

Hofmann. Te Deum.

Leopold
Hofmann

Te Deum Laudamus in C
(A-Ed C 10)

S, A, T, B (Coro), 2 clno, timp, 2 vl, b, org solo

Full Score





Wolfgang Esser-Skala, 2020

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First version, June 2020

Critical Report.

This edition bases upon a bases upon a copy in the Dommusikarchiv Eisenstadt. The digital version of the manuscript is available at <http://dommusikarchiv.martinus.at/site/werkverzeichnis/gallery/62.html> (siglum C 10).

In general, this edition closely follows the manuscript. Any changes that were introduced by the editor are indicated by italic type (lyrics, dynamics and directions), parentheses (expressive marks) or dashes (slurs and ties). Accidentals are used according to modern conventions. Asterisks denote changes that are clarified in the detailed remarks below.¹

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
15	B, b	1st half of bar in Ms: a4–A4
18	timp	3rd quarter in Ms: c4
21	timp	bar in Ms: r8–c8–G8–G16–G16–c4–r4
28	timp	1st quarter in Ms: G4
29	timp	4th quarter in Ms: c4
32	b	3rd sixteenth in Ms: a16
33	clno 2	1st/3rd quarter in Ms: e"4
34	clno 2	3rd quarter in Ms: d"4
60	T	3rd quarter in Ms: c'4
66	B	2nd quarter in Ms: f4
80f	clno 2	bars in Ms: c'2–r4–c'2–r4
89	timp	3rd quarter in Ms: c4
90	S	3rd quarter in Ms: e"4
107	timp	3rd quarter in Ms: G4
109	vl 1	1st quarter in Ms: c'16–c"16–b'8
111	S	4th eighth in Ms: c"8
112	vl 1	10th sixteenth in Ms: e"16
116	vl 2	3rd quarter in Ms: ais'8–ais'8
122	timp	1st quarter in Ms: G4
125	timp	1st quarter in Ms: G4
150	A	4th eighth in Ms: bes'8
156	clno 2	3rd quarter in Ms: c'8–r8
160	vl 2	3rd eighth in MS: d'8
178	B, b	6th eighth in Ms: bes8
195	org, b	6th eighth in Ms: G8
233	timp	bar in Ms: c2–r4
252	clno 1	bar in Ms: d"2–r4

¹Abbreviations: A, alto; B, basso; b, basses; clno, clarion; Ms, manuscript; org, organ; r, rest; S, soprano; T, tenore; timp, timpani; vl, violin.

<i>Bar</i>	<i>Staff</i>	<i>Note</i>
260	timp	1st half note in Ms: G2
261	S	last eighth in Ms: a''8
272	timp	bar in Ms: G4–G4–G4
274	vl 2	2nd quarter in Ms: d'8–d'8
278	vl 1	1st eighth in Ms: c'''8

This edition has been compiled and checked with utmost diligence. Nevertheless, errors and mistakes cannot be totally excluded. Please report any errors and mistakes to wolfgang@esser-skala.at or create an issue or pull request on the edition's GitHub page <https://github.com/skafdasschaf/hofmann-te-deum-in-C>. Your help will be greatly appreciated.

Salzburg, June 2020
Wolfgang Esser-Skala

TE DEUM

Allegro moderato

Clarino I, II
in CTimpani
in C-G

Violino I



Violino II



Soprano



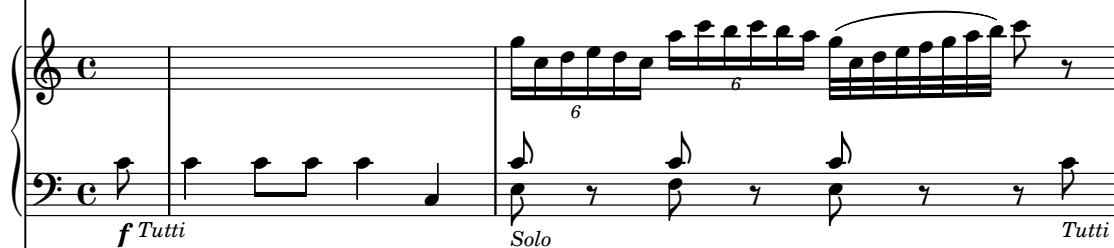
Alto



Tenore



Basso

Organo
solo

Bassi



3

De - um lau - da - mus, te Do - mi num con - fi - te - mur.

