

Georg Friedrich Händels

No. 93.

TE DEUM LAUDAMUS,

zur

Utrechter Friedensfeyer

ehemals in Engländischer Sprache componirt,

und nun

mit dem bekannten lateinischen Texte

herausgegeben

von

Johann Adam Hiller.



A
1620.

Leipzig, im Schwiderschen Verlage.



Mus. 2410-D-515

THE GREAT BRITAIN U.S.

1793

Printed in England by J. Johnson

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V o r r e d e.

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

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

An seinem Eigenthümlichen habe ich **Händeln** nichts entzogen. Ich habe ihm seine seltsame und bisweilen holprichte Art, die Instrumentalbegleitung durcheinander zu weben, welche sich auf den Vorsatz in allen Stimmen reel zu seyn gründet, gelassen. Ein Beispiel davon findet man am **Tibi omnes angeli**,
* 2
und

und am *Te ergo quæsumus*. Nur den dritten und vierten Tact vom Anfange habe ich etwas abgeändert, weil mir die vielen kurz abgestoßenen Noten für die Wirkung nicht gut schienen. Diese beyden Tacte stehen im Originale so:

Violini.

*Viola
& Basso.*

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

Tromba I.

Tromba II.

Basso.

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

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

Leipzig, den 1. September, 1780.

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

Clarini.

Musical staff for Clarini, showing a whole rest in common time.

Timpani
aggiunti.

Musical staff for Timpani, showing a whole rest in common time.

Oboe.

Musical staff for Oboe, showing a melodic line with notes and rests, ending with a fermata and the marking *e. U. I.*

Musical staff for Oboe, showing a melodic line with notes and rests, ending with a fermata and the marking *e. U. II.*

Adagio.

Allegro.

Violini.

Musical staff for Violini, showing a melodic line with notes and rests, transitioning from Adagio to Allegro.

Musical staff for Violini, showing a melodic line with notes and rests, continuing the transition from Adagio to Allegro.

Viola.

Musical staff for Viola, showing a melodic line with notes and rests, continuing the transition from Adagio to Allegro.

Soprano.

Musical staff for Soprano, showing a whole rest in common time.

Alto.

Musical staff for Alto, showing a whole rest in common time.

Tenore.

Musical staff for Tenore, showing a whole rest in common time.

Basso.

Musical staff for Basso, showing a whole rest in common time.

Fondam.

Musical staff for Fondam., showing a melodic line with notes and rests, transitioning from Adagio to Allegro.

Haend. Te Deum.

A

A page of handwritten musical notation on aged, yellowed paper. The page is numbered '2' in the top left corner. It features a system of ten staves. The first two staves are empty. The third staff is labeled 'c. V. I.' and contains a few notes. The fourth staff is labeled 'c. V. II.' and is empty. The fifth and sixth staves contain dense, intricate musical notation with many notes and slurs. The seventh and eighth staves are empty. The ninth staff is empty and has the number '10' written at the end. The tenth staff contains musical notation with several fingerings indicated by numbers 1 through 7 above the notes.

c. U. I.

c. U. II.

11 12

Te De - um lauda - - - - - mus,

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

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

Te De - um lauda - - - - - mus,

Handwritten musical score for a choir, featuring multiple staves with notes and lyrics. The lyrics are in Latin and include:

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

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

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

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

The score includes various musical notations such as clefs, notes, rests, and dynamic markings. There are also some markings like *c. V. II.* and *c. V. I.* on the staves.

The musical score consists of ten staves. The first two staves are empty. The third and fourth staves are labeled 'c. V. I.' and 'c. V. II.' respectively. The fifth staff contains a melodic line with a 'tr' (trill) marking. The sixth and seventh staves are accompaniment lines. The eighth, ninth, and tenth staves contain the vocal line with the following lyrics:

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

The bottom staff is a basso continuo line with figured bass notation: 6, 7, 7, 7, 4, 3, 2, 6 5 =, 6, 7, 6.

Haend. Te Deum.

B

Handwritten musical score on aged paper, page 6. The score consists of ten staves. The first two staves are empty. The third staff is labeled *v. I.* and the fourth *v. II.*. The fifth staff begins with a treble clef and a key signature of one sharp (F#). The sixth staff contains the first line of lyrics: *te mur - te Do - mi - num,*. The seventh staff continues the lyrics: *te mur, confi - te mur te Do - mi - num, te Do - mi - num confi - te*. The eighth staff continues: *te - mur te Do - mi - num, confi - te mur te Do - mi - num, te Do - mi -*. The ninth staff continues: *mur, confi - te mur te Do - mi - num,*. The tenth staff contains figured bass notation with numbers 4, 6, 6, 7, 3, 3, 6, 4, 6, 4, 6, 7, 6, 7, 5, 4, 3, 6, 4, 6, 3, 4, 6. At the bottom right of the page, the words *Alto.* and *Ten.* are written.

o. V. I.

o. V. II.

