3$  (quarter),  $\text{F}^3$  (quarter),  $\text{E}^3$  (quarter),  $\text{D}^3$  (half).   
**Measure 2:** Voice entry. Treble staff:  $\text{Bb}^4$  (quarter),  $\text{A}^4$  (quarter),  $\text{G}^4$  (quarter),  $\text{F}^4$  (quarter),  $\text{E}^4$  (quarter),  $\text{D}^4$  (half). Bass staff:  $\text{Bb}^3$  (quarter),  $\text{A}^3$  (quarter),  $\text{G}^3$  (quarter),  $\text{F}^3$  (quarter),  $\text{E}^3$  (quarter),  $\text{D}^3$  (half).   
**Measure 3:** Voice entry. Treble staff:  $\text{Bb}^4$  (quarter),  $\text{A}^4$  (quarter),  $\text{G}^4$  (quarter),  $\text{F}^4$  (quarter),  $\text{E}^4$  (quarter),  $\text{D}^4$  (half). Bass staff:  $\text{Bb}^3$  (quarter),  $\text{A}^3$  (quarter),  $\text{G}^3$  (quarter),  $\text{F}^3$  (quarter),  $\text{E}^3$  (quarter),  $\text{D}^3$  (half).   
**Measure 4:** Piano solo. Treble staff:  $\text{Bb}^4$  (quarter),  $\text{A}^4$  (quarter),  $\text{G}^4$  (quarter),  $\text{F}^4$  (quarter),  $\text{E}^4$  (quarter),  $\text{D}^4$  (half). Bass staff:  $\text{Bb}^3$  (quarter),  $\text{A}^3$  (quarter),  $\text{G}^3$  (quarter),  $\text{F}^3$  (quarter),  $\text{E}^3$  (quarter),  $\text{D}^3$  (half).

13

lo-rum, A - po - sto-lo-rum cho - rus,

lo-rum, A - po - sto-lo-rum cho - rus,

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

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

6 4 5 3 6 6 4 5 3 6 5

18

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

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

6  
4

[5]  
4

23

nu - me - rus, te mar - tyrum can - di -

nu - me - rus, te mar - tyrum can - di -

lau - dat, lau - dat, lau - dat, lau - dat,

lau - dat, lau - dat, lau - dat, lau - dat,

6 4 5 3

28

*f*

*f*

*f*

*f*

*f* Tutti

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

*f* Tutti

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

*f* Tutti

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

*f* Tutti

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

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

Tutti *f*



33

The musical score for page 21, measures 33-37, is presented below. It includes piano accompaniment and vocal parts with lyrics. A guitar solo section is indicated at the bottom.

**Measures 33-37:**

- Measures 33-34:** Piano accompaniment in the upper staves. The lower staves show the vocal melody.
- Measures 35-37:** Vocal parts with lyrics: "lau - dat ex - er - ci - tus." The piano accompaniment continues in the upper staves.
- Guitar Solo:** Indicated by the word "Solo" and a bracketed "6" below the staff. The solo is marked with fret numbers: 6, 5, 4, 3, 9, 8, 7.

38

*p* *tr*

*p* *tr*

*p* *Solo*

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

*p* *Solo*

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

5 6 5 4

*p* 7

9 4 8 3

- 7 5 - b9 - b -

44

Con - fi - te - tur,

Con - fi - te - tur,

te - tur Ec - cle - si - a, Pa - - trem im -

te - tur Ec - cle - si - a, Pa - - trem im -

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

49

con - fi -

con - fi -

men - sae ma - ie - sta - tis,

men - sae ma - ie - sta - tis,

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

54

te - tur,

te - tur,

ve - ne - ran - dum tu - um ve - rum, et u - ni-cum

ve - ne - ran - dum tu - um ve - rum, et u - ni-cum

7 9/4 3 46

59

con - fi - te - tur,

con - fi - te - tur,

Fi - li - um, San - ctum quo - que,

Fi - li - um, San-ctum quo-que,

♭6 ♭5 7 7

64

*f*

*f*

*f*

*f*

*f* Tutti

con - fi -

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

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

6 6<sub>b</sub> 7 - 6/4 5/3 6 6/4 [5]/3 Tutti *f* 6/6

69

*f*

*f*

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

*f* Tutti *tr*

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

*f* Tutti *tr*

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

*f* Tutti *tr*

con - fi - te - tur, san - cta

$\flat 6$   $\flat 6$  6 7  $\left[ \begin{smallmatrix} 7 \\ \sharp \end{smallmatrix} \right]$