De - um lau - da - mus, te Do - mi num con - fi - te - mur.

8 De - um lau - da - mus, te Do - mi num con - fi - te - mur.

De - um lau - da - mus, te Do - mi num con - fi - te - mur.

6 6 6

9 7 6 5 4 3

Solo

p

Detailed description: This is a musical score for a hymn, consisting of vocal and piano parts. The score is written on ten staves. The first two staves are for a vocal part, with a treble clef and a 3-measure rest. The next two staves are for a piano part, with a grand staff (treble and bass clefs) and a 3-measure rest. The lyrics 'De - um lau - da - mus, te Do - mi num con - fi - te - mur.' are written below the vocal staves. The piano part features a series of chords and a solo section marked 'Solo' with a 6-measure rest. The score concludes with a 3-measure rest on the piano part.

6

f

f

f

Te ae-ter - num Pa - trem o - mnis

Te ae-ter - num Pa - trem o - mnis

8

Te ae-ter - num Pa - trem o - mnis

Te ae-ter - num Pa - trem o - mnis

tr *tr* *tr*

6 3

Tutti

6 5 6 5

f

9

f

p

p

ter - ra ve - ne - ra - tur.

ter - ra ve - ne - ra - tur.

8 ter - ra ve - ne - ra - tur.

ter - ra ve - ne - ra - tur.

[6] $\frac{5}{4}$ $\sharp$ *Solo*

p

12 *a 2*

f

f

f

Ti - bi o - mnes An - ge-li, ti - bi coe - li et u - ni - ver - sae po - te -

Ti - bi o - mnes An - ge-li, ti - bi coe - li et u - ni - ver - sae po - te -

⁸ Ti - bi o - mnes An - ge-li, ti - bi coe - li et u - ni - ver - sae po - te -

Ti - bi o - mnes An - ge-li, ti - bi coe - li et u - ni - ver - sae po - te -

Tutti $\frac{6}{5}$ $\frac{6}{5}$ $\frac{6}{5}$ [6]

f

15

sta-tes, ti-bi Che - rubim et Se - raphim in - ces - sa - bi-li vo - ce pro - cla - mant.

sta-tes, ti-bi Che - rubim et Se - raphim in - ces - sa - bi-li vo - ce pro - cla - mant.

sta-tes, ti-bi Che - rubim et Se - raphim in - ces - sa - bi-li vo - ce pro - cla - mant.

sta-tes, ti-bi Che - rubim et Se - raphim in - ces - sa - bi-li vo - ce pro - cla - mant.

6 4 5 6 2 6 6 5 4 5

19

f

a 2

p

f

p

f

Solo

p

f

[illegible]

[illegible]

27

oth.

oth.

oth.

oth.

6 4 7 6 5

29 **Allegro**

Ple - ni, ple - ni, ple - ni sunt coe - li et ter -

Ple - ni, ple - ni, ple - ni sunt coe - li et ter -

Ple - ni, ple - ni, ple - ni sunt coe - li et ter -

Ple - ni, ple - ni, ple - ni sunt coe - li et ter -

2 6 6 6 6

32

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

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

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

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

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

35

Allegretto

The musical score is for a piece titled "Allegretto" on page 13. It consists of several staves. The top two staves are vocal parts (soprano and alto/tenor). The next two staves are piano accompaniment. Below these are four more staves, likely for a four-part vocal setting, each with the lyrics "glo - ri - ae tu - - ae." underneath. The piano accompaniment at the bottom includes figured bass notation: $\frac{6}{4}$, 7, $\frac{6}{4}$, [5], [3], Solo, 6, 7, $\frac{9}{4}$, $\frac{8}{3}$. The tempo "Allegretto" is indicated at the top right. The key signature has one flat (B-flat). The time signature is 3/4.

