

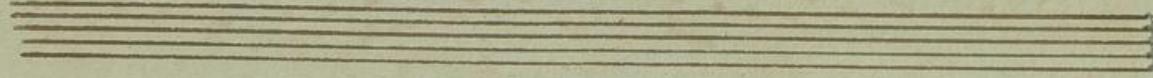
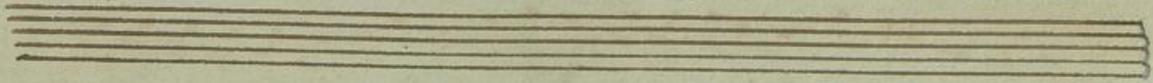
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Te Deum à 4 Voci coll'accompagnamento dell'Orchestra

Haydn, Joseph

Leipzig, [1802]

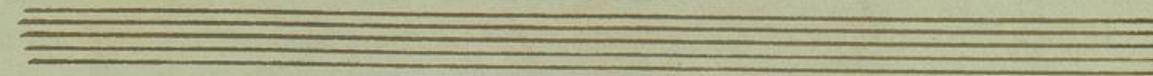
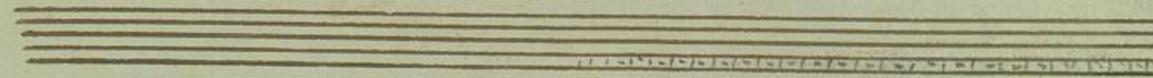
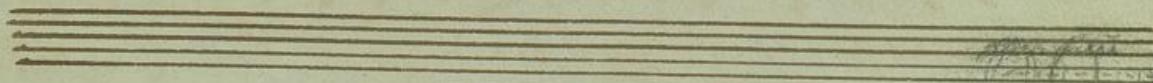
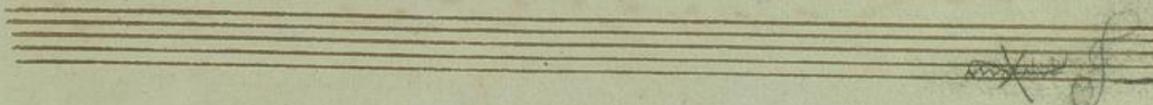
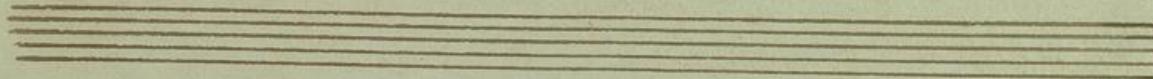
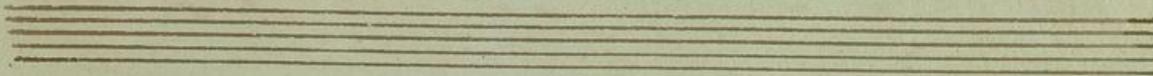


Te Deum

op. 102

Joseph Haydn

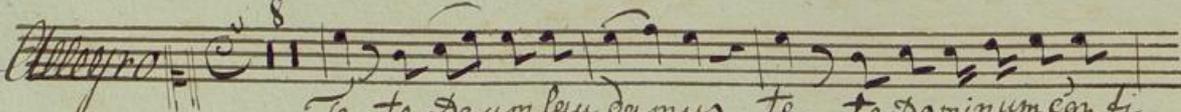
Soprano



Te Deum

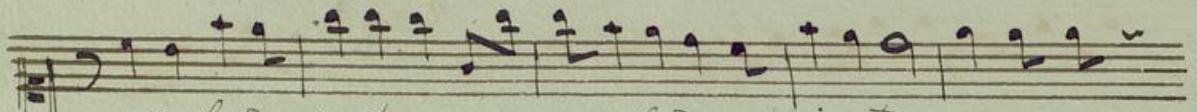
Soprano.

J. Haydn

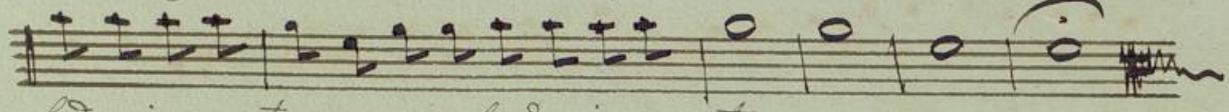
Allegro 
Te te Deum laudamus te te Dominum confi
lemur Te aeternum Patrem omnis terra ve - ne ratur
ve ne ratur le aeternum Patrem omnis terra vene natur
vene natur Tibi omnes angeli ti bi
cherubim et Serophim in ięba bili voce pro da mant
f. so.
Sanctus sanctus — Dominus deus Sabaoth
Pleni sunt caeli et terra maęe stas gloria tua
Te glori osus a posto lo rum chorus Te marty rum can di
datus laudat ex erci tus Te per orbem terra rum sancta confi
tetur ce de re a Patrem imensa maęe stas
vone randum tuum per um et u ni cum filium Sanctum quo que pa

ra de tum spiritum para letum spiritum. Tu rex
 gloria Christe tu Patris sempiternus es filius
 non horruis te virgines in terram Tu de victo mortis acule
 o aperuisti aperuisti crederentibus regna cae-
 lorum Tu ad dexteram Dei sedes in gloria
 Patris Tu ex crederis esse ven tu - rus
Allegro. Te ergo quaesumus Sa malistuis Sub ve ni Sa mulistuis
 Sub ve ni quos quos per tio - so Sanguine rede miste
 rede miste rede miste *al. mod.* a terne fac cum
 Sanctis tuis in gloria nume rari *p* Salvum fac
 populum tuum Do mi - ne et be - ne dicte redi ta - ti

