

A musical score for 'Te Deum' featuring six staves of music. The first five staves are instrumental parts, likely for strings or woodwind instruments, consisting of eighth-note patterns. The sixth staff is vocal, showing lyrics in a three-line staff system. The lyrics are:

- mus, lau\_da - mus, lau\_da - mus, lau\_da\_mus, lau -  
- mus, lau\_da - mus, lau\_da - mus, lau\_da\_mus, lau -  
lau\_da - mus, lau\_da - mus, lau\_da - mus, lau\_da\_mus, lau -

# Te Deum

Francesco Antonio Uri, Friedrich Chrysander, Max Seiffert

,lau\_da\_mus, lau -  
,lau\_da\_mus, lau -

THIS BOOK IS FOR USE  
WITHIN THE LIBRARY ONLY

Mus 693.1.2 (2)\*



Harvard College Library

BOUGHT FROM THE BEQUEST OF

CHARLES SUMNER, LL.D.,  
OF BOSTON.

(Class of 1830.)

"For Books relating to Politics and  
Fine Arts."

MUSIC LIBRARY



○

# Supplemente,

enthaltend

## Quellen zu Händel's Werken.

---

2.

### Te Deum

von

### Francesco Antonio Ario.

---

Für die deutsche Händelgesellschaft

herausgegeben

von

### Friedrich Chrysander.

---

Leipzig,

Stich und Druck der Gesellschaft.

1902.

Mus 693.1.2

(  
693.1.2 1903  
)

Summer Fund.

259

## Vorwort.

Urio's *Te Deum*, 1871 zuerst als 5. Band der „Denkmäler der Tonkunst“ herausgegeben, tritt nunmehr nach erneuter kritischer Revision in die Reihe der „Supplemente“ über. Vor 30 Jahren lagen nur zwei ziemlich mangelhafte Abschriften des *Te Deums* als Quellen vor: 1) ein Manuskript, 1780 im Besitz von John Stafford Smith, dann der Sacred Harmonic Society, jetzt dem Royal College of Music in London gehörig; — 2) ein etwa 1790 entstandenes Manuskript, das durch die Hände von G. T. Warrens, Gb. Stokes, Vinc. Novello und B. Schöbler in den Besitz des Pariser Conservatoire de Musique gelangt war. Inzwischen ist eine gesuchte dritte Handschrift wieder zum Vorschein gekommen. Sie ist 1763 von dem Chorsänger an St. Paul, John Anderson, nach einer italienischen Kopie in der Sammlung des bekannten Dr. Samuel Howard geschrieben; ihre späteren Besitzer waren Bartleman, Greatorex, Gb. Hatchett, jetzt befindet sie sich im Londoner British Museum (Ms. add. 31,478). Durch den Umstand, daß diese Kopie im Ganzen sich als viel zuverlässiger erwies, als die ersten beiden, sah sich Dr. Chrysander veranlaßt, einen revidirten Neudruck des Werkes herzustellen, der im Sommer 1900 zu Ende kam und dessen Erscheinen nur durch die andauernde Krankheit und das Hinscheiden des Herausgebers verzögert wurde.

Die Bedeutung Urio's als Tonseker und das Verhältnis, in das Handel zu ihm trat, indem er Urio's *Te Deum* für mehrere seiner Werke verwertete, hat Dr. Chrysander in einer durch zwei Jahrgänge (1878—79) der „Allgemeinen Musikalischen Zeitung“ sich erstreckenden Abhandlung aufs eingehendste klar gelegt. Ich darf mich deshalb hier darauf befrüchten, zu bequemem Gebrauch an der Hand der vorliegenden Partitur die Parallelstellen in Kürze noch einmal zu bezeichnen.

*Isaäel in Egypten*, Bd. 16.

Σ. 153 ff. Das *Deut* ist angeregt durch Urio  
Σ. 20.

*Allegro*, Bd. 6.

Σ. 39 ff. einzelne Glötzengänge sind entfernt  
Hullänge an Urio Σ. 112.

*Saul*, Bd. 13.

Σ. 76 ff. Die Corillons-Szene ist aus den  
ersten 4 Läden von Urio Σ. 2 er-  
wachsen.

Σ. 38. Der Jungling kam, vgl. Urio Σ. 13.  
Σ. 39. Da kommt der Wirth, vgl. Urio Σ. 64 ff.

Σ. 245. Schlachtor, vgl. Urio Σ. 116.

Σ. 178. O blinde Rätelei, vgl. Urio Σ. 97.

Σ. 200 ff. Begleitung der Schlachtmusik ist  
durch Urio Σ. 73 angeregt.

*Dettinger Te Deum*, Bd. 25.

Σ. 1. Die Oboen greifen die Trompetengänge  
Urio Σ. 3 auf.

Σ. 21 ff. Alle Welt, vgl. Urio Σ. 20 ff.

Σ. 32. Die singt der Engel, vgl. Urio Σ. 43.

Σ. 35. Vor dir Ebenbim, vgl. Urio's An-  
fang Σ. 30.

Σ. 51 ff. Wie auch den heiligen Geist, ist  
rhythmischi durch Urio's Violinfrage  
Σ. 57 beeinflußt.

Σ. 62 ff. Als du siegreich zerbrachst, vgl. Urio  
Σ. 78 ff.

Σ. 70 ff. Du gehst zur Rechten, vgl. Urio  
Σ. 58 ff.

Σ. 75 f. Und batum stehen wir, vgl. Urio  
Σ. 46.

Dettinger Te Deum, Bd. 25.  
S. 77, Takt 2. hilf den Deinen, lehnt sich  
harmonisch an Ultio S. 94 Anfang an. | S. 80 ff. Tag für Tag erschallet, vgl. Ultio  
S. 136 ff.  
S. 84 ff. Deinem Namen, vgl. Ultio S. 125 ff.

Vor dem Gebrauch des Bandes wolle man schließlich noch folgende Bemerkungen beachten.

S. 24 muß die letzte Note von Oboe II und Violino II h' sein.

S. 25. Oboe II Takt 4/5 zu ändern in



= Violino II.

S. 36 Takt 3 ist der Rhythmus von Tromba II  
in

S. 54 Takt 4 muß die letzte Note von Violino II  
a" sein.

S. 59—59. Die klein gestochenen Roten sind Varianten der Anderson'schen Handschrift.

S. 107 Takt 5 haben die Violette als 7. Achtel e' zu spielen.

S. 115 verlängert sich das Schlühtornell bei Anderson durch Wiederholung vom 1. Viertel des drittletzen Taktes an. Da die Auflage fertig gedruckt war, ließ sich dies nicht nachtragen.

S. 125 Takt 1 hat Tromba II schon im ersten Viertel gis".

Der ganze Satz von S. 120 bis 127 steht nur in der Anderson'schen Handschrift.

Berlin, 9. Februar 1902.

Max Seiffert.

# TE DEUM

auctore

FRANCESCO ANTONIO URIO.

(*circa* 1700.)

URIO:  
TE DEUM.

Tromba I.

Tromba II.

Oboe I.

Oboe II.

Violino I.

Violino II.

Violetta I.

Violetta II.  
(Tenore)

CANTO I.

CANTO II.

ALTO.

TENORE.

BASSO.

Organo,  
(e Tutti.)

Tutti.



## URIO:

HW: S.2.

## Te Deum.

unis.

f col Basso all' 8va

f col Basso

HW: S. 2.

## URIO:



unis.

col Basso all' 8va

col Basso.

HW: S 2.

## URIO:



HW. S. 2.

The musical score consists of ten staves. The top five staves are in treble clef, and the bottom five are in bass clef. The key signature is A major (three sharps). The music features various rhythmic patterns, including sixteenth-note figures and sustained notes. Dynamics like 'p' (piano) are indicated. The page number '7' is at the top right, and 'HW: S. 2.' is at the bottom center.

## URIO:

RW S 2



## URIO:



HW: S. 3.

Te Deum.

11

A musical score for 'Te Deum' featuring ten staves of music. The staves are arranged in two groups: the top group contains five staves (two treble clef, one bass clef, and two alto clef), and the bottom group contains five staves (one bass clef, one alto clef, and three bass clef). The music consists primarily of eighth-note patterns, with some sixteenth-note figures and rests. The key signature is A major (no sharps or flats), and the time signature is common time (indicated by 'C'). The score is divided into measures by vertical bar lines. The first few measures show active musical activity across all voices, while subsequent measures show more sustained notes and rests, particularly in the lower voices.

RW: S. 2.

## URIO:

Lauda - mus,lau da - mus, lau da - mus te, lau da - mus,laudamus,lau.

Lauda - mus,lau da - mus, lau da - mus te, lau da - mus,laudamus,lau.

Lauda - mus,lau da - mus, lau da - mus te, lau da - mus,laudamus,lau.

Lauda - mus,lau da - mus, lau da - mus te, lau da - mus,laudamus,lau.

Lauda - mus,lau da - mus, lau da - mus te, lau da - mus,laudamus,lau.

HW: S. 2.

da \_ mus te, lauda \_ mus te, lauda -  
 da \_ mus, lauda \_ mus te, lauda -  
 da \_ mus te, laudamus te, laudamus te,  
 da \_ mus te, laudamus te, laudamus te,  
 da \_ mus te, laudamus te, laudamus te,

## URIO:

A musical score for a vocal part (URIO) and piano accompaniment. The vocal part consists of six staves of music, each with a treble clef and a key signature of one sharp. The vocal line begins with a series of eighth-note chords followed by a melodic line. The lyrics 'lau.da.mus' are repeated in a rhythmic pattern of eighth and sixteenth notes across all six staves. The piano accompaniment is provided by two staves below the vocal line, featuring eighth-note chords.

lau\_da\_mus, lau\_da\_mus, lau\_da\_mus, lau\_da\_mus, lau\_da\_mus, lau\_da\_mus,

## Te Deum.

Te Deum.

