

Te Deum.

Clarini.

Trombe.

Timpani.

Violino I.

Violino II.

Viole e Tromboni.

Canto.

Alto.

Tenore.

Basso.

Canto.

Alto.

Tenore.

Basso.

Organo e Continuo.

Te De - um lau - da - mus: te Do - minum con - fi - te -

Te De - um lau - da - mus:

unis.

CORO I.

CORO II.

6/5

7 #6

mur. Te, ae-ter-num Pa - trem Ti - bi omnes An - geli, ti - bi

mur. Te, ae-ter-num Pa - trem Ti - bi omnes An - geli, ti - bi

mur. Te, ae-ter-num Pa - trem Ti - bi omnes An - geli, ti - bi

mur. Te, ae-ter-num Pa - trem Ti - bi omnes An - geli, ti - bi

te Do-mi-num con-fi - te - mur. omnis ter-ra ve-ne-ra - tur. Ti - bi omnes An - ge-li,

te Do-mi-num con-fi - te - mur. omnis ter-ra ve-ne-ra - tur. Ti - bi omnes An - ge-li,

te Do-mi-num con-fi - te - mur. omnis ter-ra ve-ne-ra - tur. Ti - bi omnes An - ge-li,

te Do-mi-num con-fi - te - mur. omnis ter-ra ve-ne-ra - tur. Ti - bi omnes An - ge-li,

The first system of the score shows the piano introduction and accompaniment. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in a 4/4 time signature and begins with a treble clef. The introduction features a series of chords and melodic lines that set the harmonic foundation for the hymn.

The second system of the score continues the piano accompaniment. It consists of three staves: a grand staff and a separate bass staff. The music continues with various chordal textures and melodic patterns, providing a steady accompaniment for the vocal parts.

coe - li, Ti - bi Che - ru - bim et Se - raphim in - ces - sa - bi - li vo - ce,

coe - li, Ti - bi Che - ru bim et Se - raphim in - ces - sa - bi - li vo - ce,

coe - li, Ti - bi Che - ru - bim et Se - raphim in - ces - sa - bi - li vo - ce,

coe - li, Ti - bi Che - ru - bim et Se - raphim in - ces - sa - bi - li vo - ce,

The third system of the score contains the vocal parts. It consists of four staves: three soprano/tenor staves and one bass staff. The lyrics are written below the staves. The music is in a 4/4 time signature and begins with a treble clef. The vocal parts enter with the first line of the hymn.

et u - ni - ver - sae po - te - sta - tes: in - ces - sa - bi - li vo - ce,

et u - ni - ver - sae po - te - sta - tes: in - ces - sa - bi - li vo - ce,

et u - ni - ver - sae po - te - sta - tes: in - ces - sa - bi - li vo - ce,

et u - ni - ver - sae po - te - sta - tes: in - ces - sa - bi - li vo - ce,

The fourth system of the score continues the vocal parts. It consists of four staves: three soprano/tenor staves and one bass staff. The lyrics are written below the staves. The music continues with the second line of the hymn.

The fifth system of the score shows the piano accompaniment. It consists of two staves: a grand staff (treble and bass clefs). The music continues with various chordal textures and melodic patterns, providing a steady accompaniment for the vocal parts. The system ends with a double bar line and a fermata over the final chord.

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

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

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

ctus, San - ctus, Do-mi-nus De - us, Do - mi-nus De-us Sa - ba - oth.

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

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

Do - mi - nus De - us,

- ctus, San - ctus, Do - mi - nus De - us,

Do - mi - nus De - us,

Do - mi - nus De - us,

The musical score is divided into two main sections. The first section consists of two systems of piano accompaniment. The first system has a treble and bass clef, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The second system has a treble and bass clef, with the right hand playing a more active melodic line and the left hand providing harmonic support.

The second section is a choral setting with five vocal parts: Soprano, Alto, Tenor 1, Tenor 2, and Bass. Each part has its own staff with lyrics underneath. The lyrics are in Latin and describe the glory of heaven and earth. The vocal parts enter in a staggered fashion, with the Soprano and Alto parts starting first, followed by the Tenors and then the Bass.