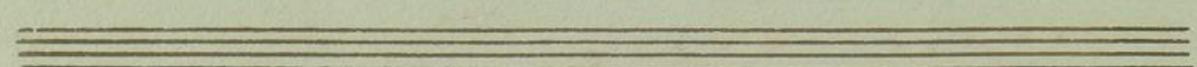
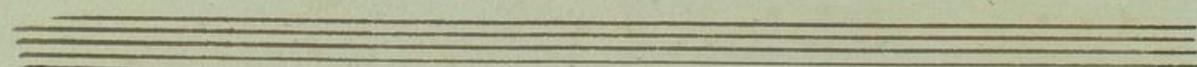
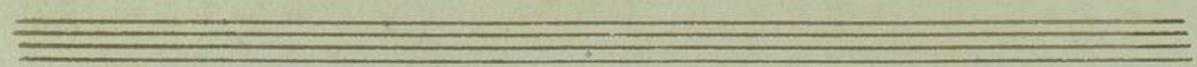
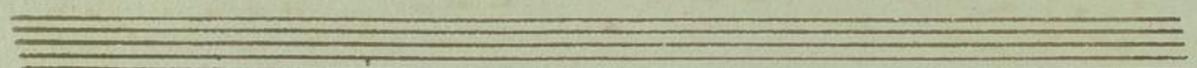
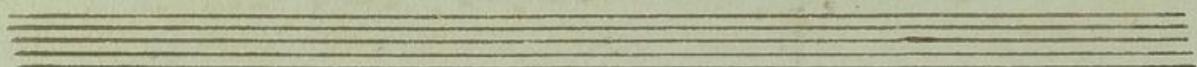
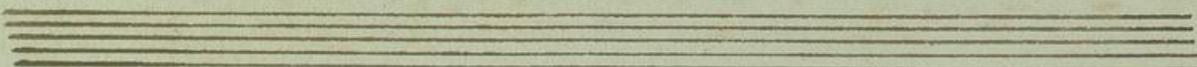
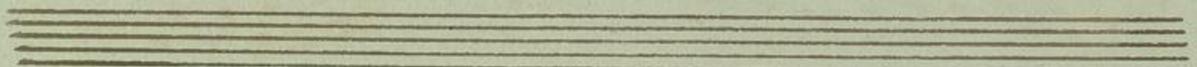
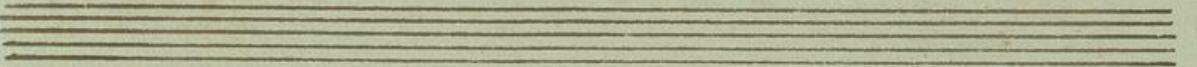
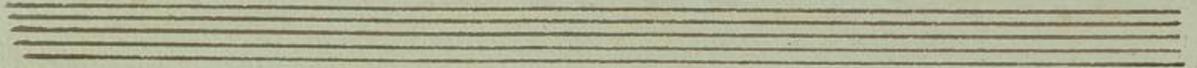
tue Et rege eos et extolle illos ^f et ex
tolle illos usque in aeter - num per sin - gulos
dies benedi - cimus te et lau - damus nomen tuum in
Seculum et in seculum se - ca - li Si -
gnare Domini Dignare Domine die isto
Sine peccato Sine peccato noscuto dixi
nos Sine peccato noscuto di - re nise
rere nostri Domine misere ree nostri Siat misere - ri
cordia tua Domine Super nos quemadmodum spe -
ravimus spera - vimus in te In te Domine spera -
re non confundar non con

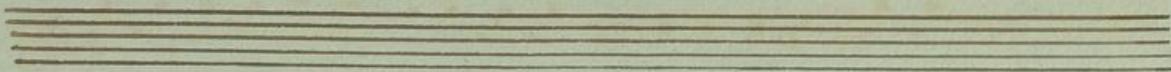
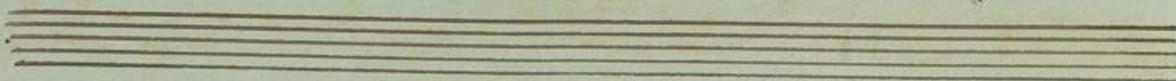


non confundar in aeternum non confundar in aeternum non con-



fudar in aeternum non confundar in aeternum



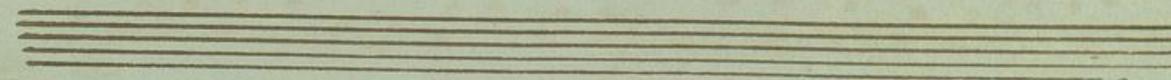
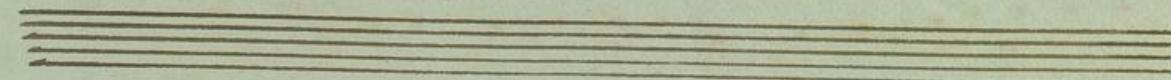
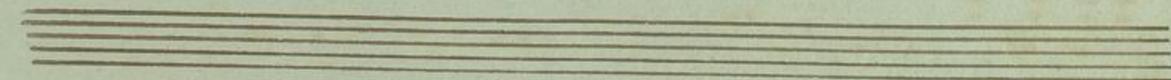
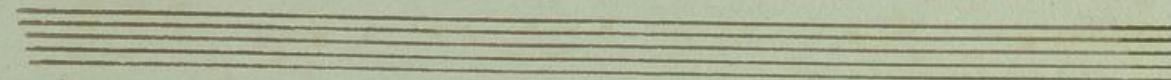


Te Deum

anon

Joseph Haydn

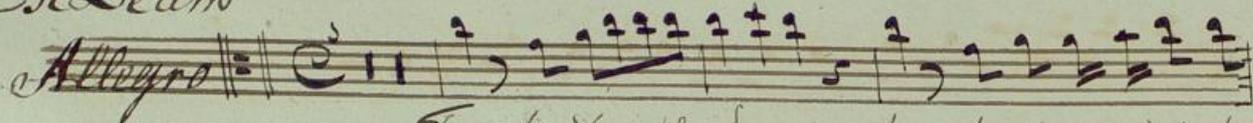
Alto



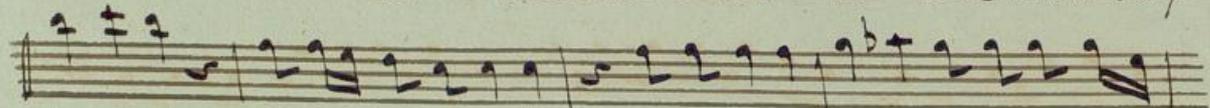
Te Deum

Alto.

Jos: Haydn

Allegro 

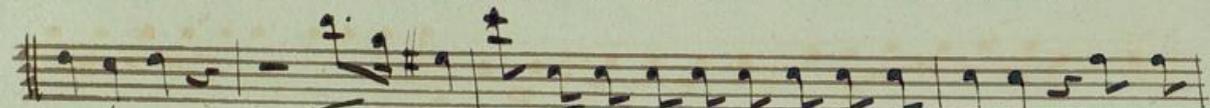
Te te Deum lausamus te te Dominum confi



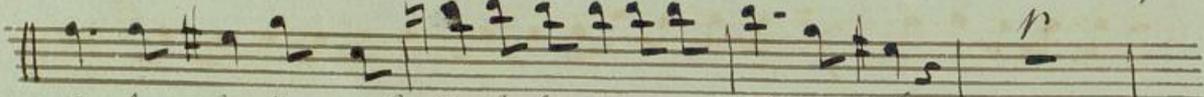
temur Te aeternum Patrem omnistera veneratur vene



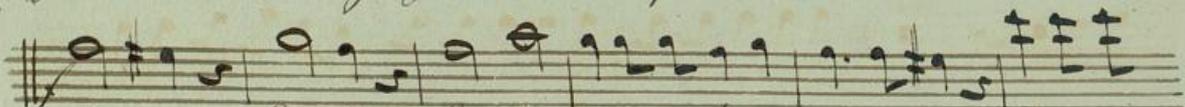
ratur te aeternum Patrem omnistera veneratur vene