The musical score consists of ten staves of music. The top five staves are soprano, alto, tenor, bass, and a continuo staff featuring organ or harpsichord. The bottom five staves are soprano, alto, tenor, bass, and a continuo staff featuring strings. The vocal parts sing in four-measure phrases, with lyrics in Latin. The continuo parts provide harmonic support with sustained notes and rhythmic patterns.

da - mus, lau da - mus, lau - da - mus te, lau da - - - - - mus, lau -

da - mus, lau da - mus, lau - da - - - - - mus, lau da - - - - - mus, lau -

da - mus, lau da - mus, lau - da - - - - - mus, lau da - - - - - mus, lau -

da - mus, lau da - mus, lau - da - - - - - mus, lau da - - - - - mus, lau -

da - mus, lau da - mus, lau - da - - - - - mus, lau da - - - - - mus, lau -

## URIO:

da - mus lauda - mus te, lau da - mus laud a - mus, lau da - mus te.  
 da - mus, lauda - - mus, lau da - mus, laud a - mus, lau da - mus te.  
 - da - mus, lauda - - mus, lau da - - - mus, laud a - mus, lau da - mus te.  
 - da - mus, lauda - - mus, lau da - - - mus, laud a - mus, lau da - mus te.  
 - da - mus, lauda - - mus, lau da - - - mus, laud a - mus, lau da - mus te.

HW: S. 2.

Te Do - mi - num con - fi - te - - mur, te Do - mi - num con - fi -

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

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

Te Do - mi - num con - fi - te - - mur, te Do - mi -

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

A musical score for a vocal part, likely a soprano or alto, consisting of six staves of music. The music is in common time and G major (indicated by a 'G' and a sharp sign). The lyrics, written in Latin, are: "te - - - mur, con - - fi - te - - - te - - - mur, te Do - mi.num con - - fi - te - - - num, te Do - mi.num con - - fi - te - - - con - fi - te - - - mur, con - - fi - te - - -". The vocal line is supported by a harmonic texture of eighth-note chords and sustained notes from the piano accompaniment.

Musical score for *Te Deum*, page 19, featuring six staves of music in G major, 2/4 time. The vocal parts include soprano, alto, tenor, bass, and two organ parts. The lyrics "Amen" and "Do minum confite" are repeated across the staves.

The score consists of six staves:

- Staff 1: Soprano (C-clef), Alto (C-clef)
- Staff 2: Tenor (C-clef), Bass (F-clef)
- Staff 3: Organ (C-clef)
- Staff 4: Organ (C-clef)
- Staff 5: Tenor (C-clef), Bass (F-clef)
- Staff 6: Alto (C-clef), Bass (F-clef)

Lyrics visible in the score:

Amen  
Do minum confite Amen

## URIO:



HW: S. 2.

Te e - ter\_num, c\_ternum Patrem, e - ter -  
e - ter -  
omnis ter\_ra,  
omnis ter\_ra,  
omnis ter\_ra,

## URIO:

The musical score consists of ten staves of music. The first seven staves are instrumental parts, likely strings, shown in treble clef. The last three staves are vocal parts, shown in bass clef, with lyrics written below them. The lyrics are in Latin and read as follows:

- - - num omnis ter\_rave\_ne\_ra\_- tur,  
 - - - num omnis terra ve\_ne\_ra\_- tur,  
 omnis ter\_ra, omnis ter\_rave\_ne\_ra\_- tur, te e ter - - num  
 omnis ter\_ra, omnis ter\_rave\_ne\_ra\_- tur,  
 omnis ter\_ra, omnis ter\_rave\_ne\_ra\_- tur,

## Te Deum.

om\_nis ter\_ra, om\_nis ter\_ra, om\_nis  
 pa\_trem, e\_ ter \_ - - - - num, om\_nis  
 om\_nis ter\_ra, om\_nis ter\_ra, om\_nis  
 om\_nis ter\_ra, om\_nis ter\_ra, om\_nis

HW: S. 2.

## URIO:

ter - rave - ne - ra - tur, ve - ne - ra -

ter - rave - ne - ra - tur, om - nis

ter - rave - ne - ra - tur, ve - ne - ra - tur,

ter - rave - ne - ra - tur, om - nis

ter - rave - ne - ra - tur, om - nis

## Te Deum.

ter\_rave\_ne\_ra\_ tur, ve\_ne\_ra\_ tur, ve\_ne\_ra\_ tur.  
 ter\_rave\_ne\_ra\_ tur, om\_nis ter.ra ve\_ne.ra\_ tur.  
 ter\_rave\_ne\_ra\_ tur, om\_nis ter.ra ve\_ne.ra\_ tur.

HW: S. 2.

## URIO:

(Violini.)

(Viola.)

(Bassi.)

*Ti - bi om\_nes, om\_nes Angeli,**ti - bi om\_nes, om\_nes Angeli, om\_nes,*

Musical score for the 'Te Deum' setting, page 27, featuring three staves. The top staff consists of two treble clef staves in G major. The middle staff has a bass clef and the bottom staff has an alto clef. The vocal parts sing 'om\_nes An\_ge\_li, om\_nes, om\_nes An\_ge\_li,' while the instrumental parts play eighth-note patterns.

Musical score for the 'Te Deum' setting, page 27, featuring three staves. The top staff consists of two treble clef staves in G major. The middle staff has a bass clef and the bottom staff has an alto clef. The vocal parts sing 'tibi ca-' while the instrumental parts play eighth-note patterns.

Musical score for the 'Te Deum' setting, page 27, featuring three staves. The top staff consists of two treble clef staves in G major. The middle staff has a bass clef and the bottom staff has an alto clef. The vocal parts sing 'li et u-ni-ver-se po-tes-ta-' while the instrumental parts play eighth-note patterns.

## URIO:

tes,

*tibice*

*li et u - ni -*

*- ter sapotesta*

*tes,*

*ti - bi - ce -*

HW: S. 2.

Musical score for three voices (SATB) in G major, 2/4 time. The vocal parts are:

- Soprano (S):** The top staff, written in soprano clef. It features a mix of eighth-note and sixteenth-note patterns, with some sustained notes. The lyrics "li et u-ni-versæ po - tes - ta - tes," are written below the staff.
- Auxiliary (A):** The middle staff, written in alto clef. It consists of mostly eighth-note patterns.
- Bass (B):** The bottom staff, written in bass clef. It features eighth-note patterns and includes a dynamic instruction "f" (fortissimo).

HW: S. 2.

(Tromba I.)

(Tromba II.)

(Oboe I.)

(Oboe II.)

(Violino I.)

(Violino II.)

(Violette.)

(Tenore.)

CANTO I.

CANTO II.

ALTO.

TENORE.

BASSO.

Continuo.

## Te Deum.

Musical score for the Te Deum, page 31, featuring ten staves of music. The vocal parts include Soprano, Alto, Tenor, Bass, and Bassoon. The instrumental parts include Flute, Oboe, Clarinet, Bassoon, Trombone, and Organ. The vocal parts sing the text "Ti - bi Cherubimet Se - ra - phim." The score is in common time, with a key signature of one sharp (F#). The vocal entries are staggered, with each part entering one measure after the previous one. The instrumental parts provide harmonic support, with the organ providing a sustained bass line.

HW. S. 2.

## URIO:

A musical score for a vocal part, likely soprano, featuring ten staves of music. The key signature is A major (two sharps). The vocal line begins with eighth-note patterns and transitions to sustained notes and sixteenth-note patterns. The lyrics are written below the vocal line, appearing in groups of three staves. The lyrics are: "ti - bi Che - rubim et Se - ra - phim incessabili vo -", "ti - bi Che - rubim et Se - ra - phim", "ti - bi Che - rubim et Se - ra - phim incessabili", "ti - bi Che - rubim et Se - ra - phim", and "ti - bi Che - rubim et Se - ra - phim". The score concludes with a bassoon-like instrument playing eighth-note patterns.

HW: S. 2.

A musical score page for the "Te Deum" setting. The page is numbered 33 at the top right. The title "Te Deum." is centered above the staff. The music is written in common time with a key signature of one sharp (F#). There are eight staves in total, divided into two groups of four staves each. The upper group consists of soprano, alto, tenor, and bass voices. The lower group consists of soprano, alto, tenor, and bass voices. The vocal parts are primarily sustained notes or simple harmonic patterns. The instrumental parts, which include strings, woodwinds, and brass, provide harmonic support and rhythmic drive. The vocal parts begin singing around measure 15, with lyrics appearing below the staff. The lyrics read: "ce pro-cla-mant, incessabili vo-ce proclamant, pro. incessabili vo-ce pro- vo-ce pro-cla-mant, incessabili vo-ce pro-clamant, proda- incessabili vo-ce pro- incessabili vo-". The score concludes with a repeat sign and the instruction "HW: S. 2." at the bottom center.

A musical score page from the opera URIO. The top section consists of six staves of instrumental or harmonic notation, likely for a piano or harpsichord. Below this, the vocal parts begin. There are four vocal staves: soprano, alto, tenor, and bass. The lyrics are written below the vocal lines. The vocal parts are mostly silent until the middle of the page, where they begin to sing. The lyrics are as follows:

ti - bi Che . rubim et Se - ra - phim incessabili vo - -  
 ti - bi Che . rubim et Se - ra - phim  
 ti - bi Che . rubim et Se - ra - phim incessabili  
 ti - bi Che . rubim et Se - ra - phim  
 ti - bi Che . rubim et Se - ra - phim

A musical score page featuring ten staves of music. The first six staves are for the orchestra, consisting of two flutes, two oboes, two bassoons, and strings. The last four staves are for the choir. The music is in common time, with a key signature of one sharp (F#). The vocal parts sing in four-part harmony. The lyrics, written in a cursive font, are: "ce pro - cla - mant, incessabili vo - ce pro -". This pattern repeats across the page. The score is divided into measures by vertical bar lines, and each measure contains six eighth-note pulses. Measure 1 starts with the orchestra's woodwind section. Measures 2-3 show the bassoon and strings taking turns. Measures 4-5 feature the flute and oboe. Measures 6-7 show the bassoon and strings again. Measures 8-9 show the flute and oboe. Measure 10 concludes with the bassoon and strings.

URIO:

HW: S. 2.