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

Alto.

Handwritten musical score for a multi-stemmed instrument, likely a harpsichord or spinet. The score consists of 12 staves. The first two staves are for the right hand, and the next two are for the left hand, labeled "c. V. I." and "c. V. II." respectively. The remaining six staves contain a vocal line with Latin lyrics: "te Do - minum con - fi - te - mur." and "minum con - fi - te - mur." The music is written in a historical style with various note values, rests, and ornaments. The paper is aged and shows some staining.

pp *tr*

Te ae-ter-num Patrem om-nis

aeternum Pa

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

T.S.

Haend. Te Deum.

C

Te ae-ternum Patrem om - nis ter-ra, om - nis ter - ra ve - ne-
 terra, om - nis ter - ra ve - ne-ra - tur, ae-ter - num Pa - trem, aeternum Pa - - trem omnis ter-ra ve - ne-
 - trem om - nis ter-ra ve - - ne - ra - tur, te ae-ter - num Patrem omnis ter-ra ve - ne - ra
 om - nis ter - ra, om - nis terra ve - ne - ra
 4 3 9 8 4 3 6 5 9 6 4 3 4 3 6 6 6 4 3 4 3 6

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

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

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

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

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

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

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

6 6 6 5 = 6 5 6 (2 4 5 6 7 6 6 6 3 7 6

c. V. I.

c. V. II.

Alto.

Ten.

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

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

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

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

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

Haend. Te Deum.

D

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

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

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

Grave.

Violini.

Viola.

Violonc.

Alto I.

Alto II.

Tenore.

Basso.

Organo.

Solo. *Ti-bi omnes an*

Solo. *Ti-bi omnes an*

Grave.

Handwritten musical score on aged paper, page 16. The score consists of ten staves. The top three staves are empty. The fourth staff begins with a treble clef and contains a melodic line with lyrics "ge - li, omnes an". The fifth and sixth staves continue the melody. The seventh and eighth staves are vocal parts with lyrics "Ti - bi coe - li, ti - bi coe - li, ti - bi coe - li,". The ninth and tenth staves are accompaniment parts with figured bass notation.

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

Haend. Te Deum.

E

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

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

Tutti.

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

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

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

Haend. Te Deum.

F

Handwritten musical score for page 22, featuring the following parts:

- Oboe.** Two staves with musical notation in 3/4 time, including various notes, rests, and articulation marks.
- Violini.** Two staves, both containing whole rests.
- Viola.** One staff with musical notation in 3/4 time, including various notes and rests.
- Soprani.** One staff with whole rests.
- Alto.** One staff with whole rests.
- Tenore.** One staff with whole rests.
- Basso.** One staff with whole rests.
- Fondam.** One staff with musical notation in 3/4 time, including various notes, rests, and articulation marks.

13

Solo.

Te glo

18

F 2

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

27

Handwritten musical score for 'Hand. Te Deum'. The score is written on ten staves. The first staff is empty. The second staff contains the vocal line with lyrics 'dat.' and 'Te Prophe-'. The third staff contains the piano accompaniment with fingering numbers. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf'.

Hand. Te Deum.

G

Handwritten musical score on page 26, featuring multiple staves with notes, rests, and dynamic markings. The bottom staff includes the Latin text: *ta - rum lau - da - bi - lis numerus lau*. The score is written on aged, yellowed paper with some faint bleed-through from the reverse side. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). Measure numbers 42, 47, and 48 are visible. The bottom staff also contains fingerings (1-5) and articulation marks.

Handwritten musical score on aged paper, page 27. The score consists of ten staves. The first five staves contain instrumental notation with various ornaments and dynamics like 'p'. The sixth and seventh staves contain vocal lines with lyrics: "Te Marty-rum can - di - da-tus, te Marty-rum" and "Te Martyrum candi - da-tus, te". The eighth and ninth staves are mostly empty. The tenth staff contains more instrumental notation with ornaments and dynamics like "dat.".