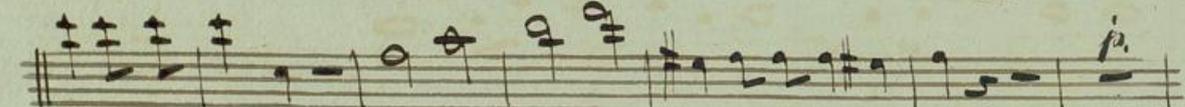
ratur Si-bi cali et uni versae Potes tates inces



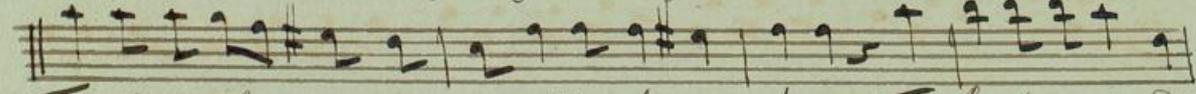
sa bi-li inces sabili voce pro cla mant



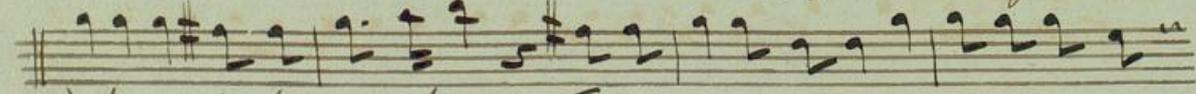
Sanctus Sanctus Sanctus Dominus deus Sabaoth. Penitent



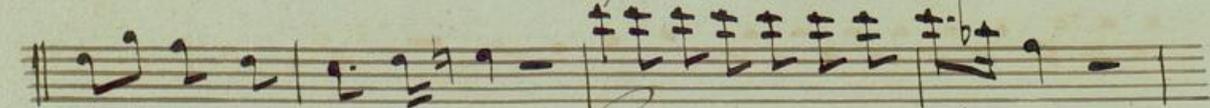
coeli et terra ma je-statis gloria tu-a



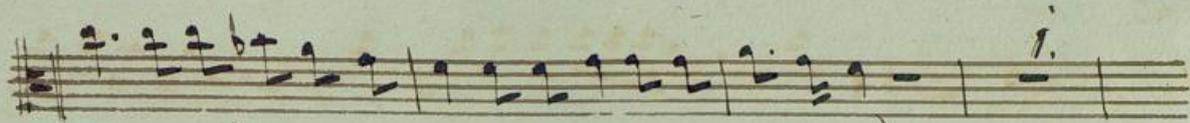
Te glorio sus - a po-sto-lorum chory Te Martyru candi



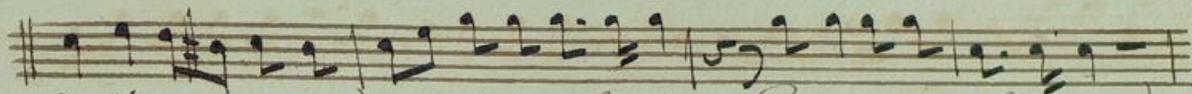
data laudat exerci-tas Te per orbem terraru sancta confi



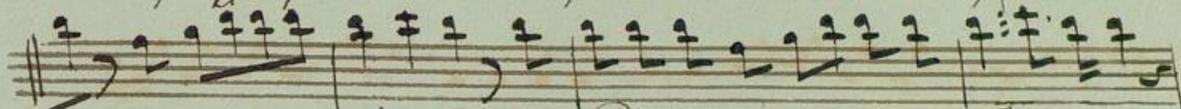
telur Ec-clesia - Patrem in omne ma je-statis



rendenda tuum verum et unicum filium



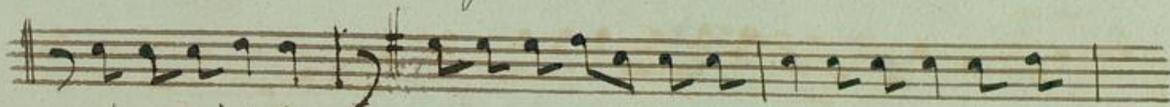
Sancti quoque patris et filii Spiritum Sanctum et Filium Spiritum.



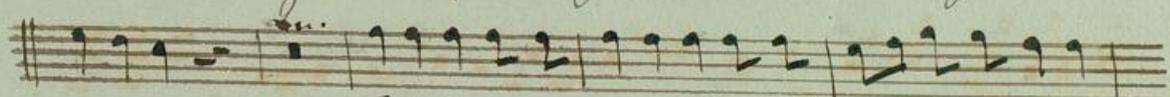
Tu rex gloriae christe tu Patris sempiternus es Filius.



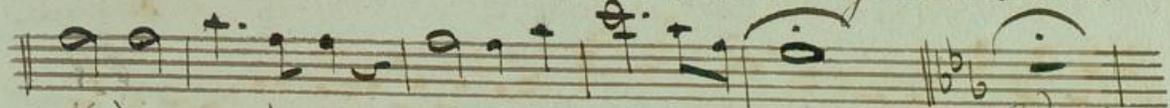
non horruisti virgines uterum Tu devicto mortis aculeo



aperuisti aperiisti ac dentibus regna cae-



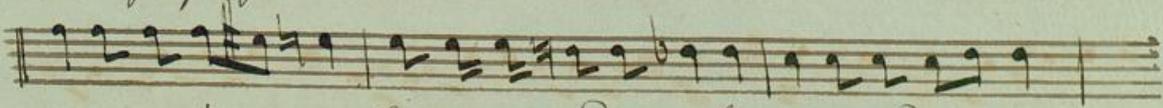
lorum Tu ad dexteram Dei sedes in gloria Patris



Judex crederis esse venturus *Adagio.*



Te ergo quaesumus famulis tuis subveni famulis tuis subveni



quos perditioso sanguine rede misti: quos perditioso



sanguine rede misti rede misti

Allo mod:

ae-ter-na fac-cum Sanctis tuis in gloria numerari
Salvum fac populum tuum Domine et bene dic haere di-tati
tue et rege-cos et ex-tolle illos et ex-
tolle illos usque in aeter-num Per singulos
Di-es bene dicimus-te et lau-damus no-men tuum in
se-cu-lum et in se-cu-lum se-cu-li dignare
Domine dignare Domine die isto
nos sine peccato nos custo-di-re
miserere nostri Domine miserere nostri fiat mi-
seri-cor-dia tua Domine super nos que ma-dum spe