Musical score for the *Te Deum* by Gustav Mahler, page 35. The score consists of eight staves, each with a treble clef and a key signature of one sharp (F#). The music is in common time. The vocal parts are labeled with their names below the staves:

- First staff: *mant,*
- Second staff: *in-ces-sa-bi-li vo - ce pro-cla - mant,*
- Third staff: *mant,*
- Fourth staff: *in-ces-sa-bi-li vo - ce pro-cla - mant,*
- Fifth staff: *- ce procla - mant,*
- Sixth staff: *- ce. in-ces-sa-bi-li vo - ce pro-cla - mant, pro-cla - mant,*
- Seventh staff: *- ce. in-ces-sa-bi-li vo - ce pro-cla - mant,*
- Eighth staff: *- ce. in-ces-sa-bi-li vo - ce pro-cla - mant,*

The vocal parts sing in a mix of eighth and sixteenth note patterns. The score includes various dynamic markings such as *p* (piano), *f* (forte), and *cresc.* (crescendo). The vocal entries occur at different times across the staves, with some parts singing simultaneously while others wait their turn.

## TRIO:

procla - mant. procla - mant.  
procla - mant. procla - mant.  
procla - mant. procla - mant.  
procla - mant. procla - mant.

HW: S. 2.

H.W.: S. a.

## URIO:

sanctus Dominus De - us, sanctus Dominus

sanctus Dominus De - us, sanctus Dominus De - us,

De - us, D

Dex - us, Do - minus, De - us Sa - ba - oth, Domi - nus, De - us

- us, Do - minus De - us Sa - ba - oth, Domi - nus, De - us

- us, Domi - nus De - us, Domi - nus Deus Sa - ba - oth, Sa -

Sa - ba - oth!

Sa - ba - oth!

Sa - ba - oth!

RW: S. 2.

## Te Deum.

(Viol. I)

(Viol. II)

(Violette)

(Tenore)

Ple - ni, ple - ni, pleni sunt cœ- li,

HW: S. 2.

(Viol. solo.)

Violin solo part for Urion, starting at measure 40. The score consists of five staves. The top staff shows sixteenth-note patterns. Measures 17 through 21 show eighth-note patterns. The vocal line begins in measure 22 with the lyrics "ple - ni, ple - ni, plenisunt cae - li," followed by eighth-note patterns.

Continuation of the violin solo part. The vocal line continues with "sunt cae - li, ple - ni cae - li et ter - ra, plenisunt cae - li et ter - ra," followed by eighth-note patterns.

Final continuation of the violin solo part. The vocal line concludes with "sunt cae - li, ple - ni pleni sunt cae - li, pleni sunt cae - li et ter - ra," followed by eighth-note patterns.

## Te Deum. (a)

41

21  
21  
21  
Pleni sunt

ir - li, cœ - li et ter - ra ma . je - sta - tis glo - - -

- ri - æ, glo . ri - æ tu - æ, ma . je -

sta - - - tis glo - riæ, glo - - -

HW: S. 2.

Musical score for Urion's aria, page 42. The score consists of five staves of music for voices and orchestra. The vocal parts are in soprano, alto, tenor, bass, and basso continuo. The instrumentation includes strings, woodwinds, and brass. The vocal line features melodic lines with various dynamics and vocal techniques like slurs and grace notes. The lyrics "ri-a tu-a" are written below the bass staff.

Continuation of the musical score for Urion's aria. The score continues with five staves of music, maintaining the same vocal and instrumental setup as the previous page. The vocal parts continue their melodic lines, and the instrumentation remains consistent with strings, woodwinds, and brass.

Tromba I.

Tromba II.

Oboe I.

Oboe II.

Violino I.

Violino II.

Violetta I.

Violetta II.

CANTO I.

CANTO II.

ALTO.

TENORE.

BASSO.

Continuo.

## URIO:

Musical score for Urios vocal part, page 42. The score consists of two systems of music. The top system begins with a rest followed by a melodic line in the soprano clef. The lyrics "ri-a tu- ae." are written below the notes. The bottom system continues the melodic line in the soprano clef.

HW: S. 2.

Tromba I.

Tromba II.

Oboe I.

Oboe II.

Violino I.

Violino II.

Violetta I.

Violetta II.

CANTO I.

CANTO II.

ALTO.

TENORE.

BASSO.

Continuo.

Te glo - ri - o - sus A - posto\_lorum cho -

Te glo - ri - o - sus A - posto\_lorum cho -

Te glo - ri - o - sus A - posto\_lorum cho -

Te glo - ri - o - sus A - posto\_lorum cho - rus A -

Te glo - ri - o - sus A - posto\_lorum cho -

HW: S. 2.

Te Deum.

HW. S. 2.

rus,  
rus,  
rus, A - po - sto - lo - rum cho - rus,  
postolo\_rum cho - rus, Aposto\_lorum cho - rus,  
rus,

Te glo ri o sus A posto lorum choro

Te glo ri o sus A posto lorum choro

Te glo ri o sus A posto lorum choro

Te glo ri o sus A posto lorum choro rus A

Te glo ri o sus A posto lorum choro

HW: S. 2.

Musical score for Te Deum, page 45, featuring ten staves of music. The music is in common time and G major. The vocal parts are labeled as follows:

- Top staff: Tenor
- Second staff: Bass
- Third staff: Alto
- Fourth staff: Soprano
- Fifth staff: Alto
- Sixth staff: Bass
- Seventh staff: Alto
- Eighth staff: Bass
- Ninth staff: Alto
- Tenth staff: Bass

The lyrics, which are repeated in each section, are:

rus,  
rus,  
rus, A - po - sto - lo - rum cho - rus,  
- postolo\_rum cho - rus, Aposto\_lorum cho - rus,  
- rus,

*te Prophe.*

A musical score for the "Te Deum" setting, page 47. The score consists of ten staves of music, likely for a large ensemble including voices and instruments like organ or harpsichord. The music is in common time, with a key signature of one sharp (F#). The vocal parts are labeled with their respective entries:

- Staves 1-3: Tenor (T)
- Staves 4-6: Bass (B)
- Staves 7-9: Alto (A)
- Staves 10-12: Soprano (S)

The lyrics are written below the vocal staves, corresponding to the entries:

- ta -
- te Prophe - ta - rum,

HW: S. 3.

Tromba solo. URIO;

The image shows a page from a musical score. At the top, there are six staves, each with a treble clef and a key signature of one sharp (F#). The first three staves begin with a dynamic of  $\text{f}$ , while the next three begin with  $\text{ff}$ . The vocal parts are labeled with lyrics such as "rum lauda", "tarum", and "rum". The vocal parts are supported by various instruments, indicated by different clefs and stems. The bottom staff is a bass staff, also featuring a dynamic of  $\text{f}$ .

HWY: S. 2.

A musical score page for the "Te Deum" setting. The page is numbered 49 at the top right. The title "Te Deum." is centered above the staff lines. The music is written in ten staves, each with a different clef (G-clef, F-clef, C-clef) and key signature (mostly G major). The vocal parts include soprano, alto, tenor, bass, and two groups of voices labeled "da\_bilis," "lauda\_bilis," and "nu\_me\_rus." The instrumental parts include strings, woodwinds, and brass. The vocal parts sing a four-line phrase: "da\_bilis, lauda\_bilis nu\_me\_rus," repeated three times. The instrumentation includes strings (violin I, violin II, viola, cello), woodwinds (oboe, bassoon, bassoon), and brass (trombone, tuba).

Tromba solo. URIO:

HIV: S. 2.

A musical score page for the "Te Deum" setting. The top half shows a piano part with a treble clef, four sharps, and a bass clef, followed by six empty staves for voices. The bottom half contains vocal parts: a soprano part (treble clef), an alto part (bass clef), a tenor part (bass clef), and a bass part (bass clef). The vocal parts sing the Latin text "da\_bilis, lauda\_bilis nume\_rus," repeated three times. The piano part provides harmonic support with sustained notes and eighth-note patterns. The score is in common time.

bilis, lau, da - bl. lis

## Te Deum.

51

nu-  
 merus, lauda -  
 te Propheta rum  
 te Propheta rum  
 te Propheta rum  
 te Propheta rum

HW, S. 2.

bilis, lauda - bi-lis nu - me rus.

Te Martyrum candi\_da\_tus, te Mar\_ty rum,candida\_tus lau \_  
 Te Martyrum candi\_da\_tus, te Mar\_ty rum,candida\_tus lau ..  
 Te Martyrum candi\_da\_tus, te Mar\_ty rum,candida\_tus lau \_  
 Te Martyrum candi\_da\_tus, te Mar\_ty rum,candida\_tus lau ..  
 Te Martyrum candi\_da\_tus, te Mar\_ty rum,candida\_tus lau \_  
 Te Martyrum candi\_da\_tus, te Mar\_ty rum,candida\_tus lau ..

bilis, lauda - bi-lis nu - me rus.

Te Martyrum candida\_tus, te Mar\_ty rum,candida\_tus lau -

A musical score page for orchestra and choir, numbered 54. The title "URIO:" is at the top right. The score consists of ten staves. The first five staves are blank. The next five staves begin with dynamic markings: piano (p), forte (f), and forte (f). The vocal parts sing the word "lau" followed by "dat" and "dat ex cer ci tus". The bassoon staff also sings this phrase. The vocal parts sing the same phrase again, followed by a dynamic marking of forte (f).

Musical score for Te Deum, page 55, featuring ten staves of music. The music is in common time, with a key signature of two sharps. The lyrics are written below the staves:

dat ex - cer - ci - tus.  
 dat ex - cer - ci - tus.  
 dat, lau - dat ex - cer - ci - tus.  
 dat, lau - dat ex - cer - ci - tus.  
 dat, lau - dat ex - cer - ci - tus.

HW: S. 2.

## URIO:

Violino I.

Violino II.

Violetta I.

Violetta II.

BASSO.

Bassi.

*Te per or. bemper or. bem terrarum.*

Musical score for orchestra and choir, page 57, section Te Deum. The score consists of eight staves. The top four staves are for the orchestra, featuring violins, violas, cellos, and double basses. The bottom four staves are for the choir. The vocal line begins with "te per orbem per orbem ter, arum per orbem ter, ra -". The music is in common time, with a key signature of one sharp (F#).