G 2

Handwritten musical score on aged paper, page 28. The score consists of 13 staves. The first staff is empty. The second and third staves contain rests. The fourth and fifth staves contain rhythmic patterns. The sixth and seventh staves contain vocal lines with lyrics. The eighth staff contains the lyrics "Martyrum candi - da - tus" and "lau". The ninth and tenth staves contain rests. The eleventh and twelfth staves contain rests. The thirteenth staff contains a bass line with figured bass notation.

can . di - da - tus lau dat ex - er - ci -

Martyrum candi - da - tus lau dat ex - er - ci -

7 6 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1

v. V. I.
v. V. II.

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

7 6 6 4 4 6 4 2 8 8 7 3 6 6 7

c. V. I.

c. V. II.

- ec - cle - si - a. *Patrem im-*

- ec - cle - si - a. *Patrem im-*

- ec - cle - si - a. *Patrem im-*

- ec - cle - si - a. *Patrem im-*

- ec - cle - si - a. *Patrem im-*

Adagio.

Adagio.

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

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

4 6 7 6 7 6 4 3

v. V. I.

v. V. II.

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

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

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

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

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

4 3 5^{tr} 5^{tr} 7 6 5 4 # 6^{tr} 6 b7 6

Haend. Te Deum.

24

Oboe.

Viol. I.

Viol. II.

Viol. III.

Viola.

Soprani.

Alto.

Tenore.

Basso.

Fondam.

The musical score is written on ten staves. The top five staves are for instruments: Oboe, Violin I, Violin II, Violin III, and Viola. The bottom five staves are for voices: Soprano, Alto, Tenor, Bass, and Cello/Double Bass (Fondam.). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "Tu Rex, tu Rex gloriae, Rex gloriae". The vocal parts have various rhythmic markings, including triplets and accents.

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

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

6 3 4 6 6 6 6 6 6 6 6 4 4

c. V. I.

c. V. II.

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

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

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

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

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

Figured bass notation: 47, 6, 3, 6, 3, 6, 5, 6, 4, 6, 9, 6, 4, 6

c. V. I.

c. V. II.

Adagio.

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

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

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

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

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

Adagio.

Haend. Te Deum.

K

Allabreve.

Allabreve.

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

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

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

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

Allabreve.

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

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

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

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

Solo.

Oboe.

Solo.

Violino.

Alto.

Tenore.

Basso.

Adagio.

Basso.

Solo.

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

Solo.
Tu de - vi - ſto, de -

Solo.
non horru - i - ſti, non hor - ru - i - ſti vir - ginis, vir - ginis u - terum.
Solo. Tu de - vi - ſto, de -

Solo. Tu de - vi - ſto, de -

Solo. Tu de - viſto, de -

Händ. Te Deum.

L

Allegro.

Tutti.

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

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

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

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

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

Allegro.

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

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

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

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

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

Alto. Ten.

L 2

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

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

4 6 7 6 4 7 3 5 6 4 3

M

Haend. Te Deum.

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

Alto.

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

T.S.
 4 6 5 6 4 3

Adagio.

Flauto.

Viol. I.

Viol. II.

Viola.

Basso.

Sopr. I.

Sopr. II.

Alto.

Tenore.

Adagio.

Basso.

Organo.

Solo.

Ju-dex crederis es-se ven-

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

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

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

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

4h 6 7 6 h 6 5 6 b 7 h s 6 6tr 5tr 9 8

Haend. Te Deum.

N

pre-ti-o-so sangui-ne re-de-mi-si!

pre-ti-o-so sangui-ne re-de-mi-si! Aeterna fac cum san-ctis tu-is in glo-ria num-

pre-ti-o-so sangui-ne re-de-mi-si! Ae-terna fac cum sanctis tu-is in glo-ria nu-

pre-ti-o-so sangui-ne re-de-mi-si!

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

Tutti.
 Salvum fac po-pulum tu-um, Domine, et be-ne-dic he-re-di-ta-ti tuae, et
 Salvum fac po-pulum tu-um, Domine, et be-ne-dic he-re-di-ta-ti tuae, et
tr *Tutti.*
 ra-ri. Sal-vum fac po-pulum tu-um, Domine, et be-ne-dic he-re-di-ta-ti tuae, et re-ge e-os,
Tutti.
 -me-ra-ri. Sal-vum fac po-pulum tu-um, Domine, et be-ne-dic he-re-di-ta-ti tuae, et re-ge
Tutti.
 Salvum fac po-pulum tu-um, Domine, et be-ne-dic he-re-di-ta-ti tuae,
 5 4 7 4 7 5 7 5 8

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

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

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

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

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

5^t 5^t 3 3 4^b 6 4^b 6 7 5 5 4

Allegro.

Clarini.