ra - vimus in te non confundar non confundar in ae

ternum in aeternum non confundar in aeternum in te

Domine spera - - - - - vi

non confundar in aeternum non confundar non - confundar in a

ternum in aeternum in te Domine spera - - - - - vi non con =

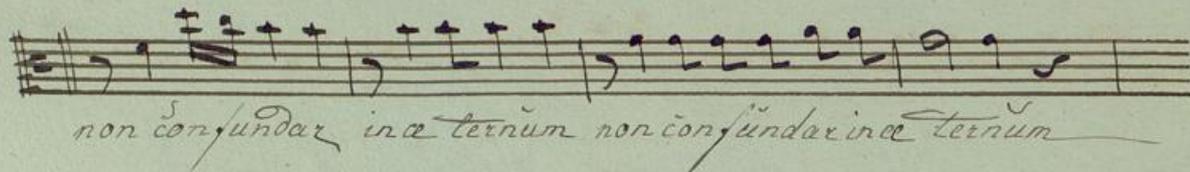
fundar in aeternum non confundar non confundar in aeternum in a

eternum non confundar in aeternum non confundar in a

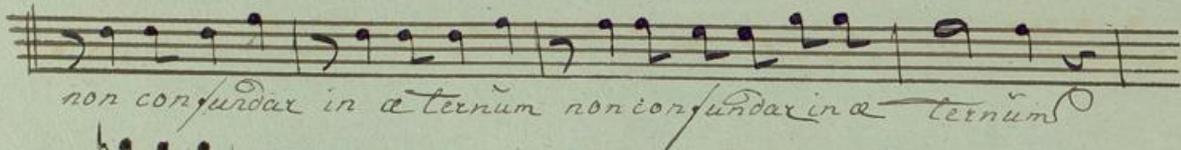
eternum non confundar in aeternum non confundar in a

eternum in aeternum in te Domine Spe - ravi non confundar in a

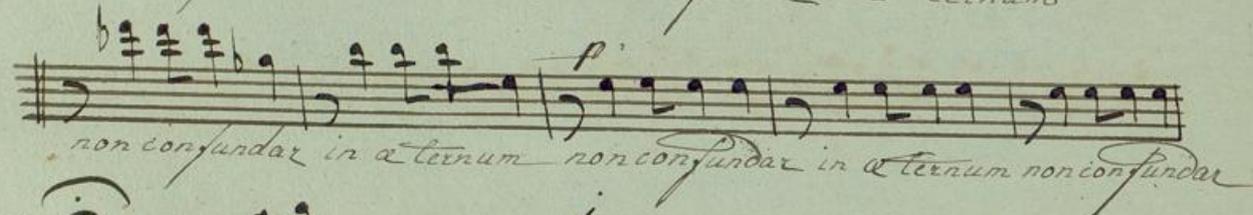
eternum



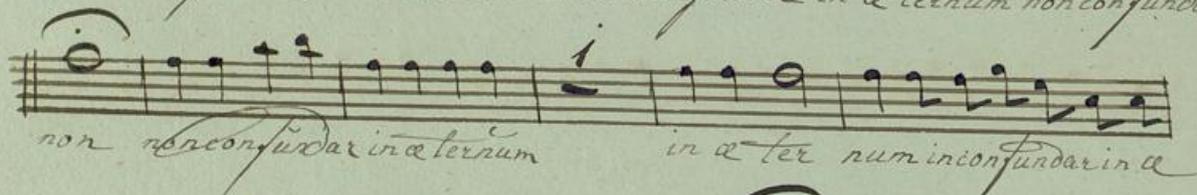
non confundar in aeternum non confundar in aeternum



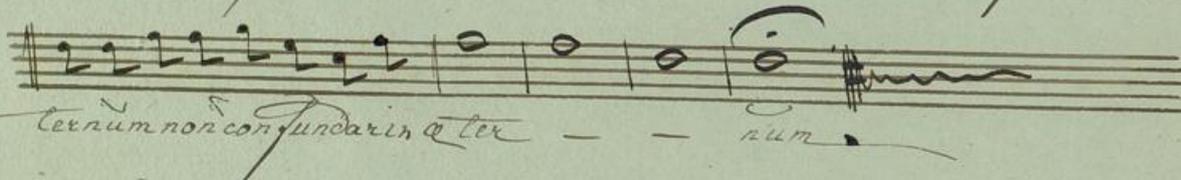
non confundar in aeternum non confundar in aeternum



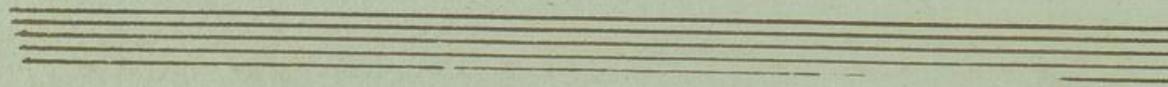
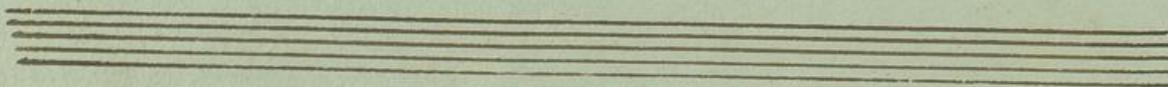
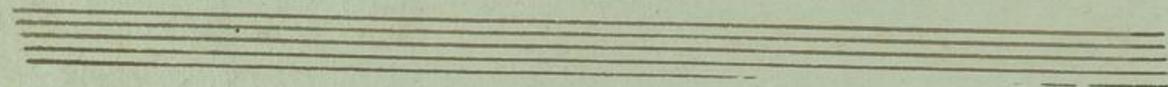
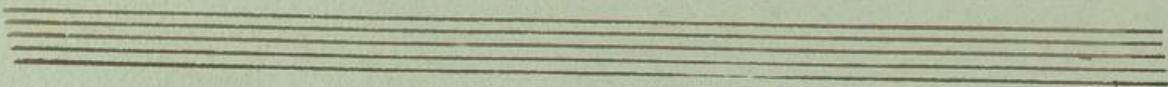
non confundar in aeternum non confundar in aeternum non confundar



non confundar in aeternum in aeternum in aeternum in aeternum



aeternum non confundar in aeternum



Te Deum

nono

Joseph Haydn

Tenore

Tenore.

J. Haydn.

Allg^{ro}

Te Deum.