Continuation of the musical score from page 57. The orchestra parts remain mostly silent. The choir continues the vocal line from the previous page, with the lyrics "rum," and "per" appearing on the vocal staves. The music maintains its common time and F# key signature.

## URIO:

orbem terra - - - ruma ncta confite - - -

ture eccl si a, sanc ta con fi te - - -

HW: S.8.

Musical score for the 'Te Deum' setting, page 59. The score consists of eight staves. The top four staves are treble clef, and the bottom four are bass clef. The key signature is G major (one sharp). The music begins with a dynamic 'f' (fortissimo). The vocal parts sing 'ture eccl. si. a.' and 'sancta confite'. The piano accompaniment features eighth-note chords and sixteenth-note patterns.

Continuation of the musical score for the 'Te Deum' setting, page 59. The score continues with the same eight staves and instrumentation. The vocal parts sing 'tur, confi. te' and 'ture ec. cle. si. a.'. The piano accompaniment provides harmonic support with sustained notes and eighth-note chords.

## URIO:

A musical score for Urios part, consisting of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (G major), and a 2/4 time signature. It features six measures of complex sixteenth-note patterns. The bottom staff begins with a bass clef, a key signature of one sharp (G major), and a 2/4 time signature. It features four measures of eighth-note patterns. The music concludes with a fermata over the final note of the bass staff.

Violoncello.

SOPRANO.

Bassi.

*Pa - trem im - mensæ ma - jes ta - tis,*

*Pa - trem immensa' ma - jes ta - tis, immen - sa' ma - jes ta - - -*

HW: S. a.

tis im\_men\_so ma - - jes ta - tis,  
venerandum,

ve\_nerandum, tu.um verum, tu.um verum et u.\_ni.\_cum Fi -

li .um,

HW: S. 2.

Musical score for the Te Deum, page 63, featuring four staves of music. The music is in common time, with a key signature of one sharp (F#). The vocal parts include soprano, alto, tenor, and bass. The lyrics are in Latin, with some words underlined: *re\_ne\_randum tu\_um verum lu\_um verum et u\_nicum Fi*, *li um, tu\_um verum et u\_num Fi li um.* The score includes dynamic markings such as *f* (fortissimo) and *p* (pianissimo), and various rests and note heads. The vocal parts are primarily in eighth-note patterns, while the piano part features sixteenth-note chords.

*Adagio.*

Tromba I.

Tromba II.

Oboe I.  
Violino I.Oboe II.  
Violino II.

Violetta I.

Violetta II.

CANTO I.

*Sanctum quo - que pa - - ra - eli - tum spi - ri -*

CANTO II.

ALTO.

*Sanc - tum quoque pa - ra - - eli - tum spiri -*

TENORE.

*Sanc -*

BASSO.

Continuo.

- lum, pa . ra . - - - elitum spi . ri . tum, quo que pa . ra . eli .  
 Sanctum quoque paratum, sanctum quoque paratum, sanctum quoque paratum.  
 - lum, sanctum quoque paratum, sanctum quoque paratum, sanctum quoque paratum.  
 - lum quoque paratum, - - - elitum spi . ritum, quo que, quo .  
 Sanctum quoque paratum, sanctum quoque paratum, sanctum quoque paratum,

A musical score for the opera URIO, page 66. The score consists of five staves, each with a treble clef and a key signature of one sharp (F#). The vocal parts are soprano, alto, tenor, bass, and piano (indicated by a small 'p' below the staff). The lyrics are in Latin, repeated in each line. The piano part is on the bottom staff.

lum, spi - ri - tum, sanc - tum quo - que pa - ra - elium spi - ri -  
 spi - rum, pa - ra - elium, pa - ra - elium spi - ri - tum, sanc - tum. quo - que  
 - que pa - ra - elium, pa - ra - elium spi - ri - tum, sanc - tum, quo - que pa -  
 - que pa - ra - elium, pa - ra - elium spi - ri - tum, pa - ra - elium quo - que pa -  
 sanc - tum quo - que pa - ra - elium spi - ri - tum, quo - que pa -

HW: S. 2.

tum, pa\_ra\_cli tum,      pa\_ra\_ - clitum spi - ri \_ tum.  
 — pa\_ra\_eli tum,      pa\_ra\_ - clitum spi - ri \_ tum.  
 ra \_ cli tum,      pa\_ra\_ - clitum spi - ri \_ tum.  
 ra \_ eli tum,      pa\_ra\_ - clitum spi - ri \_ tum.  
 tum, pa\_ra\_cli tum,      pa\_ra\_ - clitum spi - ri \_ tum.

Violini,  
e Violette all' 8<sup>a</sup>

SOPRANO.

BASSO.

Bassi.

*Tu rex, rex glo.ria, rex gloria Chris.*

te, rex glo - riar Chris -

Tu

te, —

patris sempi - ter - nus sempi - ter -

nus es fi - li - us,

HW: S. 2.

## URIO:

turex, turex, tu  
tu pa...tris, tu patris, tu

rex, rex gloria Christe, rex glo - - - - ri.a  
patris sem...pi...ter...nus, tu patris sempiter - - - - nuses

Christe, tu patris rex, rex gloriae Christe, tu patris semper

filius, tu rex, rex gloriae Christe, tu patris semper

tu rex, rex gloriae Christe, tu patris semper

filius, tu rex, rex gloriae Christe, tu patris semper

## URIO:

turex, turex, tu  
tu pa\_tris, tu patris, tu  
rex, rex gloria Christe, rex glo - ri.a

patris sem\_pi\_ter\_nus, tu patris sempiter - nus es

Chris - te, tu pa - tris, tu rex, tu rex, rex glo - ri.a Chris.  
 fi - li.us, tu rex, tu pa - tris, tu rex, rex glo - ri.a Chris -

te, -  
 te, -

lu rex, rex glo.r.i.a, rex gloriæ Chris.te, lu patris semp i ter - - nus es  
 tu patris semp i ter - - nus, tu pa - tris semp i ter - - nus es

fi - li.us, tu rex, rex gloriæ Christe, lu patris semp i ter - -  
 fi - li.us, tu rex, tu rex, rex gloriæ Christe, tu patris semp i ter - -

UR19:

The image shows a musical score for the Ave Maria by Franz Schubert. The score consists of four staves. The top two staves are for voices (Soprano and Alto/Tenor) and the bottom two staves are for piano. The vocal parts sing the lyrics "nus es fi li us, tu patris semper" and "ternus, tu patris semper". The piano part provides harmonic support with sustained notes and rhythmic patterns. The score is written in G major and common time.

HW: S. 2.

Oboe I. 

Oboe II. 

Basson. 

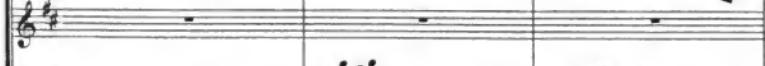
ALTO. 

Bassi. 







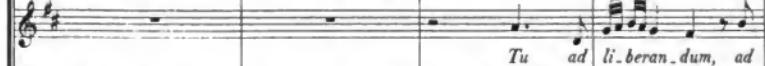














Tu ad libera\_n\_dum, ad

HW: S. a.

li - be - ran -

- dum,

tu ad li - be - ran - dum suscep - tu - rus, suscep - tu - rus.

HW: S. 2.

The musical score consists of three staves of music for a choir. The top staff features soprano and alto voices in treble clef, and bass and tenor voices in bass clef. The middle staff features soprano and alto voices in treble clef, and bass and tenor voices in bass clef. The bottom staff features soprano and alto voices in treble clef, and bass and tenor voices in bass clef. The music is in common time, with a key signature of one sharp. The vocal parts are mostly silent, except for the bass line which provides harmonic support. The lyrics are integrated into the music, appearing below the notes in a cursive script. The first section of lyrics is "ho minem, ad li-be-randum, li-be-ran-dum," followed by "tu ad li-be-randum suscep-tu-," and finally "rus ho-mi-".

Musical score for Urios' aria, page 75. The score consists of three systems of music for a vocal part and an orchestra.

**System 1:** The vocal line begins with a melodic line in G major, 2/4 time. The lyrics are: *nem, non horru - i - sti vir - gi-nis, virgi-nis u - te-rum,*. The vocal line continues with eighth-note patterns. The orchestra provides harmonic support with sustained notes and rhythmic patterns.

**System 2:** The vocal line continues with eighth-note patterns. The lyrics are: *non horru-*. The vocal line ends with a melodic line in G major, 2/4 time. The lyrics are: *- i - sti, non horru - i - sti, non horru - i - sti virgi-nis u - te - rum, — non horru -*.

**System 3:** The vocal line continues with eighth-note patterns. The lyrics are: *- i - sti, non horru - i - sti, non horru - i - sti virgi-nis u - te - rum, — non horru -*.

## Te Deum.

77

A musical score for the "Te Deum" setting, page 77. The score consists of three staves of music in G major, 2/4 time. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The music features various rhythmic patterns, including eighth-note and sixteenth-note figures. The vocal line includes lyrics: "i-sti vir-ginis, vir-ginis, vir- - - gi-nis u - te rum." The score concludes with a repeat sign and a double bar line.

HW. S. 2.

Tromba I.

Tromba II.

Violino I.

Violino II.

Violetta I.

Violetta II.

CANTO I.

*Tu de.victo mor.tis a - cu.le - o, de.vi - cto, de.victo,*

CANTO II.

*Tu de.victo mor.tis a - cu.le - o, de - vi - cto mor - - -*

ALTO.

*Tu de.victo mor.tis a - cu.le - o, de - vi - cto mor - - -*

TENORE.

*Tu de.victo mor.tis a - cu.le - o, de.vi - cto mor - - -*

BASSO.

*Tu de.victo mor.tis a - cu.le - o, de.. vi - cto mor - - -*

Continuo.

HW: S. 2.

Tromba I.

Tromba II.

Violino I.

Violino II.

Violetta I.

Violetta II.

CANTO I.

CANTO II.

ALTO.

TENORE.

BASSO.

Continuo.