Oboe.

Fagotti.

Viol. I.

Viol. II.

Viola.

Sopr. I.

Sopr. II.

Tenore.

Alti.

Tenore.

Basso.

Fondam.

Allegro.

Haend. Te Deum.

0

Handwritten musical score on aged paper, page 54. The score consists of 14 staves. The top staff contains a melodic line with various note values and rests. The second staff features a complex, rapid sixteenth-note passage. The third staff continues with similar rhythmic patterns. The fourth staff includes the instruction "c. B." (crescendo). The fifth and sixth staves show further melodic and rhythmic development. The seventh staff has a measure with a whole note and a fermata. The eighth staff is mostly empty, with a few notes at the end. The ninth, tenth, and eleventh staves are also mostly empty, with the word "Per" written at the end of each. The twelfth and thirteenth staves are empty. The fourteenth staff contains a bass line with notes and fingerings (6, 9, 8, 7, 5) written above them.

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

Haend. Te Deum.

p

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

Clarini.

Oboe.

Violini.

Viola.

Soprani.

Alto.

Tenore.

Basso.

Fondam.

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

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

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

Et lau - da - mus no - men

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

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

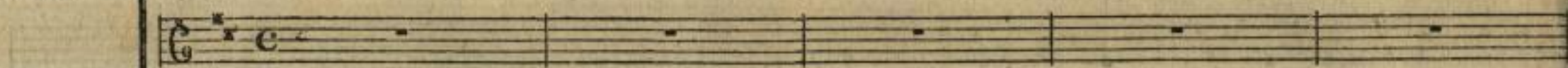
Alto.

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

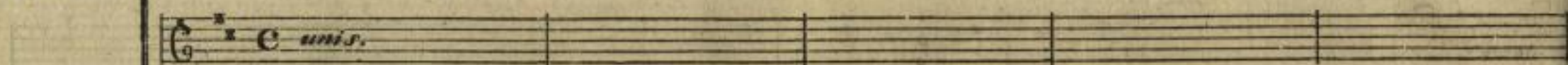
Haend. Te Deum.

Q

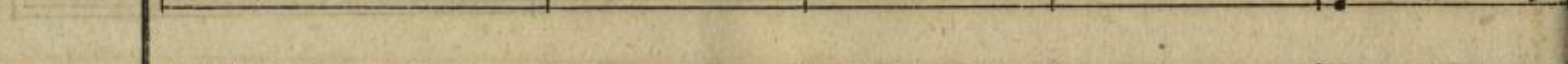
Oboe.



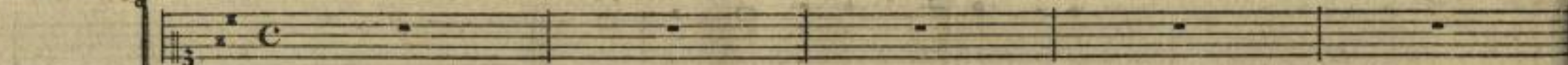
Violini.



Viola.



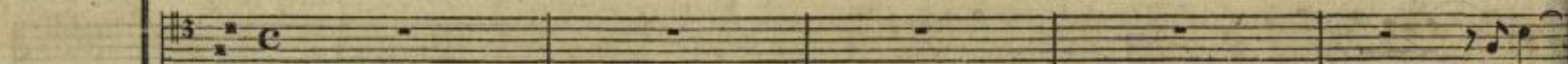
Soprani.



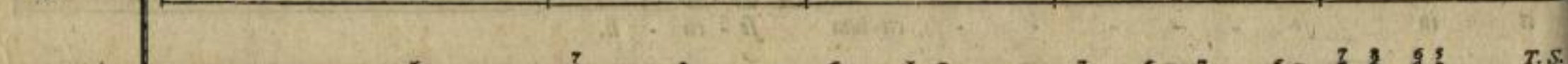
Alto.



Tenori.



Basso.



Fondam.



Adagio.

Di-

Digna-

T.S.

mf.

nos custo - di - ri! Digna - re, Do - mi - ne, digna - re, si - - ne pecca - - - - to
 - cu - sto - di - ri! Digna - re, Do - mi - ne, digna - re di - s - i - sto si - ne pec - ca - - - to

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

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

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

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

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

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

R 2

Clarini.

Oboe.

Violini.

Viola.

Soprani.

Alto.

Tenore.

Basso.

Fondam.

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

c. V.
un. s.

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

Allegro.
 T. S.

c. Viol.

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

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

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

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

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

Haend. Te Deum.

S

c. Viol.

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

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