Te te Deum laudamus te te Dominum confi-
 temur te aeternum Patrem omnis terra veneratur veneratur
 te aeternum Patrem omnis terra veneratur veneratur
 Ti-bi omnes angeli inces sa-bili in ces sa bili
 voce pro cla-mant Sanctus Sanctus Sanctus Dominus
 deus Sabaoth Pleni sunt caeli et terra majis glori-
 ae tuae Te Prophetarum laudabilis numerus
 Te Martyrum candi-datus laudat ex exercitus Te per orbem ter-
 rarum Sancta confitetur ecclesia Patrem in mensa Mage-
 stratus venerandum tuum verum et unicum filium

2

Sancta quoque para cletuni Spiritum Tu rex gloria

Christe tu Patris sempiternus es fili- lius Tu ad liberandum

Susceptorum hominem Tu devicto mortis acule o aperu-

iste aperu i ftere dentibus regna caelorum

Tu ad dexteram Dei Sedes in gloria Patris Tu den

crederis esse ventu rus *Adagio* Te ergo quaesumus

Familis tuis subveni Familis tuis subveni quos pretio- so

Sanguine redemisti quos pretio so Sanguine redemisti rede-

misti *Allo mod:* aeterna faccum sanctis tuis in

gloria numerari

Salvum fac populum tuum Domine, et benedic ha

redi tati tuae et rege eos et ex tolle illos et ex

tolle illos usque in aeternum per singulos

di eo et lauda mus nomen tuum in seculum et in

seculum seculi dignare Domine dignare

Domine die isto nos sine peccato

nos custo di - re Mi se re re nostri Domine mi se -

re re nostri fiat miseri - cordia tua Domine super

nos quemadmodum speravimus speravimus in te

in te Domine spera - - - - -

si non confundar in aeternum non confundar non con-

fundar in aeternum non confundar in aeternum

non confundar in aeternum In te Domine spera-

-vi non confundar in aeternum in te Domine spe-

rari non confundar non non confundar in aeternum

In te Domine spera-

vi in te Domine spe - - vi spe ra - -

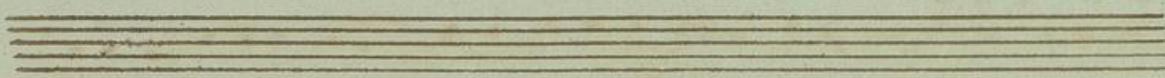
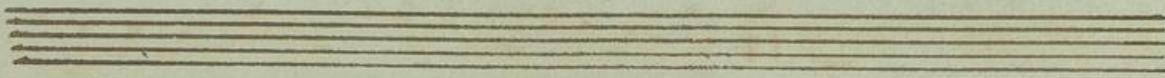
- - - vi non confundar in aeternum non con-

fundar in aeternum non confundar in aeternum

non confundar in aeternum

p^o

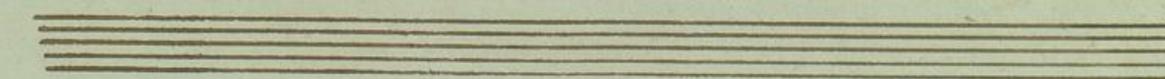
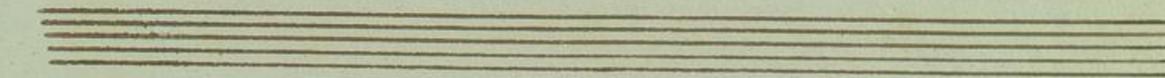
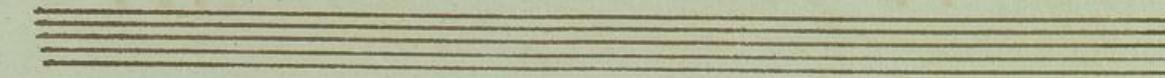
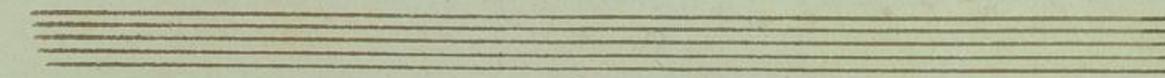
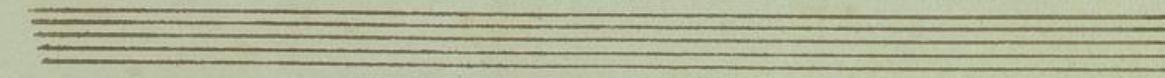
non confundar in aeternum non confundar in aeternu n̄ confundar
non n̄ confundar n̄ confundar in aeternum in aeternu n̄ con-
fundar in aetern n̄ confundar in aeternu n̄



Te Deum
4/4

Joseph Haydn

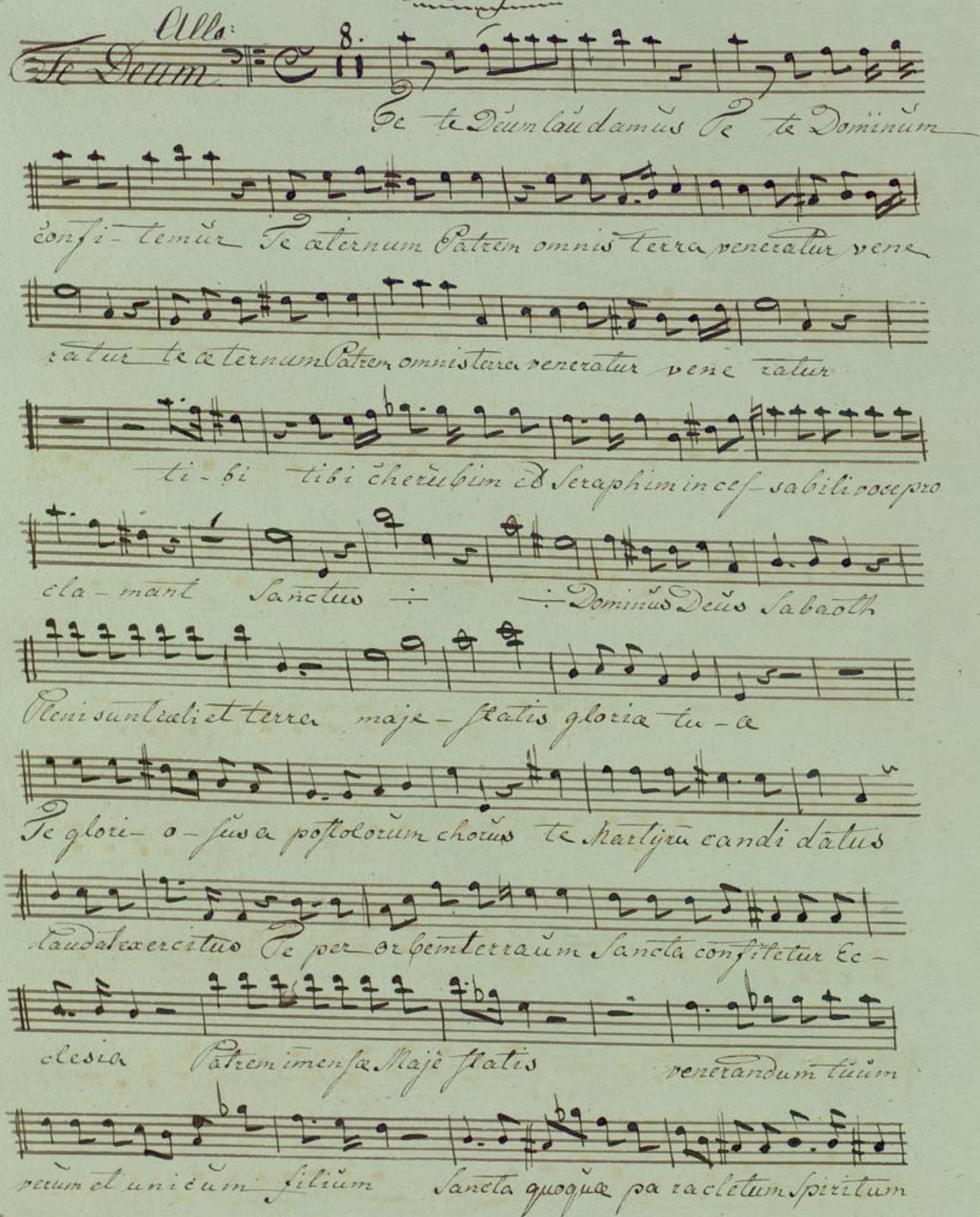
Bassi



Basso.