The musical score page features ten staves. The top five staves are for instrumental parts: Tromba I, Tromba II, Violino I, Violino II, and two parts for Violetta. The bottom five staves are for vocal parts: Canto I, Canto II, Alto, Tenore, and Basso. A continuo basso part is also present at the bottom. The music is in common time, with a key signature of one sharp. The vocal parts sing in unison, with lyrics in Latin: "Tu de.victo mor.tis a - cu.le - o, de - vi - cto, de - vi - cto, de - vi - cto". The instrumental parts provide harmonic support with sustained notes and rhythmic patterns.

7

mortsis a - cu - le - o.

- - tis a - cu - le - o.

-cu - - - le - o.

-cu - - - le - o.

-cu - - - le - o.

A-pe - ru i - sti creden -

## URIO:

A pe - ru - i - sti cre den -  
A pe - ru - i - sti cre den -  
- ti bus  
- ti bus

- ti bus re - - - gna  
- ti bus re - - - gna, re gna cæ lo - - rum,  
re - - - - gna, re gna, re - - gna cæ lo - rum, re -  
- - - - -

HW: S.2.

A musical score page for the hymn "Te Deum". The page is numbered 81 at the top right. The title "Te Deum." is centered at the top left. The music is written in common time with a key signature of one sharp (F#). There are six staves of music. The top three staves represent voices (Soprano, Alto, Tenor) and the bottom three staves represent instruments (String Bass, Cello, Double Bass/Organ). The vocal parts sing a four-line phrase: "re - gna, regna ca - lo - rum a-pe-ru - i - sti regna ca -". This phrase is repeated twice more. The instrumental parts provide harmonic support with sustained notes and rhythmic patterns. The vocal parts sing a second four-line phrase: "re - gna, regna ca - lo - rum a-pe-ru - i - sti regna ca -". The instrumental parts continue to provide harmonic support. The vocal parts sing a third four-line phrase: "re - gna celorum, re - gna cae - lo - rum a-pe-ru - i - sti re-gna ca -". The instrumental parts continue to provide harmonic support. The vocal parts sing a fourth four-line phrase: "re - gna celorum, re - gna cae - lo - rum a-pe-ru - i - sti re-gna ca -". The instrumental parts continue to provide harmonic support. The vocal parts sing a fifth four-line phrase: "a-pe-ru - i - sti re-gna ca -". The instrumental parts continue to provide harmonic support.

HW: S. 2.

A musical score for a vocal part, likely Urios, featuring ten staves of music. The vocal line begins at measure 62 with the lyrics "lo\_rum creden\_tि - bus," followed by "re -" and "gna," which is continued in the next measure. The vocal part is supported by a harmonic basso continuo line at the bottom of the page.

lo\_rum creden\_tि - bus, re - gna,  
 lo\_rum creden\_tि - bus, re -  
 lo\_rum creden\_tि - bus, re -  
 lo\_rum creden\_tि - bus, re -

A musical score for the "Te Deum" hymn, page 83. The score consists of eight staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written in Latin, repeated in three stanzas:

re - gna, re - gna cae - lo - - - rum, re - gna, regna caelo - - -  
- - - gna, re - gna cae - lorum, re - gna, regna caelo - - -  
- - - gna, re - gna cae - lo - - - gna, re - gna, regna caelo - - -  
- - - gna, re - gna cae - lo - rum, re - gna cae - lo.rum, regna, regna caeo - - -  
- - - gna, re - gna cae - lo - - - gna, re - gna, regna caeo - - -

HW: S. 2.

Tromba I.

URIO:

A musical score page featuring three staves. The top staff is labeled "Tromba I." and shows a continuous pattern of sixteenth-note chords. The middle staff is labeled "Tromba II." and also shows a continuous pattern of sixteenth-note chords. The bottom staff is labeled "URIO:" and contains two measures of eighth-note patterns. The score is set in common time with a key signature of one sharp. The vocal part includes several fermatas and dynamic markings like "rum," "rum," and "rum," followed by a final "rum," at the end of the page.

A musical score for "Te Deum" featuring ten staves of music. The key signature is A major (two sharps). The music consists of various rhythmic patterns and dynamics, including forte and piano markings. The score is divided into measures by vertical bar lines. The bottom staff is a bass staff, and the other staves are treble clef. The score concludes with a repeat sign and the instruction "re-".

A musical score for a vocal piece, likely a solo or ensemble piece. The score consists of ten staves of music, each with a different vocal range (Soprano, Alto, Tenor, Bass, etc.). The music is written in common time with a key signature of one sharp (F#). The lyrics are integrated into the vocal parts, appearing below the notes. The lyrics include "gna, re - gna," "re - gna cae. lo - rum," and "re - gna, re - gna cae. lo -". The score is divided into measures by vertical bar lines.

- gna, re - gna, re - - gna cae. lo - -  
 re - - - gna cae. lo - - rum  
 re - - - gna, re - gna cae. lo - -  
 - - gna, re - gna, re - gna cae. lo - -

HW: S. 2.

rum re - gna ca-lo-zum, re-gna ca lo - rum.  
 - rum, ca.lo. rum, ca lo - rum regna, re-gna ca lo - rum.  
 re - gna ca lo - rum, caelo.rum, regna, re-gna ca lo - rum.  
 - rum, re-gna ca-lorum, regna, re-gna ca lo - rum.  
 - rum, re-gna ca lo - rum, re-gna ca lo - rum.

*Andante, ma non presto.*

Violini.

Violette.

SOPRANO.

ALTO.

BASSO. *(Soli.)*

Bassi.

Violini.  
Violette.  
SOPRANO.  
ALTO.  
BASSO. *(Soli.)*  
Bassi.

Tu ad dex. teram, dex. teram De - i - se.

HW: S. 2.

## Te Deum.

89

Musical score for the 'Te Deum' setting, page 89. The score consists of four staves: Treble, Alto, Bass, and Double Bass. The vocal parts sing 'des,' 'tu ad dex-teram,' and 'dex-teram De - i - se - des in glo - ri - a,' while the bassoon and double bass provide harmonic support. The vocal entries are marked with fermatas.

Musical score for the 'Te Deum' setting, page 89, continuing from the previous system. The vocal parts sing 'dex-teram De - i - se - des in glo - ri - a,' 'Tu ad dex-teram, dex-teram De - i -' and 'dex-teram De - i - se - des in glo - ri - a,' while the bassoon and double bass provide harmonic support. The vocal entries are marked with fermatas.

HW: S. 2.

URIO:  
*Andante, ma non presto.*

Violini.

Violette.

SOPRANO.

ALTO.

BASSO.  
(*Soli.*)

Bassi.

8

Tu ad dex-teram, dex-teram De - i - se -

8 HW: S. B.

Musical score for the 'Te Deum' setting, page 89. The score consists of four staves: soprano, alto, tenor, and bass. The soprano and alto staves begin with eighth-note patterns. The tenor and bass staves have sustained notes. The lyrics 'des,' and 'tu ad dex-teram,' are written below the staves.

Musical score for the 'Te Deum' setting, page 89. The score continues with four staves. The soprano and alto staves have sustained notes. The tenor and bass staves begin with eighth-note patterns. The lyrics 'in glo - ri - a -' and 'dex - teram De - i - se - des in glo - ri - a,' are written below the staves. The bass staff concludes with 'Tu ad dex-teram, dex-teram De - i -' followed by a fermata over the final note.

## URIO:

— pa - tris, ad dex - teram De - i se - des in  
 — in glo - ri - a  
 — se - des in glo - ri - a

glo - ria pa - tris,  
 pa - tris,  
 pa - tris,

tu ad dexteram De - i,  
tu ad dexteram

De - - - - i se - des in glo - -  
De - - - - i se - des in glo - -  
tu ad dex - teram, dex - teram

ri-a pa-tris, ad dex-teram De-i

ti-a, ad dex-teram De-i sedes, ad

De-i se-des in glari-a pa-tris, ad dex-teram

sedes in glo-ri-a pa-tris, tu ad dex-teram De-i se-

dex-teram, tu ad dex-teram De-i se-des in glo-

De-i se-des in glo-

HW: S. 2.

## Te Deum.

des in glo - ria pa - tria pa - ri - a pa - tris.  
Fine.

## Adagio, senza stromenti.

Ju - dex cre - de\_ris, ju - dex cre - de\_ris, cre - de\_ris  
Ju - dex cre - de\_ris, ju - dex cre - de\_ris, judex cre -  
Ju - dex cre - de\_ris, ju - dex cre - de\_ris, cre - de - ris

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

Dal Segno,  
pag. 88.

HW: S. 2.

ri-a pa-tris, ad dex-teram De-i  
vi-a, ad dex-teram De-i sedes, ad  
De-i se-des in glori-a pa-tris, ad dex-teram

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

## Te Deum.

des in glo - ria pa - tri - a pa - ri - a pa - tris.

ri - a pa - tri - a pa - ri - a pa - tris.

ri - a pa - tri - a pa - ri - a pa - tris.

ri - a pa - tri - a pa - ri - a pa - tris.

Fine.

## Adagio, senza stromenti.

Ju - dex cre - de . ris, ju - dex cre - de . ris, ju - dex cre - de . ris, ju - dex cre - de . ris

Ju - dex cre - de . ris, ju - dex cre - de . ris, ju - dex cre - de . ris, ju - dex cre - de . ris

Ju - dex cre - de . ris, ju - dex cre - de . ris, ju - dex cre - de . ris, ju - dex cre - de . ris

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

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

es - se ven - tu - rus.

Dal Segno,  
pag. 88.

HW: S. 2.

Violino I.

Violino II.

Violetta I.

Violetta II.

CANTO I.

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

CANTO II.

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

ALTO.

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

TENORE.

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

BASSO.

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

Continuo.

A musical score for the "Te Deum" hymn, page 95. The score consists of six staves, each with a treble clef and a key signature of one sharp (F#). The music is in common time. Below each staff, the corresponding Latin text is written in a clear, sans-serif font. The text reads:

er-go quaesu - mus tu - - is fa - mu - lis sub - ve - ni,  
 er-go quae - sumus tu - - is fa - mu - lis sub - ve - ni,  
 er-go quae - sumus tu - - is fa - mu - lis sub - ve - ni,  
 er-go quae - sumus tu - - is fa - mu - lis sub - ve - ni,  
 er-go quae - sumus tu - - is fa - mu - lis sub - ve - ni,  
 er-go quae - sumus tu - - is fa - mu - lis sub - ve - ni,

## URIO:

Violino I.