The lyrics for the vocal parts are as follows:

Soprano: Ple - ni sunt coe - li et ter - ra, et ter - ra ma - je - sta - tis glo - -

Alto: Ple - ni sunt coe - li et ter - ra, et ter - ra ma - je - sta - tis glo - ri - ae,

Tenors: Ple - ni sunt coe - li et ter - ra, et ter - ra ma - je - sta - tis glo - -

Bass: Ple - ni sunt coe - li et ter - ra, et ter - ra ma - je - sta - tis glo - -

The piano accompaniment continues throughout the vocal section, providing a steady harmonic and rhythmic foundation. The piece concludes with a final chord in the piano part.

- ri - ae tu - ae. Solo. Te glo-ri - o - sus A - po - sto - lo - rum cho - rus.

glo - ri - ae tu - ae. Solo. Te Pro-phe-

- ri - ae tu - ae.

- ri - ae tu - ae.

- ri - ae tu - ae.

- ri - ae tu - ae.

ae tu - ae.

glo - ri - ae tu - ae.

Soli.

Canto I.

Alto I. Te Mar-ty-rum can-di - da - - tus lau - -
 ta - rum lau - da - bi - lis nu - me - rus. Te Mar - ty - rum can - di - da - - tus lau - -

Violino I.
 Violino II.

- - - dat ex - er - ci - tus.
 - - - dat ex - er - ci - tus.
 Basso I. Solo.

Te per orbem ter - ra - rum san - cta, san - cta con - fi - te -
 46 # 6/5 6/5

Trombone.

Tenore I. Solo.
 Pa - trem im - men - sae ma - je - sta - tis, Ve - ne - ran - dum tu - um ve - rum et
 - - - tur Ec - cle - si - a,

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

Tutti.

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

Tutti.

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

u - ni-cum Fi - li - um.

Tutti.

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

Tutti.

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

San-ctum quo-que Pa-ra - clytum Spi - ri - tum. Tu Rex glo - - ri-ae, Chri-

San-ctum quo-que Pa-ra - clytum Spi - ri - tum. Tu Rex glo - - ri-ae, Chri-

San-ctum quo-que Pa-ra - clytum Spi - ri - tum. Tu Rex glo - - ri-ae, Chri-

San-ctum quo-que Pa-ra - clytum Spi - ri - tum. Tu Rex glo - - ri-ae, Chri-

Tutti.

Pa-tris sem-pi-ter-nus es Fi-li-us.

Pa-tris sem-pi-ter-nus es Fi-li-us.

Pa-tris sem-pi-ter-nus es Fi-li-us.

Pa-tris sem-pi-ter-nus es Fi-li-us.

ste. Tu Pa-tris sem-pi-ter-nus es Fi-li-us. Solo. Tu ad li-be-

ste. Tu Pa-tris sem-pi-ter-nus es Fi-li-us.

ste. Tu Pa-tris sem-pi-ter-nus es Fi-li-us.

ste. Tu Pa-tris sem-pi-ter-nus es Fi-li-us.

Solo.

6 6 4 3 6

Canto II.

ran - dum su - - sce-*ptu*-rus ho - - mi - nem non hor-ru-i - sti

Alto II. Solo.

Tenore II. Solo. Tu ad li-be-ran-dum su - - sce-*ptu*-rus ho - - mi-nem non hor-ru-

Tu ad li-be-ran - dum su-sce-*ptu*-rus ho - - mi - nem non hor-ru-i - sti

6 6 6 5 10 7 6 8

9

Violino I.

Violino II.

Vir- gi-nis, Vir- gi-nis u - - te - rum.

i - sti Vir- gi-nis, Vir- gi - nis u - te-rum.

Vir- gi-nis, Vir- gi-nis u - terum, u - te - rum.

Basso II. Solo. Tu, de - vi - cto mor- tis a - cu-le-o,

6 # 7 4 3 6 7

Basso II.

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

7 6 # 5 # 8

lo - - - - -

7 7 7 7 7 7 7 6 6

Clarino I. solo.

t

- - - rum.

7 6 # 5 #6

t

Alto I. Solo.

Tu ad dex - te - ram De - i se - des,

6 6 6

Clarino I. solo.

Alto I. solo.

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

in glo - - - - - ri - a, in glo - - - - -

#4 6/5 6 6

Canto I.

Alto I.

Tenore I.

Basso I.

Solo

Solo

Solo

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

- ri - a Pa - tris.

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

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

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

6 6 #6

Adagio.

Adagio.