Jos. Haydn?

Allo: 8.



Te Deum. Te te Deum laudamus Te te Dominum
confi-temur Te aeternum Patrem omnis terra veneratur vene-
ratur te aeternum Patrem omni terra veneratur vene ratur
ti-bi tibi cherubim et seraphim inces-sabili voce pro-
cla-mant Sanctus : : Dominus Deus Sabaoth
Pleni sunt caeli et terra maje-statis gloria tu-a
Te glori-o-sus a postolorum chorus te Martyrum candi datus
laudat exercitus Te per orbem terrarum Sancta confitetur Ec-
clesia Patrem inensa Maje statis venerandum tuum
rum et unicum filium Sancta quoque pa-tris et filii Spiritum

Pa-ra-clé-tum Spi-ri-tum Tu rex gloriæ Christi tui
 Pa-tris sempiternus eo-ge-ni-tus Tu ad liberandum suscepturus
 hominem Tu de vi-cto mortis cu-cto aperuisti
 aperuisti ex dentibus regnaia coram Tu ad dexteram
 Dei sedes in gloria Patris Tu dux credis esse ven-
 tu-rus *Adagio* Te ergo quaesumus tuos famulis subveni quos
 quos pretioso sanguine redemisti quos pretioso sanguine redem-
 misti *Allo mod.* redemisti aeterna fac cum sanctis tuis in
 gloria numerari Saluum fac populum tuum Domine
 et benedictionem re-ditanti tui et reges eos et ea

tolle illos usque in æternū in æternū

per singulos dies et laudamus nomen tuum in

seculum et in seculum seculi Dignare

Domine Dignare Domine die isto nos

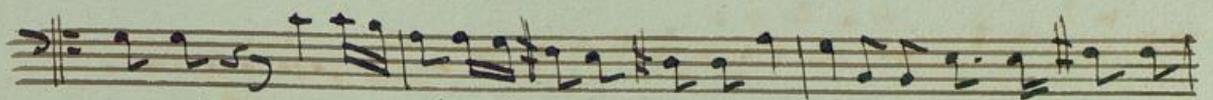
sine peccato nos custodire miserere nostri

Domine miserere nostri fiat misericordia tua

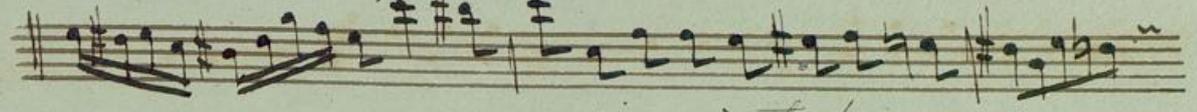
Domine super nos quemadmodum speravimus in

te non confundar in æternū in æternū in æternū

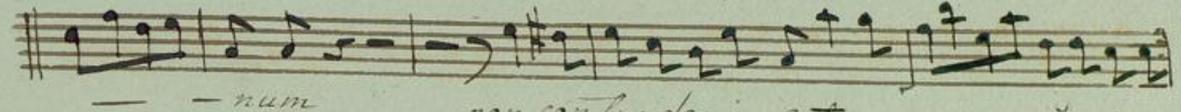
in te Domine spera



- si non confundar in aeternum non in te domine spe-



ra - - - - - si non confundar in aeternum



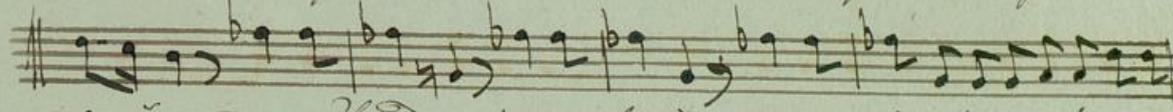
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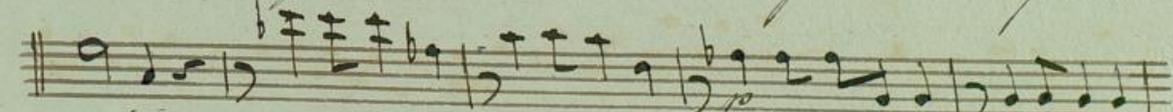
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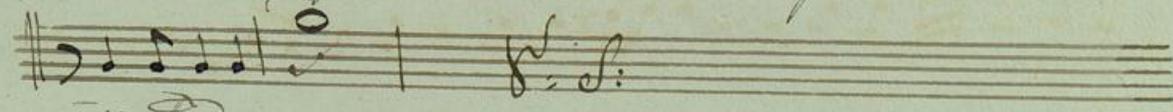
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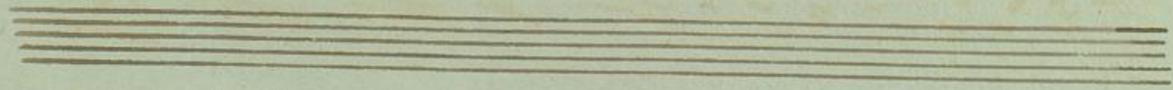
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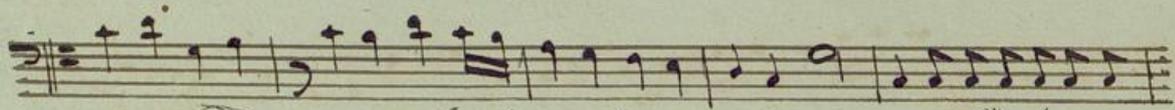