39

7
5

6
4

5
3

6
5

6
5

6
4

5
3

fp
7

fp

44

Measure 44: Piano accompaniment. Dynamics: *f* (first half), *p* (second half).
Measure 45: Piano accompaniment. Dynamics: *f* (first half), *p* (second half).
Measure 46: Piano accompaniment. Dynamics: *ff*. Trills (*tr*) are present in the right hand.
Measure 47: Piano accompaniment. Dynamics: *ff*. Trills (*tr*) are present in the right hand.

Figured Bass:
Measure 44: *fp* 6/4
Measure 45: *fp* 7/5
Measure 46: *ff* 6 5 6

48

Te glo - ri - o - sus A - po - sto - lo - rum cho - rus,

Te glo - ri - o - sus A - po - sto - lo - rum cho - rus,

Te glo - ri - o - sus A - po - sto - lo - rum cho - rus,

Te glo - ri - o - sus A - po - sto - lo - rum cho - rus,

f Tutti 6 7 $\frac{9}{4}$ $\frac{8}{3}$ $\frac{7}{5}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{9}{4}$ $\frac{8}{3}$

53

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

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

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

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

6 7 7

57

te mar - ty - rum can - di - da - tus lau - dat ex -

te mar - ty - rum can - di - da - tus lau - dat ex -

te mar - ty - rum can - di - da - tus lau - dat ex -

te mar - ty - rum can - di - da - tus lau - dat ex -

fp $\begin{bmatrix} 5 \\ 3 \end{bmatrix}$ **fp** $\begin{bmatrix} 6 \\ 4 \end{bmatrix}$ **fp** $\begin{bmatrix} 7 \\ 5 \end{bmatrix}$ **f** 6 7 5

fp **fp** **fp** **f**

61

er - ci-tus. Te per or - bem ter -

er - ci-tus. Te per or - bem ter -

er - ci-tus. Te per or - bem ter -

er - ci-tus. Te per or - bem ter -

[6/4] [5/3] [6] [7/4] [9/4] [8/3] # #4/2

66

ra - rum san - cta con - fi - te - tur Ec - cle - si -

ra - rum san - cta con - fi - te - tur Ec - cle - si -

ra - rum san - cta con - fi - te - tur Ec - cle - si -

ra - rum san - cta con - fi - te - tur Ec - cle - si -

6 7 6 5 [6] [5]

70

The musical score for page 21, starting at measure 70, consists of several staves. The top two staves are empty. The third system contains a piano accompaniment with a complex, rhythmic melody featuring many trills. The fourth system contains four vocal staves (Soprano, Alto, Tenor, and Bass) with the lyrics "a, san - cta con - fi - te - tur Ec -". The fifth system contains a piano accompaniment with a complex, rhythmic melody featuring many trills. The sixth system contains four vocal staves with the lyrics "a, san - cta con - fi - te - tur Ec -". The seventh system contains a piano accompaniment with a complex, rhythmic melody featuring many trills. The eighth system contains four vocal staves with the lyrics "a, san - cta con - fi - te - tur Ec -".

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

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

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

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

[15] #

7 [15] #

[6]

$\flat 6$ 5

[#]

74

cle - si - a, Pa - trem im - men - - sae

cle - si - a, Pa - trem im - men - - sae

cle - si - a, Pa - trem im - men - - sae

cle - si - a, Pa - trem im - men - - sae

15/4 # 2

78

ma - - ie - sta - tis, ve - - ne - ran - dum

ma - - ie - sta - tis, ve - - ne - ran - dum

ma - - ie - sta - tis, ve - - ne - ran - dum

ma - - ie - sta - tis, ve - - ne - ran - dum

6 6 $\flat 5$ $\frac{9}{4}$ $\frac{8}{3}$

82

tu - - um ve - rum, et u - ni - cum Fi - li - um,

tu - - um ve - rum, et u - ni - cum Fi - li - um,

tu - - um ve - rum, et u - ni - cum Fi - li - um,

tu - - um ve - rum, et u - ni - cum Fi - li - um,

6 5 $\frac{9}{4}$ 8 $\frac{7}{4}$ $\frac{6}{5}$ $\frac{6}{4}$ $\frac{5}{4}$

86

San - ctum quo - que Pa -

San - ctum quo - que Pa -

San - ctum quo - que Pa -

San - ctum quo - que Pa -

95 a 2

Chri - ste, tu Pa - - tris sem - - -

Chri - ste, tu Pa - - tris sem - - -

Chri - ste, tu Pa - - tris sem - - -

Chri - ste, tu Pa - - tris sem - - -

9 _[4] _[8] _[3] 6 6 ₅ *fp*

fp

99

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

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

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

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

fp $\frac{6}{4}$ *fp* $\frac{5}{4}$ *fp* $\frac{6}{4}$ *f* $\frac{6}{4}$ $\frac{5}{4}$