Tutti.
 tu - rus, ven - tu - rus. Te er - go quae - su - mus, tu - is fa - mu - lis sub - - - ve - ni, quos
Tutti.
 Te er - go quae - su - mus, tu - is fa - mu - lis sub - - - ve - ni, quos
Tutti.
 tu - rus, ven - tu - rus. Te er - go quae - su - mus, tu - is fa - mu - lis sub - - - ve - ni, quos
Tutti.
 tu - - - rus. Te er - go quae - su - mus, tu - is fa - mu - lis, fa - mu - lis sub - ve - ni, quos

Tutti.
 Te er - go quae - su - mus, tu - is fa - mu - lis, tu - is fa - mu - lis sub - ve - ni,
Tutti.
 Te er - go quae - su - mus, tu - is fa - mu - lis, tu - is fa - mu - lis sub - ve - ni,
Tutti.
 Te er - go quae - su - mus, tu - is fa - mu - lis, tu - is fa - mu - lis sub - ve - ni,
Tutti.
 Te er - go quae - su - mus, tu - is fa - mu - lis, tu - is fa - mu - lis sub - ve - ni,

Adagio.

Tutti.

6 5 3
 4 4 3
 # 6 6
 4 2 4 5
 # 6 6
 4 2 4 5
 7 6 #

pre-ti - o - so san - gui - ne, quos pre-ti - o - so san - gui - ne red - e - mi - - sti.

pre-ti - o - so san - gui - ne, quos pre-ti o - so san - gui - ne red - e - mi - - sti.

pre-ti - o - so san - gui - ne, quos pre-ti - o - so san - gui - ne red - e - mi - - sti.

pre-ti - o - so san - gui - ne, quos pre-ti - o - so san - gui - ne red - e - mi - - sti.

quos pre-ti - o - so san - gui - ne red - e - mi - - sti.

quos pre-ti - o - so san - gui - ne red - e - mi - - sti.

quos pre-ti - o - so san - gui - ne red - e - mi - sti, red - e - mi - - sti.

quos pre-ti - o - so san - gui - ne red - e - mi - - sti.

Allegro.

Allegro.

Ae - ter - na fac cum san - ctis tu - is

Ae - ter - na fac cum san - ctis

Allegro.
Tutti.

7 6 5 8 6 5 #8

in glo - - - ri-a, in glo - ri-a, glo - ri-a nu -
 in glo - ri-a, glo - ri-a, in glo - ri-a, glo - ri-a nu -
 in glo - ri-a, glo - ri-a, in glo - ri-a, glo - ri-a nu -
 in glo - - - ri-a, in glo - - - ri-a nu -
 tu - is in glo - - - ri-a, in glo - ri-a, glo - ri-a nu -
 tu - is in glo - ri-a, glo - ri-a, in glo - ri-a, glo - ri-a nu -
 tu - is in glo - ri-a, glo - ri-a, in glo - ri-a, glo - ri-a nu -
 tu - is in glo - - - ri-a, in glo - - - ri-a nu -

First system of piano accompaniment, featuring a grand staff with treble and bass clefs. The right hand plays a complex, rhythmic pattern of chords and eighth notes, while the left hand provides a steady bass line.

Second system of piano accompaniment, continuing the complex texture from the first system with similar rhythmic patterns in both hands.

Third system, featuring vocal lines and piano accompaniment. The vocal parts enter with the lyrics: *- me-ra - ri.* and *Sal - vum fac*. The piano accompaniment includes a *Solo.* marking above the right hand and below the left hand.

Fourth system, continuing the vocal and piano accompaniment. The vocal parts repeat the lyrics: *- me-ra - ri.* and *me - ra - ri.* The piano accompaniment continues with a steady bass line.

Fifth system, featuring piano accompaniment with a *Soli.* marking. The right hand has a melodic line with some slurs, and the left hand has a bass line. Below the staff, there are figured bass notations: 4 3, 9 8 7, 9 8 7, 4 3.

Canto I.

po - pu-lum tu - um Do - mi - ne, et be - ne - dic he - re - di - ta - - - ti

Basso I.

fac po - pu-lum tu - um Do - mi - ne, et be - ne - dic he - re - di - ta - - -

6

Violino II.

Viole e Tromboni.

tu - - ae.

Solo.

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

Solo.

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

- ti tu - ae.

Tutti.

Et lau - da - mus no - men

Et lau -

Et lau -

Et lau -

Tutti.

4 8 6 4 5 6 9 8 6 5 #

Tutti.