Violino II.

Violetta I.

Violetta II.

CANTO I.  
Te er - go quae - - su - mus,

CANTO II.  
Te er - go quae - - su - mus,

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

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

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

Continuo.

The musical score consists of five staves of music. The top four staves represent vocal parts, likely soprano, alto, tenor, and bass, with lyrics written below them. The bottom staff represents the basso continuo. The music is in common time, with a key signature of one sharp (F#). The lyrics are as follows:

er - go quaesu - mus tu - - is fa - mu\_lis sub - ve - ni,  
 er - go quae - sumus tu - - is fa - mu\_lis sub - ve - ni,  
 er - go quae - sumus tu - - is fa - mu\_lis sub - ve - ni,  
 er - go quae - sumus tu - - is fa - mu\_lis sub - ve - ni,  
 er - go quae - sumus tu - - is fa - mu\_lis sub - ve - ni,

A musical score for a vocal part, likely a soprano or alto, consisting of six staves of music. The music is in G major (indicated by a sharp symbol) and common time (indicated by a 'C'). The vocal line begins with a rest followed by eighth-note patterns. The lyrics, written below the notes, are repeated four times: "fa - mulis tu\_is, tu\_is fa\_mu\_lis, fa - mulis tuis, tu\_is fa - \_ mulis". The vocal line ends with a sustained note. The score includes six staves of music, each with a different clef (G, F, C, G, F, C) and a key signature of one sharp.

sub - ve - ni Quos preti - o - so san - - - guine, preti - o - - so

sub - ve - ni Quos preti - o - - - -

sub - ve - ni Quos preti - o - so san - - -

sub - ve - ni Quos preti - o - - - - so

sub - ve - ni Quos preti - o - - - -

## URIO:

A musical score for a vocal part, likely tenor, featuring six staves of music. The key signature is A major (two sharps). The vocal line consists of eighth-note patterns, primarily eighth-note pairs. The lyrics are repeated four times: "fa - mulis tu-is, tu-is fa-mu-lis," followed by a repeat sign and another four repetitions of the same phrase. The vocal part is supported by a harmonic basso continuo line at the bottom.

fa - mulis tu-is, tu-is fa-mu-lis, fa - mulis tu-is, tu-is fa - mulis  
 fa - mulis tu-is, tu-is fa-mu-lis, fa - mulis tu-is, tu-is fa - mulis  
 fa - mu-lis tu-is, tu-is fa - mulis  
 fa - mulis tu-is, tu-is fa - mulis  
 fa - mulis tu-is, tu-is fa - mulis

sub - ve - ni Quos pre - ti - o - so san - - - guine, preti - o - - so  
 sub - ve - ni Quos pre - ti - o -  
 sub - ve - ni Quos pre - ti - o - so san - - -  
 sub - ve - ni Quos pre - ti - o - - - so  
 sub - ve - ni Quos pre - ti - o - - -

A musical score for a vocal quintet (URIO) in common time, featuring five staves. The key signature changes from G major (two sharps) to F major (one sharp) and then to D major (one sharp). The vocal parts are: Bass (Bassus), Tenor (Tenor), Alto (Alto), Soprano (Soprano), and Corno (Corno). The lyrics are in Latin and are repeated twice. The vocal parts sing in homophony, while the Corno part provides harmonic support.

sanguine, quos pre-ti-o-so san-gui-ne re-de-mi-sti,  
 - so san-gui-ne re-de-mi-sti, re-de-mi-sti, quos pre-ti-  
 - gue, quos pre-ti-o-so sanguine re-de-mi-  
 san-gue, quos pre-ti-o-so san-gue re-de-mi-  
 - so san-gui-ne re-de-mi-

Musical score for the Te Deum, page 99, featuring six staves of music. The vocal parts include soprano, alto, tenor, bass, and two baritones. The organ part is on the bottom staff. The vocal parts sing in homophony, while the organ part provides harmonic support. The lyrics are written below the vocal staves, corresponding to the musical phrases.

Te Deum, page 99, vocal parts and organ part.

lyrics:

quos preti - o - - so san - - guine, quos pre - ti -  
 - o - - so san - - guine, quos preti - o - - so san -  
 - sti, quos preti - o - - so sanguine, preti - o - so san -  
 - sti, quos preti - o - - so san - guine,

o - so san - guine re - de - mi - sti.  
 - guine re - de - mi - sti.  
 - guine re - de - mi - sti, pre - ti - o - so sanguine re - de - mi - sti.  
 quos pre - ti - o - so san - guine re - de - mi - sti, re - de - mi - sti.  
 pre - ti - o - so sangui - ne re - de - mi - sti.

## Te Deum.

101

Adagio.

Tromba I.

Tromba II.

CANTO.

BASSO.

Bassi.

E - ter - na, e - ter - na, e - ter - na fac,

E - ter - na, e - ter - na, e - ter - na fac,

HW: S. 2.

e - ter - na, e - ter - na, e - ter - na fac,  
 e - ter - na, e - ter - na, e - ter - na fac, e - ter - na fac cum sanctis  
 e - ter - na fac cum sanctis tu - is in glo -  
 tu - is in glo -

The musical score consists of three systems of music. The top system shows vocal entries with Latin text: "-ria, eterna fac cum sanctis tu-is," and "-ria nu-me-ra-rii." The middle system continues with "e-terna fac cum san-ctis" and ends with "in". The bottom system concludes with "tu-is in glo-ri-a," and "glo-ri-a," followed by a dynamic marking "HW: S. 2." The score includes multiple staves for voices and instruments, with various dynamics and articulations indicated throughout.

## URIO:

glo - ri - a nu - me - ra - ri,

glo - ri - a nu - me - ra - ri,

e.terna fac cum sanctis tu-is in glo -

e.terna fac cum sanctis tu - is in

glo - - - - - ri - a nu - me - - - - - ra - ri,

glo - - - - - ri - a nu - me - - - - - ra - ri,

HW: S. 2.

The musical score consists of three staves of music. The top staff features a soprano vocal line with a piano accompaniment. The middle staff features a bass vocal line with a piano accompaniment. The bottom staff features a tenor vocal line with a piano accompaniment. The music is in common time, with a key signature of one sharp (F#). The vocal parts sing in Latin, with lyrics including "cum sanctis tuis eterna fac, eterna fac cum sanctis tuis" and "in gloria numerari, gloria numerari". The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns.

## URIO:

Musical score for orchestra and choir, page 106, section URIO. The score consists of eight staves. The top two staves are soprano and alto voices. The bottom six staves are for the orchestra, including strings, woodwinds, and brass. The vocal parts sing "ri. a nu - me. ra - - - ri." The orchestra parts feature various rhythmic patterns and dynamics.

HW: S. 2.

Violino I.

Violino II.

Violette.

CANTO.

ALTO.

Bassi.

*Salvum fac populum.*

## URIO:

Musical score for three voices (Soprano, Alto, Bass) and piano, page 106. The vocal parts sing "ri-a nu-me-ra-" followed by a repeat sign and "ri." The piano part features eighth-note patterns.

Violino I.

Violino II.

Violette.

CANTO.

ALTO.

Bassi.

Sal.vum fac po.pulum,

## URIO:

populum tu - um, populum tu.um, sal.vum fac,

salvum fac populum tu - um, po - - - pulum tuum, tu -

Salvum fac populum, populum tu - um, po - - - pulum tu - um, tu -

HW: S. 2.

The musical score consists of two staves of five-line music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features six measures of dense, eighth-note patterns. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It also features six measures of eighth-note patterns. In the middle of the page, there are two vocal entries. The first entry, labeled "um," appears in the top staff's vocal range. The second entry, also labeled "um," appears in the bottom staff's vocal range. Both entries consist of single notes followed by rests. In the lower half of the page, the music continues with eighth-note patterns. The lyrics "salvum salvum fac po - pulantum do -" and "salvum salvum fac, fac po-pulantum do -" are written below the notes in the bottom staff.

## URIO:

mine, domine domine, sal - rum

mine, domine domine domine

fac, salvum fac, fac populum tu.um domine, salvum, salvum fac, salvum fac, fac populum

domine salvum fac, fac populum tu.um domine, salvum, salvum fac, salvum fac, fac populum

A musical score for the "Te Deum" setting. The top system consists of five staves, likely for voices and organ. The lyrics "tuum domine, do mi ne," are repeated across the staves. The bottom system consists of five staves, likely for woodwind instruments, showing rhythmic patterns. The score is in common time, with a key signature of one sharp (F#).

Musical score for Urios' aria 'et benedic et benedic heredita' from HWV 52, page 2. The score consists of five staves. The top three staves are treble clef, and the bottom two are bass clef. The key signature is A major (no sharps or flats). The vocal line begins with eighth-note patterns in the upper staves, followed by a melodic line in the bass staff. The lyrics 'et benedic et benedic heredita' appear in the middle of the page, with 'salvum fac populum tu. um. fac po. pulum tu.' on the next line. The vocal line continues with eighth-note patterns and sixteenth-note figures. The bass staff provides harmonic support throughout.

et benedic et benedic heredita  
salvum fac populum tu. um. fac po. pulum tu.

ti. tu. ae, et benedic et benedic heredita  
um do. mi. ne, et benedic et benedic heredita

ti tu ae, heredi ta -

ti, here.di.ta -

- ti, heredita.li tu ae,

et benedic, et bene dic,

- ti, heredita.li tu ae,

et benedic, et bene dic,

HW: S. 2.

et be.nedic, et be.ne.dic heri.tida

et be.nedic, et be.ne.dic heri.tida

The musical score consists of two systems of music. The top system begins with a vocal entry on the first staff, followed by instrumental parts on the second and third staves. The lyrics '- ti tu ae.' appear twice on the vocal staff. The bottom system continues the musical pattern, starting with a vocal entry on the first staff.

## URIO:

*Andante.*

Tromba I.