74

te - - tur Ec-cle - si - a.

te - - tur Ec-cle - si - a.

con - fi - te - tur Ec-cle - si - a.

con - fi - te - tur Ec-cle - si - a.

Solo

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

79

*p* *tr* *p*

*p* Solo  
Tu Rex glo - riae, Rex glo - ri-ae,

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

84

Chri - ste, tu Pa - -

f p

2 6 5 7

88

tristis sem - pi - ter - nus es Fi - li-us.

92

92

Tu ad li-be-ran - dum su-sce-pto - rus ho - minem, non hor - ru -

p

[6]

[6]

Detailed description: This musical score block contains measures 92 through 96. It features a vocal line and piano accompaniment. Measures 92-95 are marked with a piano (p) dynamic. The vocal line in measure 92 begins with the lyrics 'Tu ad li-be-ran - dum su-sce-pto - rus ho - minem, non hor - ru -'. The piano accompaniment includes a complex bass line with sixteenth-note patterns and trills, marked with a piano (p) dynamic and a [6] fingering. The score is written for voice and piano, with a grand staff for the piano part and a single staff for the voice.

97

pp

pp

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

tr

pp

7 6 5 [6] 6 5 #

102

102

rum.

*f*

*p*

*p* Solo

Tu de - vi - cto mor - tis a -

*f*

2 6 5

*p* 6 6 #

Detailed description: This musical score page contains measures 102 through 106. It features a piano accompaniment and a vocal line. The piano part begins in measure 102 with a forte (*f*) dynamic, playing a continuous eighth-note pattern in both hands. In measure 103, the dynamic shifts to piano (*p*). Measures 104 and 105 continue this pattern. In measure 106, the piano part has a final chord marked with a forte (*f*) dynamic, with fingerings 2, 6, and 5 indicated for the left hand, and 6 and a sharp (#) for the right hand. The vocal line enters in measure 104 with a piano (*p*) dynamic, singing the lyrics 'Tu de - vi - cto mor - tis a -'. A 'Solo' instruction is placed above the vocal line in measure 104. The vocal line continues through measure 106. The page is numbered 102 in the top left corner.

107

The musical score for page 36, starting at measure 107, is arranged in a system of staves. The top two staves are empty. The third staff is a grand staff (treble and bass clef) for the piano accompaniment. The right hand plays a complex rhythmic pattern, while the left hand plays a simpler bass line. The fourth staff is empty. The fifth staff is a grand staff (treble and bass clef) for the vocal line. The right hand is empty, and the left hand contains the vocal melody with lyrics. The lyrics are: "cu - le-o, tu de - vi - cto mor - tis a - cu - le-o,". The score includes dynamics such as **f** (forte) and **p** (piano), and fingerings are indicated with numbers 1-5.

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

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

6 6 6



112

112

a - pe - ru - i - sti cre - den - ti - bus re - gna, re - gna coe - lo -

**p** **p**

**p** **b7** **[6]** **6** **7** **6** **9** **5** **6** **6**

118

*f* Tutti  
 Tu ad dex - te - ram De - i se - des

*f* Tutti  
 Tu ad dex - te - ram De - i se - des

*f* Tutti  
 Tu ad dex - te - ram De - i se - des

*f* Tutti  
 - - rum. Tu ad dex - te - ram De - i se - des

*f* Tutti

4 3 6 5

123

This musical score page contains measures 123 through 126. It features a piano accompaniment and four vocal staves. The piano part begins in measure 123 with a forte (*f*) dynamic, playing a series of chords in the right hand and single notes in the left hand. In measure 124, the piano continues with a more active melody in the right hand and a bass line in the left hand. Measures 125 and 126 are vocal entries for four parts, each singing the phrase "in glo - ri - a Pa - tris." The vocal staves are arranged in two systems of two. The piano accompaniment continues in the bottom system, with a bass line that includes figured bass notation: 6/5, 6/4, 6, and 6 5.