Tutti. Et lau - da - mus no-men tu - um et in sae - cu-lum sae-cu-li.

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

Tutti. Et lau - da - mus no-men tu - um et in sae - cu-lum sae-cu-li.

Tutti. Et lau - da - mus no-men tu - um et in sae - cu-lum sae-cu-li.

tu - um, no-men tu - um, in sae-culum,

da - mus no-men tu - um, in sae-culum,

da - mus no-men tu - um, in sae-culum, Solo. Di - gna - re

da - mus no-men tu - um, in sae-culum,

Soli.

Tenore II.
Do - mi - ne di - e i - sto si - ne pec - ca - to nos cu - sto -

Basso II. Solo.
Di - gna - re Do - mi - ne di - e i - sto si - ne pec - ca - to

Canto II. Solo.
Mi - se - re - re no - stri Do - mi - ne, mi - se - re -

Alto II. Solo.
Mi - se - re - re no - stri Do - mi - ne, mi - se -

Tenore II.
di - re, nos cu - sto - di - re.

Basso II.
nos cu - sto - di - re.

Canto II.
- re no - - - stri.

Alto II.
re - - - re no - - - stri.

Adagio.

Allegro.

Piano introduction for the first system, featuring treble, alto, and bass staves with rests.

Piano accompaniment for the first system, featuring treble and bass staves with musical notation.

Adagio.

Allegro.

Vocal and piano accompaniment for the second system, including lyrics: *Fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne su - per nos, quem - ad - mo - dum spe -*

Tutti.
Vocal and piano accompaniment for the third system, including lyrics: *Fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne su - per nos,*

Adagio.

Allegro.

Tutti.
Piano accompaniment for the fourth system, including lyrics: *Fi - at mi - se - ri - cor - di - a tu - a Do - mi - ne su - per nos,*

ra-vimus in te.

ra-vimus in te.

ra-vimus in te.

ra-vimus in te.

In te Do-mi-ne spe-ra -

non confundar in ae-

quem-ad - modum spe-ra-vi-mus in te.

quem-ad - modum spe-ra-vi-mus in te.

quem-ad - modum spe-ra-vi-mus in te.

quem-ad - modum spe-ra-vi-mus in te.

f *fasto solo.*

6 # b b b

First system of musical notation, featuring a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the melodic and harmonic development from the first system. The treble staff shows a continuation of the melodic phrase, and the bass staff maintains the accompaniment.

Third system of musical notation, featuring vocal lines and piano accompaniment. The vocal parts are written in a soprano and alto clef, with lyrics underneath. The piano accompaniment is in a bass clef.

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

Fourth system of musical notation, continuing the vocal and piano parts. The vocal lines are in soprano and alto clefs, and the piano accompaniment is in a bass clef.

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

Fifth system of musical notation, primarily piano accompaniment. It shows the continuation of the harmonic structure with chords and moving lines in both treble and bass staves.

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

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

8 7
4 #3
7 6 #

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

non confundar in ae - ter - - - num,

Do-mi-ne spe-ra - vi: non confundar in ae - ter - num,

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

in te Do-mi-ne spe-ra - vi: non con-fundar in ae-ter - -

in te Do-mi-ne

non con-fundar in ae-ter - - - -

non con-fundar in ae-ter - - - -

7 5 6 # 5 6 # 7 5 6

First system of musical notation, featuring a vocal line and piano accompaniment.

Second system of musical notation, featuring a vocal line and piano accompaniment.

Third system of musical notation, including lyrics: *non con-fun-dar, confun-dar, non con-fundar in ae-ter-num,*

Fourth system of musical notation, including lyrics: *- num, non con-fun-dar, confun-dar, non con-*
- spe-ra - - vi: non con-fun-dar, confun-dar, non con-
- num, non con-fun-dar, confun-dar, non con-
- num, non con-fun-dar, confun-dar, non con-

Fifth system of musical notation, primarily piano accompaniment.

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

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

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

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

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

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

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

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

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

5 6 5 4 6 3 6 4 2 5 6 4 6

Piano introduction for the first system, featuring treble and bass staves with complex rhythmic patterns.

Piano introduction for the second system, featuring treble and bass staves with complex rhythmic patterns.

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

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

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

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

ra - - vi: non con-fun - dar in ae - ter - - - num.

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

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

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

Piano accompaniment for the final system, featuring treble and bass staves with chords and melodic lines.