103

The musical score is written for a vocal ensemble and piano accompaniment. It begins at measure 103. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "Tu ad li - be - ran - - - - - dum su - scep -". The piano accompaniment features a complex texture with many trills in the upper register and a bass line with figured bass notation.

Vocal Parts:

- Soprano:** Tu ad li - be - ran - - - - - dum su - scep -
- Alto:** Tu ad li - be - ran - - - - - dum su - scep -
- Tenor:** Tu ad li - be - ran - - - - - dum su - scep -
- Bass:** Tu ad li - be - ran - - - - - dum su - scep -

Piano Accompaniment:

- Right Hand:** Features a series of trills and sixteenth-note patterns.
- Left Hand:** Features a bass line with figured bass notation: 6, [5], 6, [5], 6, [5], 6, 7, 7, 6.

107

tu - rus ho - mi-nem, non hor - ru - i - sti

tu - rus ho - mi-nem, non hor - ru - i - sti

tu - rus ho - mi-nem, non hor - ru - i - sti

tu - rus ho - mi-nem, non hor - ru - i - sti

6 $\frac{4}{2}$ [46] $\frac{6}{4}$ 5] $\frac{4}{2}$ 6 $\frac{6}{5}$ [45] # - 6

[illegible]

115

fp *fp* *f* *f*

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

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

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

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

fp *fp* *f* *f*

$\begin{bmatrix} 7 \\ 5 \end{bmatrix} \#$ $\begin{bmatrix} 6 \\ 4 \end{bmatrix} \#$ $\begin{bmatrix} 6 \\ 5 \end{bmatrix}$

119 a 2

den - ti - bus re - gna coe -

den - ti - bus re - gna coe -

den - ti - bus re - gna coe -

den - ti - bus re - gna coe -

fp 6/4 fp [5] [6]

123

a 2

lo - - - rum. Tu ad dex - te-ram

lo - - - rum. Tu ad dex - te-ram

lo - - - rum. Tu ad dex - te-ram

lo - - - rum. Tu ad dex - te-ram

7 6 5 2

127

De - - i se - des, in glo - ri - a Pa - tris.

De - - i se - des, in glo - ri - a Pa - tris.

De - - i se - des, in glo - ri - a Pa - tris.

De - - i se - des, in glo - ri - a Pa - tris.

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

131 a 2

Iu - dex cre - de - ris es - se ven - tu - - -

Iu - dex cre - de - ris es - se ven - tu - - -

Iu - dex cre - de - ris es - se ven - tu - - -

Iu - dex cre - de - ris es - se ven - tu - - -

135

Adagio

rus. Te er - go quae - su - mus,

rus. Te er - go quae - su - mus,

rus. Te er - go quae - su - mus,

rus. Te er - go quae - su - mus,

pizz.

pizz.

p

[b]

p

139

The musical score for page 38, starting at measure 139, features a vocal melody and piano accompaniment. The key signature is B-flat major (two flats). The vocal part consists of four staves, each with a different vocal line. The lyrics are "tu - is fa - mu - lis, fa - mu - lis sub - ve - ni,". The piano accompaniment includes a grand staff (treble and bass clef) and a single bass staff. The grand staff shows a melodic line in the right hand and a harmonic line in the left hand. The single bass staff provides a bass line. The score is divided into measures by vertical bar lines. The lyrics are written below the vocal staves.