*f*

*f*

*f*

in glo - ri - a Pa - tris.

in glo - ri - a Pa - tris.

in glo - ri - a Pa - tris.

in glo - ri - a Pa - tris.

6/5      6/4      6      6 5

127

a 2

Iu - - - dex cre - - - de -

7

7 #

131

The musical score is arranged in two systems. The first system (measures 131-134) features a vocal line and piano accompaniment. The vocal line begins with a whole note rest, followed by a half note G4, and then a half note F#4. The piano accompaniment consists of a right hand with a whole note G4 and a left hand with a whole note G3. The second system (measures 135-138) continues the vocal line with the lyrics "dex cre - de - ris, cre - de - ris es - se ven -". The piano accompaniment continues with a right hand playing a series of eighth notes and a left hand playing a series of eighth notes. The score concludes with a key signature change to one sharp (F#) and a time signature change to 4/7.

131

dex cre - de - ris, cre - de - ris es - se ven -

Iu - - -

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

# 4/7

135

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

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

dex cre - de - ris, cre - de - ris es - se, cre - de - ris

tu - rus, iu - dex cre - de - ris, iu - dex cre - de - ris

6/4 7 6/4 2 6

140

es - - se ven - tu - rus.

es - - se ven - tu - rus.

es - - se ven - tu - rus.

es - - se ven - tu - rus.

6 5      6 4      5 3

## TE ERGO QUAESUMUS

**Largo**

*clno*  
1, 2

*tr*  
1, 2

*timp*

1  
*vl*  
2

*S*

*A*

*T*

*B*

*org*  
*b*

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

*f* *Tutti*

Te, te er - go quae - - su -

*f* *Tutti*

Te, te er - go

*f* *Tutti*

6 6 7 6

Detailed description: This is a musical score for a piece titled 'TE ERGO QUAESUMUS'. The tempo is marked 'Largo'. The score includes parts for piano (clno 1, 2), triangle (tr 1, 2), timpani (timp), violin (vl 1, 2), soprano (S), alto (A), tenor (T), bass (B), and organ (org b). The piano part has dynamics of piano (p) and forte (f). The violin parts also have dynamics of p and f. The vocal parts (A, T, B) enter with a forte (f) 'Tutti' dynamic. The lyrics are 'Te, te er - go quae - - su -' for the alto and 'Te, te er - go' for the tenor and bass. The organ part features a series of chords with figured bass notation: 6, 6, 7, 6.



7

The musical score is written for piano and voices. The piano part consists of two staves (treble and bass clef) with a key signature of two flats (B-flat and E-flat). The vocal parts are also in two staves (treble and bass clef). The lyrics are in Latin and are written below the vocal staves. The score includes a forte (*f*) dynamic marking and a *Tutti* instruction. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The vocal parts have a more melodic line with some rests. The lyrics are: "Te, te er - go quae - - - su - mus, te er - go quae - - - su-mus, te er - go, te quae - su- quae - - - - sumus, te, te er - go, te quae - su-".

*f*

*f* *Tutti*

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

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

quae - - - - sumus, te, te er - go, te quae - su-

*f* *Tutti*

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

7 6 9 8 b5 b7 8 7 7 6 5 7 6 6 6 6

[b -] [b -]

13

mus,

*p* Solo

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

*p* Solo

mus, tu - is fa - mulis, tu-is fa - mulis sub - veni,

mus,

*p* Solo staccato

6  $\flat 5$  9  $\flat 4$  [8] 3 6  $\flat 4$  [5] 3

*f*

20

*f* Tutti  
tu - is fa - mulis sub - veni,

*f* Tutti  
tu - is fa - mulis sub - veni,

*f* Tutti *p* Solo  
tu - is fa - mulis sub - veni, quos pre-ti - o - so san - guine, pre-ti - o - so san - guine