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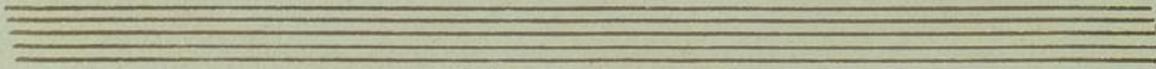
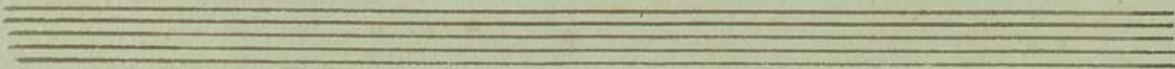
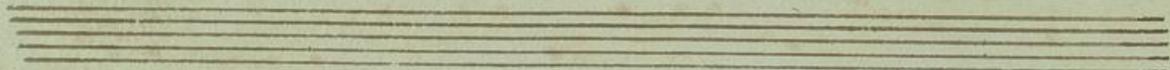
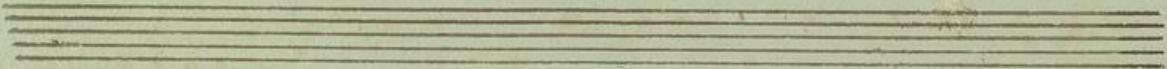
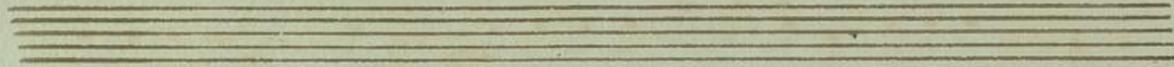
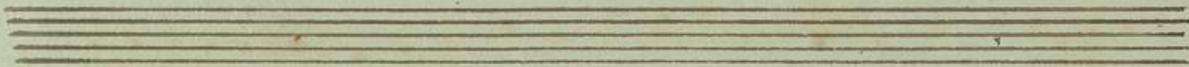
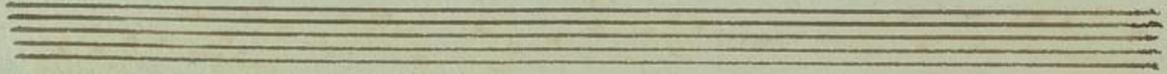




non confundar n̄ confundar in aeternū in ternū n̄ confundar in a



ternū n̄ confundar in aeternū - nūm.



Dr. 1355

305

Te Deum
von
Joseph Haydn

Violino Primo

305

Violino Primo

alleg.

Te Deum

f

A page of handwritten musical notation on ten staves. The notation is in a single system, likely for a single instrument. The music is written in a treble clef with a key signature of one flat (B-flat). The notation is dense, featuring many slurs and accents. There are several dynamic markings: *ff* (fortissimo) appears on the second, third, fourth, and eighth staves. There are also some markings that look like *tr* (trill) and *tr* (trill) on the fourth and fifth staves. The paper is aged and yellowed. At the bottom of the page, there are three empty staves.

f

Adagio.

ff *f*

Allo moderato.

f

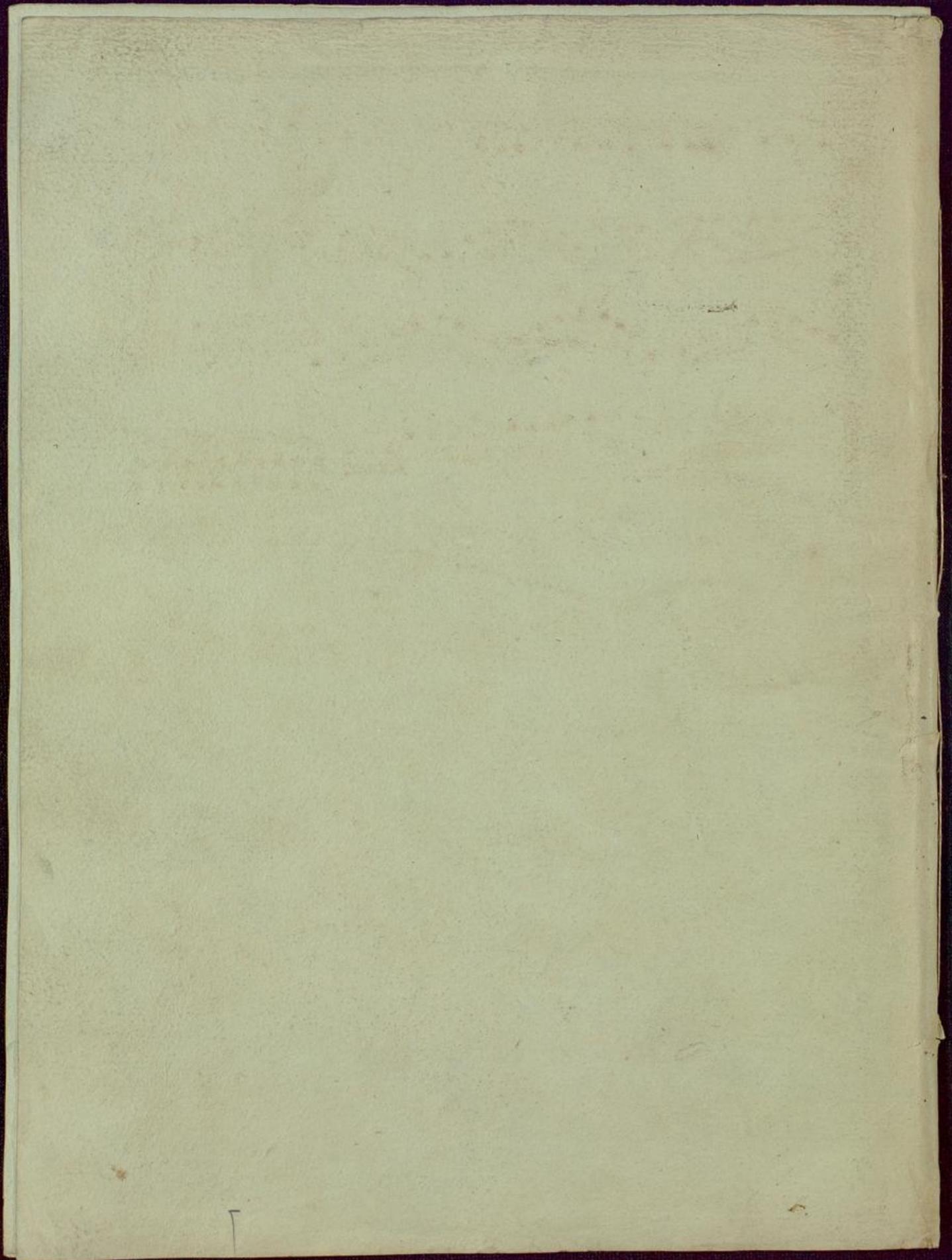
A page of handwritten musical notation on ten staves. The notation is in a historical style, likely from the 18th or 19th century. It features a variety of note values, including minims, crotchets, and quavers, often grouped in beams. There are also rests, slurs, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The paper shows signs of age, with some staining and discoloration. The handwriting is clear and consistent throughout the page.

A page of handwritten musical notation on ten staves. The notation is dense, featuring many beamed notes and slurs. The second staff contains a large section of music that has been heavily scribbled out with dark ink. There are several dynamic markings, including *fz.* (for *forzando*) and *ff.* (for *fortissimo*), scattered throughout the score. A small correction is visible in the second staff, where a note is crossed out and replaced with a different one. The paper shows signs of age, with some staining and wear.