Tromba II.

Violino I.

Violino II.

Violetta I.

Violetta II.

CANTO I.

CANTO II.

ALTO.

TENORE.

BASSO.

Continuo.

Unisoni con l'istromenti.  
coll' Fagotto.

Et re.ge e - - os,

Et re.ge e - - os,

Et re.ge e-os, rege e-os,

Et re.ge e-os, rege e-os,

Et re.ge e - - os,

unisoni con l'istromenti.

EW: S. 2.

et re.ge e - - os et ex.tol - le, ex.tol - le, ex.tol - le  
 et re.ge e - - os, et re.ge et ex.to - le, ex.to - le, ex.  
 et re.ge e - os, re.ge e - os et ex.to - le e - os, ex.to - le, ex.  
 et re.ge e - os, re.ge e - os et ex.tol - le, ex.tol - le  
 et re.ge e - - os et ex.tol - - le, ex.

The musical score consists of six staves of music in G major and common time. The vocal parts are as follows:

- Staff 1: Soprano (S.)
- Staff 2: Alto (A.)
- Staff 3: Tenor (T.)
- Staff 4: Bass (B.)
- Staff 5: Bass (B.)
- Staff 6: Bass (B.)

The lyrics are:

e - os us - que in e - ter - - - num.  
tol - le e - os us - que in e - ter - - num.  
tol - le e - or us . que in e - ter - - num.  
e - os us - que us - que in e - ter - - num.  
tol - le e - os us - que in e - ter - - num.

## URIO:

A musical score for ten voices, labeled "URIO:" at the top. The score consists of ten staves, each with a treble clef and a key signature of one sharp (G major). The time signature is 2/4. The vocal parts are arranged in two groups: five voices on the left (Soprano, Alto, Tenor, Bass, and a lower Bass) and five voices on the right (Soprano, Alto, Tenor, Bass, and a higher Bass). The music begins with a section of eighth-note patterns, followed by a section where the voices sing "in e - ter.num". The score is divided into measures by vertical bar lines.

re - ge, re - ge e - os, re - ge,  
et re - ge,  
re - ge, re - ge e - os, re - ge,  
et re - ge,  
et re - ge,

re - - ge in e - ternum ex tol le, ex tol -

re - - ge in e - ternum ex tol le, ex tol -

re - - ge

re - - ge

re - - ge

The musical score for "Te Deum" features eight staves of music. The top four staves represent the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom four staves represent three choirs, each consisting of Soprano, Alto, Tenor, and Bass. The piano part is located on the bottom staff. The lyrics "ex tol le il los" are repeated throughout the piece, appearing in various rhythmic patterns across the different voices and choirs. The music is written in G major and 2/4 time.

## URIO:

Musical score for Urios' aria "tol - le il - los et re - ge e - os" from Act 3 Scene 2 of Donizetti's *Lucrezia Borgia*. The score consists of eight staves of music for voices and orchestra. The vocal parts are written in soprano, alto, tenor, and bass clefs. The orchestra includes strings, woodwinds, and brass. The vocal line features sustained notes and rhythmic patterns corresponding to the lyrics. The score is set in common time with a key signature of one sharp.

tol - le il - los      et re - ge e - os      el ex -  
 tol - le il - los      et re - ge e - os, re - ge      e - os el ex -  
 tol - le il - los      et re - ge e - os, re - ge      e - os el ex -  
 tol - le il - los      et re - ge e - os, re - ge      e - os el ex -  
 tol - le il - los      et re - ge e - os      el ex -  
 tol - le il - los      et re - ge e - os      el ex -

HW: 5.2.

A musical score for the "Te Deum" setting. The score consists of six staves, likely for a large ensemble or orchestra. The top two staves show instrumental parts, possibly woodwinds or brass, with complex sixteenth-note patterns. The bottom four staves show vocal parts, with lyrics written below the notes. The lyrics are repeated in a three-line format: "tol - le, ex - tol - le il - los", "tol - le, ex - tol - le il - los", "tol - le, ex - tol - le il - los", "tol - le, ex - tol - le il - los", "tol - le, ex - tol - le il - los", and "tol - le, ex - tol - le il - los". The music is in common time, with a key signature of one sharp (F#). The vocal parts are primarily in soprano and alto ranges.

## URIO:

us - que in e - ter - - num.

us - que in e - ter - - num.

us - que in e - ter - - num.

us - que in e - ter - - num.

us - que in e - ter - - num.

us - que in e - ter - - num.

HW: S.3.



HW: S.2.

## URIO:

A musical score for a vocal part, likely soprano, featuring six staves of music. The key signature is A major (two sharps). The vocal line consists of sustained notes and eighth-note patterns. The lyrics are repeated three times: "us - que in e - ter - num.", "us - que in e - ter - num.", and "us - que in e - ter - num.". The vocal part is supported by a piano accompaniment, indicated by the bass staff and right-hand entries.

HW: S.2.



HW: S.2.

A handwritten musical score for orchestra and choir. The score consists of ten staves. The top six staves are for the orchestra, each with a treble clef, a key signature of one sharp, and a common time signature. The bottom four staves are for the choir, each with a bass clef, a key signature of one sharp, and a common time signature. The vocal parts are labeled "URIO:" above the staff. The vocal parts begin with rests on the first two staves, followed by lyrics: "Per singulos dies be -" on the third staff, "Per singulos dies be -" on the fourth staff, and "Per singulos dies be -" on the fifth staff. The vocal parts continue with rests on the sixth and seventh staves, and then begin again on the eighth staff with "Per singulos dies be -". The vocal parts end on the ninth staff, and the orchestra continues with rests on the tenth staff.

ne di - ci - mus te et lau - da - mus no - men, no - men  
 Per sin - gulos di - es be - ne -  
 ne di - ci - mus te et lau - da -  
 Per sin - gulos di - es be - ne - di - ci - mus  
 Per

A musical score for five voices (SATB) and piano. The music is in common time, with a key signature of two sharps. The vocal parts are written in soprano, alto, tenor, bass, and piano. The lyrics are in Latin, with some words underlined. The piano part is at the bottom.

tu.um in sae.cu.lum, sa. - - - -  
di.cimus, be.ne.di.cimus te et lau.da.mus no.men  
- - - - mus no.men tu.um in sae.cu.lum in sae.  
te et lau.da. - - - - mus no.men, no.men  
sin.gulos di.es be. - ne. - di.cimus, be.ne.di.ci.mus

The musical score consists of eight staves. The top two staves are soprano and alto, indicated by G-clefs. The bottom two staves are bass and tenor, indicated by F-clefs. The vocal parts sing the following Latin text:

- eculum, per sin-gulos di-es be-ne- di-cimus te, be-ne-  
 lu-um in sae-culum sae-culi, et lau-damus, lau-damus  
 - eculum sae-cu-li, et lau-damus, lau-da-mus no-men  
 tu.um in saecu-lum, per sin-gulos di-es be-ne- di-  
 te, bene- di-ci-mus te,

The instrumental parts include strings (indicated by a cello icon) and organ (indicated by a pipe organ icon). The score is in common time, with a key signature of one sharp (F#).

URIO: Soprano Alto Tenor Bass

di ci mus te et lau da.mus no men, no men  
no men tu um in sae culum, sae culum, sae -  
tu um, per sin gulos di es be ne di ci mus  
- - ci.mus te et lau da.mus, et lau -  
per sin gulos di es be ne -

Musical score for "Te Deum" featuring multiple staves of music. The vocal parts include Soprano 1, Soprano 2, Alto, Tenor, Bass, and Basso continuo. The instrumental parts include Flute, Oboe, Clarinet, Bassoon, Horn, Trombone, and Timpani. The score is in common time, with a key signature of one sharp. The vocal parts sing in four-part harmonies, while the instrumental parts provide harmonic support and rhythmic drive. The vocal parts sing the text "tu - - - um, et lau.damus, lau.da - - - mus" and "cu.lum sae - cu.li, et lau.damus, lau.da - - - mus". The instrumental parts play sustained notes and chords throughout the section.

A musical score for ten voices, likely a choir or ensemble. The score consists of ten staves, each with a different vocal range and pitch level. The music is written in common time with a key signature of three sharps. The lyrics, written in Latin, are placed below the staves. The vocal parts are: soprano I, soprano II, alto I, alto II, tenor I, tenor II, bass I, bass II, bass III, and bass IV. The lyrics begin with "no - men tu - um in sae -", followed by "no - men tu - um in sae -", "no - men 'tu - um in sae - cu - lum sae -", "no - men tu - um in sae - cu - lum, in sae -", and "no - men tu - um in sae -". The score is set against a background of vertical grid lines.

A musical score for the hymn "Te Deum". The score consists of eight staves, each with a treble clef and a key signature of one sharp (F#). The music is in common time. The lyrics, written in a cursive Gothic script, are repeated four times across the staves. The lyrics are:

-  
cu-lum, et in sœ-cu-lum et in sœ-cu-lum sœ-cu-li.  
-  
cu-lum, et in sœ-cu-lum et in sœ-cu-lum sœ-cu-li.  
-  
cu-li, et in sœ-cu-lum et in sœ-cu-lum sœ-cu-li.  
-  
cu-lum, et in sœ-cu-lum et in sœ-cu-lum sœ-cu-li.  
-  
cu-lum, et in sœ-cu-lum et in sœ-cu-lum sœ-cu-li.

*Spirituoso.*

Tromba.

SOPRANO.

Bassi.

Digna - re, digna -

re, digna -

re Da.mi.ne, Domine,

HW: S. 8.

Domine,digna\_re,dig-na-re,digna\_re Domine,dig-na-

-re,digna - re,dignare Domine di - e i - sto ei - ne pea

*Adagio.*

ca\_ta nos, nos, nos custo\_di\_re, nos, nos custo\_di - re,

*Spirituoso.*

dig-na - re,dig

na - re,dig-na - re

## URIO:

Musical score for Urios' aria, featuring four staves of music. The vocal line is as follows:

*Do.mine di-e i - sto si - ne pec - ca -*

*Adagio.*

*ta nos, nos, nos custodi - re,*

*Spirituoso.*

*nos si.ne pec ca - ta.*

The score includes dynamic markings such as  $\text{p}$  (piano) and  $\text{f}$  (forte), and various slurs and grace notes. The vocal line is supported by a piano accompaniment.