*f* Tutti  
tu - is fa - mulis sub - veni,

Tutti Solo *p*  
 $\flat 4/2$   $\flat 5$   $\flat 4$   $[8] 3$   $\flat 6$   $\flat 6$   $\flat 7$   $\flat 4$   $[8] \flat$   $\flat 4$   $\sharp 2$   $\sharp 4 3$

[illegible]

35

*f Tutti*

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

mi - - sti, re - de - mi - sti, pre - ti - o -

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

*f Tutti*

quos pre - ti - o - so

♭7 - ♯ - 6 6 ♭6 7 [♯] - 6 ♯ 6 9 [♭5] 3 6 5

40

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

9 6 6 ♭ 6 4 7 6 4 [5] ♭ 6 9 8 ♭

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

*Allegro mà non molto*

*clno*  
1, 2  
*f*

*tr*  
1, 2  
*f*

*timp*  
*f*

1  
*vl*  
2  
*f*

*S*

*A*

*T*  
8

*B*

*org*  
*b*  
*f* Solo 6 6 [6] 6 6 [6] 6 4 5 3

The musical score is for page 51 of a piece titled 'A E T E R N A F A C'. The tempo is 'Allegro mà non molto'. The score is arranged for a full orchestra and organ. The instruments and their parts are: Clarinet 1 & 2 (clno 1, 2), Trumpet 1 & 2 (tr 1, 2), Timpani (timp), Violin 1 & 2 (vl 1, 2), Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (org b). The organ part begins with a 'Solo' section marked 'f' (forte). The organ part includes specific fingering and articulation marks: 6, 6, [6], 6, 6, [6], 6, 4, 5, 3. The organ part is written in the bass clef with a common time signature (C). The other instruments are also in common time. The organ part includes a 'Solo' section marked 'f' (forte). The organ part includes specific fingering and articulation marks: 6, 6, [6], 6, 6, [6], 6, 4, 5, 3. The organ part is written in the bass clef with a common time signature (C). The other instruments are also in common time.

4

*f*

*f*

*f*

*p*

*p*

*f*

*f*

*p* Solo

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

*p*

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



8

Sal-vum fac po - pulum, po-pulum tu-um Do - mine, et be - ne -

*p* Solo  
 Sal-vum fac po - pulum, po-pulum tu-um Do - mine, et be - ne - dic hae - re - di - ta -

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

Detailed description: The page contains a musical score for page 53. It features a vocal line and a piano accompaniment. The vocal line starts with a rest in the first measure, followed by a melodic phrase in the second measure, and then a series of notes in the third and fourth measures. The piano accompaniment consists of a series of chords and arpeggios, with some measures containing rests. The lyrics are in Latin and are written below the vocal line. The score includes a 'Solo' section for the piano part. The bottom of the page contains a series of numbers and symbols, likely representing a figured bass or a specific musical notation system.

12

The musical score is written for a vocal ensemble and piano. It begins at measure 12. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are in Latin: "dic hae-re - di - ta - ti tu - ae." and "- - - ti tu - ae." The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f* (forte) and *tr* (trill). The score is divided into systems, with the vocal parts and piano accompaniment on separate staves.

dic hae-re - di - ta - ti tu - ae.

- - - ti tu - ae.

7 6 4 - [5] # 6 6 4 [5] # f 6 5 6 6 4 [5] #

16

*p*

*p*

*p* Solo

Et re - ge e - os, et ex - tol - le il - los, ex - tol - le il - los us - que in ae -

*p* 6 7 [♯] 6 7 [♯] 9 4 8 3 7 4 8 7 [♯]

20

ter-num. Per sin - gu-los di - es, be - ne - di - ci-mus

*P* Solo Per sin - gu-los di - es, be - ne - di - ci-mus

2  $\sharp$  6 7 6 5  $\sharp$  9 8 7  $\flat$  7 6 5 9 8 7  $\flat$  7 6 5  $\sharp$

24

te et lau - da - mus no - men tu - um in sae - culum, et in sae - culum

te et lau-da - mus no - men tu - um in sae - culum, et in sae - culum

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



32

ne, di - e i - sto. Mi - se - re - re no - stri,

Si - ne pec - ca - to nos cu - sto - di - re.