tu - is fa - mu - lis, fa - mu - lis sub - ve - ni,

tu - is fa - mu - lis, fa - mu - lis sub - ve - ni,

tu - is fa - mu - lis, fa - mu - lis sub - ve - ni,

tu - is fa - mu - lis, fa - mu - lis sub - ve - ni,

b7 6 7 [b] b7

143

quos pre - ti - o - - - so san - gui - ne,

quos pre - ti - o - - - so san - gui - ne,

quos pre - ti - o - - so san - gui - ne,

quos pre - ti - o - - so san - gui - ne,

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

147

quos pre - ti - o - - - - so san - gui-ne re - de -

quos pre - ti - o - - - - so san - gui-ne re - de - *

quos pre - ti - o - - - - so san - gui-ne re - de -

quos pre - ti - o - - - - so san - gui-ne re - de -

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

152

mi - sti, re - - de - mi - - - sti.

mi - sti, re - - de - mi - - - sti.

mi - sti, re - - de - mi - - - sti.

mi - sti, re - - de - mi - - - sti.

7 7 6 5

Allegretto

156

The musical score is written for three staves: Violin (top), Cello (middle), and Piano (bottom). The time signature is common time (C). The key signature is one flat (B-flat). The score begins at measure 156. The Violin part has a fermata and a trill. The Cello part has a trill and a trill. The Piano part has a trill and a trill. The score is in common time (C) and features a violin, a cello, and a piano. The violin part has a fermata and a trill. The cello part has a trill and a trill. The piano part has a trill and a trill.

arco *p*

Solo *p*

158

The musical score is written on page 43, starting at measure 158. It consists of a grand staff with piano accompaniment and two vocal staves. The piano part is written in a grand staff (treble and bass clefs) and includes complex sixteenth-note passages and a triplet. The vocal staves are mostly empty, with some notes in the lower staff.

The score is divided into two systems. The first system contains measures 158 and 159. The second system contains measures 160 and 161. The piano part features a complex sixteenth-note passage in measure 158, followed by a triplet in measure 161. The vocal staves are mostly empty, with some notes in the lower staff.

160

The musical score for measures 160-162 is as follows:

Measure 160:

- Vocal Parts:** Soprano, Alto, Tenor, and Bass staves are empty.
- Piano Accompaniment:**
 - Right Hand:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Dynamics: *f* (under G4), *p* (under A4), *f* (under B4). A slur covers the last two notes, with a *(b)* marking above the C5 note.
 - Left Hand:** Bass clef. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). Dynamics: *f* (under G3), *p* (under A3), *f* (under B3). A slur covers the last two notes. An asterisk (*) is placed below the G3 note.

Measure 161:

- Vocal Parts:** Soprano, Alto, Tenor, and Bass staves are empty.
- Piano Accompaniment:** All staves are empty.

Measure 162:

- Vocal Parts:**
 - Soprano:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). A trill (*tr*) is marked above the G4 note.
 - Alto:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). A trill (*tr*) is marked above the G4 note.
 - Tenor:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). A trill (*tr*) is marked above the G4 note.
 - Bass:** Bass clef. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter).
- Piano Accompaniment:**
 - Right Hand:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). A trill (*tr*) is marked above the G4 note. A slur covers the last three notes, with a *6* marking below the B4 note.
 - Left Hand:** Bass clef. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter).

162

This musical score page contains measures 162 and 163. It features five systems of staves. The first system consists of a grand staff (treble and bass clefs) with two staves each, showing a piano introduction in measure 162 with a 'p' dynamic marking. The second system consists of four empty staves. The third system is a grand staff with a complex piano accompaniment in measure 162, including sixteenth-note runs in the right hand and a bass line in the left hand. The fourth system is a grand staff with a vocal melody in measure 163, featuring a key signature change to one flat and a melodic line with slurs and ties. The fifth system is a grand staff with a piano accompaniment in measure 163, including a bass line and a right-hand part with slurs and ties.

164

f

f

f

f

Ae - ter - na fac cum

Ae - ter - na fac cum

Ae - ter - na fac cum

Ae - ter - na fac cum

Tutti

6 [6 4 3] 6

f

166

san - ctis, san - ctis tu - is in glo - ri - a nu - me - ra -

san - ctis, san - ctis tu - is in glo - ri - a nu - me - ra -

san - ctis, san - ctis tu - is in glo - ri - a nu - me - ra -

san - ctis, san - ctis tu - is in glo - ri - a nu - me - ra -

4/2 6 [6/5] 4/2 6 6 [6] [6] 7/4 [7/4] #

168

f

p

f 3

p

f 3

ri. Sal - vum fac po - pu - lum

ri. Sal - vum fac po - pu - lum

8 ri. Sal - vum fac po - pu - lum

ri. Sal - vum fac po - pu - lum

Solo 6

Tutti 6 [#]

p

f

170

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

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

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

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

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

173

The musical score for measures 173 and 174 is as follows:

- Measure 173:**
 - Vocal parts (ae.) are silent.
 - Piano accompaniment (right and left hands) features a piano (*p*) dynamic. The right hand plays a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The left hand plays a half note G3, followed by a quarter rest, then a quarter note A3, and a quarter note B3.
- Measure 174:**
 - Vocal parts (ae.) are silent.
 - Piano accompaniment (right and left hands) features a piano solo (*Solo*) with a piano (*p*) dynamic. The right hand plays a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The left hand plays a half note G3, followed by a quarter rest, then a quarter note A3, and a quarter note B3.

175

Et re - ge

Et re - ge

Et re - ge

Et re - ge

Tutti 6 5 7 #

f

177

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

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

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

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

Solo

9 8 6 b5 9 8 6 [6] 7 [4] b7

p

180

180

Per sin - gu-los

Per sin - gu-los

Per sin - gu-los

Per sin - gu-los

Tutti $\frac{6}{4}$ [2 -]

f

182

f

f

di - es, be - ne - di - cimus te et lau - da - mus, lau - da - mus no - men tu - um in

di - es, be - ne - di - cimus te et lau - da - mus, lau - da - mus no - men tu - um in

⁸ di - es, be - ne - di - cimus te et lau - da - mus, lau - da - mus no - men tu - um in

di - es, be - ne - di - cimus te et lau - da - mus, lau - da - mus no - men tu - um in

6 $\frac{6}{5}$ ♯ [6] [6] [6] [6] [6] 6

185

sae - cu - lum sae - cu - li. Di-gna-re Do - mi-ne, di - e
 sae - cu - lum sae - cu - li. Di-gna-re Do - mi-ne, di - e
 sae - cu - lum sae - cu - li. Di-gna-re Do - mi-ne, di - e
 sae - cu - lum sae - cu - li. Di-gna-re Do - mi-ne, di - e

7/5 2 5/3 6/4 2

188

The musical score is arranged in five systems. The first system shows two empty staves for vocal parts. The second system contains the piano accompaniment, consisting of two staves with complex triplets and chords. The third system contains four vocal staves with the lyrics "i - sto si - ne pec - ca - to nos cu - sto -". The fourth system contains two piano staves with chords and figures. The fifth system contains two piano staves with chords and figures.

i - sto si - ne pec - ca - to nos cu - sto -

i - sto si - ne pec - ca - to nos cu - sto -

i - sto si - ne pec - ca - to nos cu - sto -

i - sto si - ne pec - ca - to nos cu - sto -

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

2

190

190

di - - - re.

di - - - re.

8 di - - - re.

di - - - re.

$\#5$
4

Solo

6

192

The musical score for measures 192 and 193 is presented in six systems. The first system consists of two empty staves. The second system features a grand staff with two staves; the upper staff contains a melody with eighth and sixteenth notes, and the lower staff contains a bass line with eighth notes. The third system consists of four empty staves. The fourth system features a grand staff with two staves. The upper staff contains a complex melodic line with sixteenth-note runs, each marked with a '6' (likely indicating sixteenth notes), and a triplet of eighth notes. The lower staff contains a bass line with eighth notes and a triplet of eighth notes. The fifth system consists of two empty staves.

194

Musical score for page 194, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system includes vocal staves for Soprano, Alto, Tenor, and Bass, each with lyrics, and a piano accompaniment. The second system includes a grand piano (GP) part with a bass line and a right hand part.

System 1:

- Vocal Parts (Soprano, Alto, Tenor, Bass):** All parts sing the lyrics "Mi - se - re - re no - stri, Do - mi-ne,". The vocal lines are marked with a piano (*p*) dynamic.
- Piano Accompaniment:** The piano part features a right hand with eighth-note patterns and a bass line with eighth-note patterns. The dynamic is marked *p*.