HW: S. 2.

Musical score for *Te Deum*, featuring six staves of music in G major, common time. The lyrics, written in Latin, are:

Mi - se - re - re, mi - se - re - re no - stri Do - mi - ne,  
 Mi - se - re - re, mi - se - re - re no - stri Do - mi - ne,  
 Mi - se - re - re, mi - se - re - re no - stri Do - mi - ne,  
 Mi - se - re - re, mi - se - re - re no - stri Do - mi - ne,  
 Mi - se - re - re, mi - se - re - re no - stri Do - mi - ne,

misere re, misere re, misere - - re no -

misere - re - re, misere re, misere - re no -

misere re re, mi - se - re - - re no - -

mi - - se - re - - re, mi - se - re - re no - -

mi - se - re - re, mi - se - re - re, mi - se - re - re no -

mi - se - re - re, mi - se - re - re, mi - se - re - re no -

HW: S. 2.

The musical score consists of six staves. The top five staves represent voices: Soprano (S), Alto (A), Tenor (T), Bass (B), and Bass (B). The bottom staff represents the Organ. The lyrics are written below the vocal staves. The music is in common time, and the key signature is four sharps. The lyrics include "misere", "miserere", "no-", and "stri".

strī, mi-se-re-re no- stri.  
 strī, mi - se - re - re no - stri.  
 strī, mi - se-re-re no - stri.  
 strī, mi - se - re - re no - stri.  
 strī, mi - se - re - re no - stri.

Violino solo.

ALTO.

BASSO.

*Flat, flat mi-sericordia tua,*

fi-at, fi-at mi-se-ri-cor-di-a tu-a, mi-seri-

-cor- - dia tua Do - - - - mi - ne

su - per nos,

fi-at, fi - at mi-seri-cor - dia tu-a Do - -

The musical score consists of four systems of music. The top system starts with a melodic line in the soprano vocal range, featuring eighth-note patterns and a dynamic marking of  $\text{f}^{\#}$ . The lyrics "mine, Do - mine su - pernos, quemadmodum speri -" are written below the notes. The second system continues the melodic line with eighth-note patterns, ending with a dynamic  $\text{f}^{\#}$  and the lyrics "vi - mus in te,". The third system begins with a dense, rapid sixteenth-note pattern in the piano accompaniment, followed by the vocal line continuing the lyrics "quemad - modum speri - vi - mus, speri -". The fourth system concludes with another sixteenth-note piano pattern, followed by the vocal line concluding with "vi - mus in te,".

quem ad modum spe ra

ri mus in te.

HW: S. 2.

Oboe I.

Oboe II.

Violino I.

Violino II.

Violetta I.

Violetta II.

CANTO I.

*In te Do - mi.ne spe.ra - ri, non con -*

CANTO II.

*Non, non, non con -*

ALTO.

*In te Do -*

TENORE.

BASSO.

Continuo.

fundar in e - ter - num, non, non, non con - fundar in e - ter - num, non, non con -  
 fundar in e - ter - num, non, non con - fundar, non, non, non con -  
 mi - ne speri - vi, non, non, non con - fundar in e - ter - num, non, non con -  
 In te Do - mi - ne speri - ri, non con -  
 In te Do -  
 Tuba.

-fun - dar, in te Do - mi - ne spe - ra - -  
 -fun - dar, in te Do - mi - ne spe - ra - -  
 -fundar in e - ter - num, nonnon confun - dar in e - ter - num,  
 -fundar in e - ter - num, nonnon confun - dar, non confundar in e -  
 - mi - ne spa - - ri, non con - fundar in e - ter - -

A musical score for the hymn "Te Deum". The score consists of five staves, each with a treble clef and a key signature of one sharp (F#). The music is in common time. The lyrics are written below the staves in a cursive hand. The lyrics are as follows:

- vi \_ ju\_m non, non, non con \_ fun \_ dar in e \_ ter \_ - num, non con \_ fun \_ dar in e \_ -  
 - vi, non, non, non, non con \_ fun \_ - dar in e \_ ter \_ - num,  
 in te Do \_ - mi \_ ne spe \_ ra \_ vi, non, non con \_ fun \_ - dar,  
 - ter \_ - num, in te Do \_ - - mi \_ ne spe \_ -  
 - num, in te Do \_ - - mi \_ ne spe -

A musical score for a vocal piece, likely a solo or ensemble setting. The score consists of ten staves of music, each with a different vocal line. The lyrics are written below the staves, corresponding to the vocal parts. The music is in common time, with a key signature of two sharps (F major). The lyrics are in Latin, with some words underlined.

The lyrics are as follows:

-ter - - num, non, nonconfun - dar  
 in e - ter - num,  
 in te Do - mi\_ne spe\_ra -  
 in te Do - mi\_ne spe\_ra - vi,  
 - mi\_ne spe\_ra - vi, non, non con fun - dar in e -  
 - ra - - vi, non confundar in e - ter - - - -



fun - dar, non, non, non con - fundar in e - ter -  
 te Do - mi - ne spe - ra - vi, non con - fundar in e - ter -  
 -fundar, non, non, non confun - dar in e - ter - num, e - ter -  
 non, non confun - dar in e - ternum, in e - ter -  
 -fundar in e - lernum, non con - fundar in e - ler - num, in e - ter -

HW: S. 2.

-num,  
-num,  
-num,  
-num,  
-num,

HW: S. a.

## URIO:



HW: S. 2.

A musical score for "Te Deum" featuring six staves of music. The music is in common time and consists of measures primarily in 8/8. The key signature is mostly A major (no sharps or flats). The vocal parts include soprano, alto, tenor, bass, and two organ parts. The lyrics are in Latin, appearing in the middle of the page:

in te Do - mi - ne spe -  
non, non confundar in e -  
in te Do - mi - ne spe - ra -

## URIO:



HW: S. 2.

Musical score for the "Te Deum" setting, page 155. The score consists of six staves. The top five staves represent vocal parts: Soprano, Alto, Tenor, Bass, and another Bass. The bottom staff represents the basso continuo. The music is in common time, with a key signature of one sharp (F#). The vocal parts sing in four-part harmony, while the basso continuo provides harmonic support. The vocal parts sing the Latin text "in te Do mi ne spe...", "non, non confundar in e...", and "in te Do mi ne spe ra...". The basso continuo staff shows bass notes and some harmonic markings like ♭ and ♮.

The musical score consists of five staves of music in G major, 2/4 time. The vocal parts are written in soprano, alto, tenor, bass, and double bass. The lyrics are in Spanish and are placed below the vocal staves. The vocal parts are mostly in eighth-note patterns, while the double bass part provides harmonic support.

URIO:

- vi, non, non con - fundar, non confundar in e - ter - num, non,  
 - ter - num, non, non confun - dar, in  
 - vi, non, non confun - dar in e - ter - - -  
 in te Do - mi - ne spe - ra - vi, non, non confun - dar,  
 in te Do - mi - ne spe - ra - vi, non.

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

A musical score for a vocal part, likely a soprano or alto, set in common time with a key signature of one sharp. The score consists of five staves of music, each with a different vocal line. The lyrics are written in Latin and are as follows:

ter - - - num, in e -  
 in e - ter - - - - num, in e -  
 - ra. vi, non confun - - - dat non con - fun - dar in e -  
 fun - - - dar in e - ter - - - - num, in e - ternum, in e -  
 - ter - - - num, non, non confun - - - dar in e -

ter - num non con - fundar in e - ternum, non, non con - fundar in e - ter - num,  
 ter - num non con - fundar in e - ternum, non, non con - fundar in e - ter - num, non,  
 ter - num, non con - fun - dar in e - ter - - - - num, non,  
 ter - num non con - fundar in e - ternum, non, non con - fundar in e - ter - num,  
 ter - num non con - fundar in e - ternum, non, non con - fundar in e - ter - num,

The musical score consists of five staves of music in G major, 2/4 time. The vocal parts are as follows:

- Soprano:** The top staff, starting with a forte dynamic.
- Alto:** The second staff from the top.
- Tenor:** The third staff from the top.
- Bass:** The fourth staff from the top.
- Bassoon:** The bottom staff.

The lyrics, written in Latin, are:

ter - - - num, in e -  
 in e - ter - - - num, in e -  
 ra - vi, non confun - - - dar man non com - fun - dar in e -  
 fun - - - dar in e - ter - - - num, in e - ternum, in e -  
 ter - - - num, non, non confun - - - dar - - - in e -

HW: S. 2.

HW: S.2.

The musical score consists of six staves of music in G major, 2/4 time. The vocal parts are labeled 'HW: S.2.' at the bottom. The lyrics are as follows:

ter - num non con - fundar in e - ternum, non, non con - fundar in e - ter - num,  
 ter - num non con - fundar in e - ternum, non, non con - fundar in e - ter - num, non,  
 ter - num, non con - fun - dar in e - ter - - - num, non,  
 ter - num non con - fundar in e - ternum, non, non con - fundar in e - ter - num,  
 ter - num non con - fundar in e - ternum, non, non con - fundar in e - ter - num,

## URIO:

A musical score for a soprano voice, likely Urios, in G major. The score consists of eight staves of music, each with a treble clef and a key signature of one sharp. The vocal line is accompanied by a piano or harpsichord, indicated by the bass staff and the continuo part below it. The lyrics are repeated four times in a rhythmic pattern: "non, non, non, non confundar in e - ter - - - num." The vocal line features eighth-note patterns and sustained notes. The piano part provides harmonic support with eighth-note chords.

non, non, non, non confundar in e - ter - - - num.  
 non, non, non, non confundar in e - ter - - - num.  
 non, non, non confundar in e - ter - - - num.  
 non, non, non, non confundar in e - ter - - - num.

FINIS.

HW: S. 2.





Ms. 893 .1 .2 (2)

To: [redacted]

Loeb Music Library

4PM1976

3 2044 040 849 689

RECEIVED ✓

[redacted]

[redacted]

JAN 1 1970