Si - ne pec - ca - to nos cu - sto - di - re.

Si - ne pec - ca - to nos cu - sto - di - re.

*p* [ # ] 7 - #

36

Do - mine. *f* Tutti Fi - at mi - se - ri - cor - di - a tu - a

Mi - se - re - re no - stri. *f* Tutti Fi - at mi - se - ri - cor - di - a tu - a

Mi - se - re - re no - stri. *f* Tutti Fi - at mi - se - ri - cor - di - a tu - a

Mi - se - re - re no - stri. *f* Tutti Fi - at mi - se - ri - cor - di - a tu - a

7 6 5 # 5 # [5 4 #] -] # *f* Tutti 6 5 # [6 5 #]



40

*f*

Do - mine, su - per nos, su - per nos, quem -

Do - mine, su - per nos, su - per nos, quem -

Do - mine, su - per nos, su - per nos, quem -

Do - mine, su - per nos, su - per nos, quem -

$\flat 6$  5 6  $\flat 5$  6 6 [7]

43

ad - modum spe - ra - vimus, quem - ad - mo-dum spe - ra - vi-mus in

ad - modum spe - ra - vimus, quem - ad - mo-dum spe - ra - vi-mus in

ad - modum spe - ra - vimus, quem - ad - mo-dum spe - ra - vi-mus in

ad - modum spe - ra - vimus, quem - ad - mo-dum spe - ra - vi-mus in

6 6 [7] 6  $\flat 5$   $\flat 6$

46

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

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

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

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

[6] 6/5 6 1 1 1 1 1 1

50

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

1 1 1 1 1 1 1 1 1 1 1 1 1 1

53

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

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

56

In te, Do - mi - ne, in

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

num, in

6 4 3 8 7

59

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

5 6 5  $\flat 7$  5 6  $\flat 5$  6 5 7  $\frac{6}{5}$  [6]  $\frac{8}{5}$

62

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

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

fun - dar, non, non, in te, in te, Do - mi - ne, in te, Do - mi -

8 3 4 3 9 # 8 7 5 6 5 [b7] 5 6 5



65

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

- - - - - num, non, non, in

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

in te, Do - mi - ne, in

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

The musical score for page 71 consists of two systems. The first system includes a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The vocal line begins with a rest, followed by the lyrics "ra - vi, non, non con - fun - dar in ae - ter -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal line with the lyrics "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 -". The piano accompaniment continues with similar rhythmic patterns. The score is written in a key with one sharp (F#) and a 7/8 time signature.

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 8 6 6

74

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

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

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

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

# - 6 6 5 #4 2 6 7 6- #4 2 6 7 6- - 6 7 7

78 a 2

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

fundar, in te, Do - mi-ne, in te, Do - mi-ne, in te, Do - mi-ne, in

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

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

6 5 6 6 6 6

#

[#5]