System 2:

- Grand Piano (GP):** The GP part continues with a bass line and a right hand part. The dynamic is marked *p*. The right hand part includes a trill marked with a flower symbol (*).

Lyrics:

- Soprano: Mi - se - re - re no - stri, Do - mi-ne,
- Alto: Mi - se - re - re no - stri, Do - mi-ne,
- Tenor: Mi - se - re - re no - stri, Do - mi-ne,
- Bass: Mi - se - re - re no - stri, Do - mi-ne,

GP Part:

- Right Hand: *p* *Tutti* 7 # [5] # 6 5 6 [5] #
- Bass: *p* 7 # [5] # 6 5 6 [5] #

198

mi - se - re, mi - se -

mi - se - re, mi - se -

mi - se - re, mi - se -

mi - se - re, mi - se -

6 5 6 5

201

The musical score for page 61, starting at measure 201, features a vocal line and piano accompaniment. The vocal line consists of four staves, each with a different vocal part (Soprano, Alto, Tenor, and Bass). The lyrics are "re - re no - stri, no - - - stri." The piano accompaniment consists of two staves, Treble and Bass clef. The Treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The Bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some measures containing chords and accidentals. The score is divided into four measures, each with a bar line. The first measure starts with a treble clef and a key signature of one sharp (F#). The second measure starts with a bass clef and a key signature of one sharp (F#). The third measure starts with a treble clef and a key signature of one sharp (F#). The fourth measure starts with a bass clef and a key signature of one sharp (F#). The piano accompaniment includes various musical notations such as eighth notes, sixteenth notes, and chords. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across measures. The score is presented in a clean, professional layout with clear notation and legible text.

re - re no - stri, no - - - stri.

re - re no - stri, no - - - stri.

re - re no - stri, no - - - stri.

re - re no - stri, no - - - stri.

[#4]
2

7
[#5]

6
[#5]

4
4

#5
4

#

[illegible]

211

mi - ne, su - per nos.

mi - ne, su - per nos.

mi - ne, su - per nos.

- mi - ne, su - per nos.

Solo

p

213

f

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

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

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

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

tr

Tutti [2] 6 6 6

f

216

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

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

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

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

Solo

p

219

Allegro

f

f

tr *f* *f*

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

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

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

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

tr *f*

Tutti

f

224

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

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

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

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

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

229

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

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

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

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

234

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

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

⁸ fun - dar in ae - ter - num, con - fun - dar, spe - ra - vi, non con - fun - dar in ae -

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

9 8 6 7 # 7 [#] 2 7 #

239

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

6 6- [6] 6 6- [6] 6 6 5 6

243

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

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

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

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

Figured Bass: 6/5, 6-, 6/5#, [5]#, 6, [5]#, 6

247

a 2

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

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

⁸ fun - dar in ae - ter - num, non con - fun - dar, in te, Do - mi - ne, spe -

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

9/5 8/6 7/#5 # 6 # 6 [6- 6] 6

253

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

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

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

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

[6- 6] # $\frac{4}{2}$ 6 $\left[\begin{smallmatrix} 7 \\ \# \end{smallmatrix} \right]$ $\frac{9}{4}$ $\frac{8}{3}$

258

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

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

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

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

6/5 # b7 6/5 6 9 8 6

263

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

ter - num, in ae - ternum, in ae - ter - num, in ae - ter - num, in te,

ter - num, in te, Do-mi - ne, spe - ra - vi, in ae -

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

6 [6 6] 6 [6 6] 6

268

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

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

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

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

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

Detailed description: This musical score block contains measures 268 through 271. It features a vocal line with lyrics and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "ter - - - num, non con - fun - dar in ae - ter - num, non con - Do - mi - ne, spe - ra - vi, non con - fun - dar in ae - ter - num, in ae - ter - - - num, non con - fun - dar, non con - fun - dar in ae - Do - mi - ne, spe - ra - vi, non con - fun - dar, non con - fun - dar in ae -". The piano accompaniment consists of two staves (treble and bass clefs). The right hand plays a series of chords and single notes, while the left hand plays a continuous eighth-note pattern. The score includes various musical notations such as trills, slurs, and dynamic markings.

272

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

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

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

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

7 6/4 5/3 6/5

[illegible]