84

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

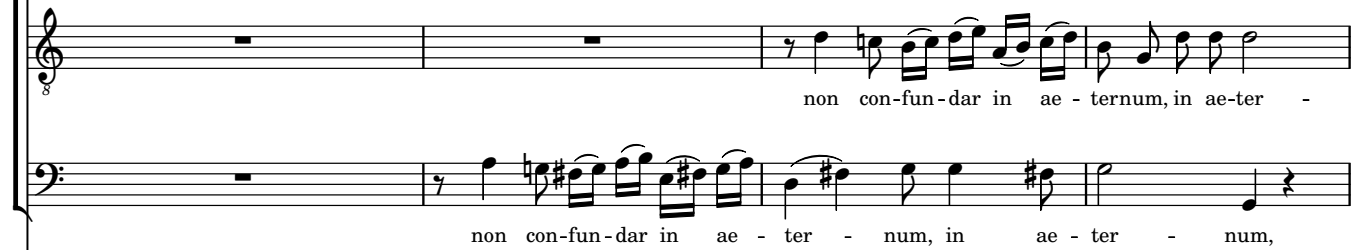
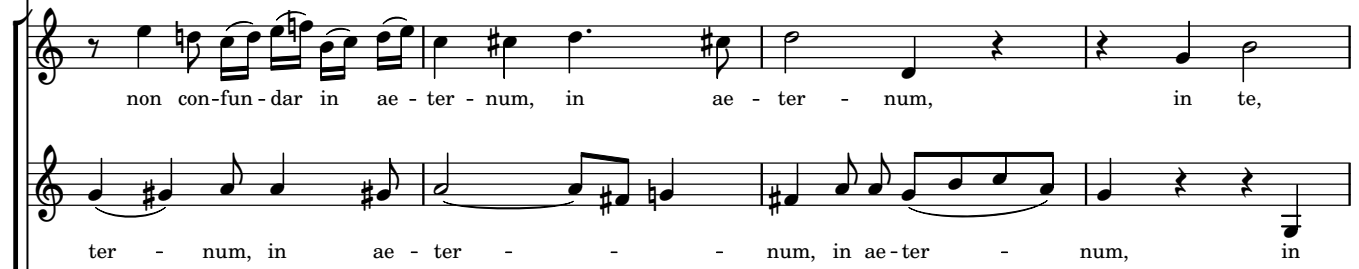
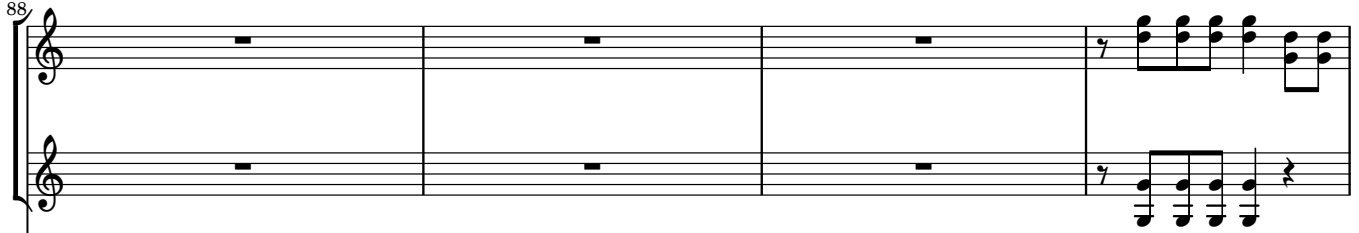
te spe-ra - vi, non, non con-fun - dar, non con-fun - dar in ae -

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

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

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

88



92

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

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

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

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

6 # 7 5 8 5 6



96

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

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

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

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

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

tasto solo

100

The musical score is written for a vocal part and piano accompaniment. It begins at measure 100. The vocal part consists of two staves, with the first staff containing the lyrics. The piano accompaniment is written for the right and left hands. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are in Italian and express a theme of hope and faith.

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

103

The musical score is arranged in two systems. The first system consists of three staves: a vocal staff (treble clef) with a whole rest, a piano staff (treble clef) with a whole rest, and a bass staff (bass clef) with a whole rest. The second system consists of five staves. The first two staves are vocal parts (treble clef) with Latin lyrics. The third staff is a vocal part (treble clef) with Latin lyrics. The fourth staff is a vocal part (bass clef) with Latin lyrics. The fifth staff is a piano accompaniment (bass clef) with a whole rest. The lyrics are: non in ae - ter - num, in te, Do - mine, in te spe - fun - dar in ae - ter - num, in te, Do - mine, in te spe - dar in ae - ter - num, in te, Do - mine, in te spe - num, non, non con - fun - dar in ae - ter - num, in te, Do - mine, in te spe -

non in ae - ter - num, in te, Do - mine, in te spe -

fun - dar in ae - ter - num, in te, Do - mine, in te spe -

dar in ae - ter - num, in te, Do - mine, in te spe -

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

5 6

106

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

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

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

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

5 8 3 6 5 4 3

109

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

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

113

a 2

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

- - - num, non, non con - fundar, non in ae - ter - - num.

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

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

4 3 6 6 9 8