Jo.

Allo

Finis.



Le Deum von
Joseph Haydn

Violino Secondo

Violino Secondo

J. Haydn

Allegro:
Te Deum

The musical score is written on 12 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Allegro'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as 'p' (piano) and 'f' (forte) throughout the piece. The notation is in a cursive, handwritten style typical of the 18th century.

A page of handwritten musical notation on ten staves. The notation is in a historical style, likely from the 18th or 19th century. It features a variety of note values, including minims, crotchets, and quavers, often beamed together. There are several instances of slurs and ornaments. The key signature changes throughout the piece, with flats and naturals appearing. The paper shows signs of age, including some staining and foxing. At the bottom of the page, there are three empty staves.

A handwritten musical score consisting of ten staves. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. The score is written in a historical style with some ink bleed-through from the reverse side. The tempo markings 'Adagio' and 'Allegro moderato' are written in cursive above the staves. A piano marking 'p' is visible at the beginning of the seventh staff.

A page of handwritten musical notation on ten staves. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano) and *f* (forte) are present throughout the score. The paper shows signs of age, including yellowing and some foxing. At the bottom of the page, there are three empty staves.

A page of handwritten musical notation on ten staves. The notation is in a single system, likely for a multi-measure rest or a specific instrument part. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo) and *bis*. The paper shows signs of age, including some staining and foxing. At the bottom of the page, there are three empty staves.

Handwritten musical score on six staves. The first staff is in treble clef with a key signature of one flat and contains notes with slurs and a 'p' dynamic marking. The second staff is in bass clef with notes and a slur. The third and fourth staves contain complex rhythmic patterns with many beamed notes. The fifth staff continues these patterns. The sixth staff begins with a treble clef, followed by a double bar line, the word 'Duo' written vertically, and a wavy line indicating a section change.

Seven empty musical staves.

Le Deum von
Joseph Haydn

Viola

Viola.

J. Haydn.

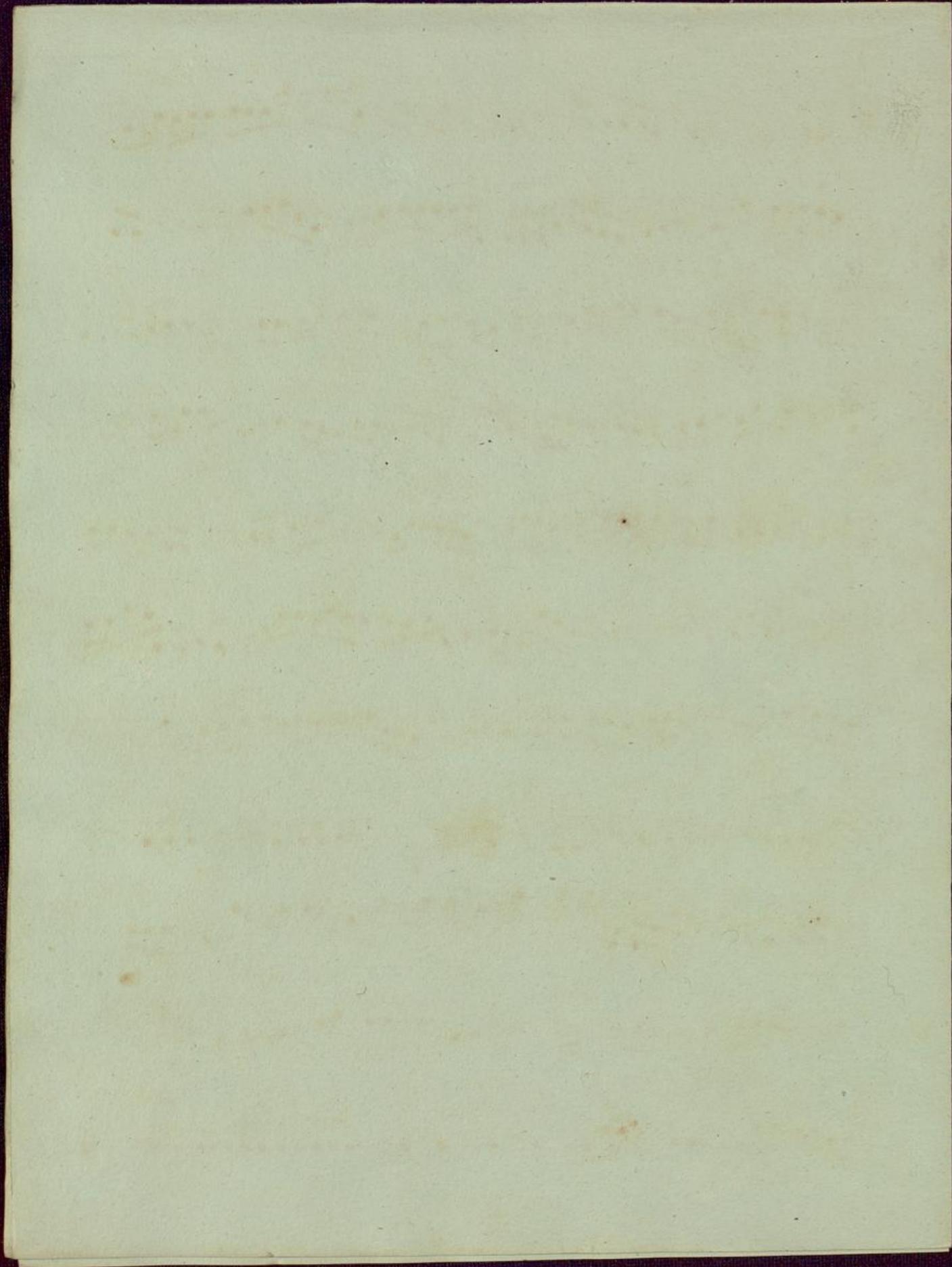
Allegro
Te Deum

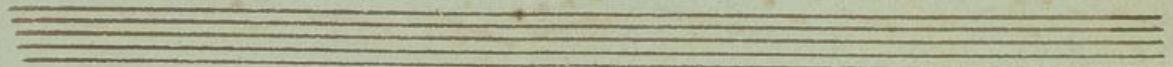
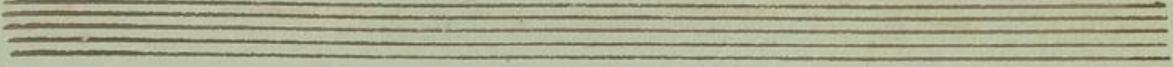
The musical score is written for Viola and consists of 12 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro'. The first staff contains a repeat sign followed by a series of sixteenth-note chords. The second staff continues with similar rhythmic patterns. The third staff shows a melodic line with eighth notes. The fourth staff features a more active melodic line with sixteenth notes. The fifth staff includes a dynamic marking of 'p' (piano). The sixth staff has a dynamic marking of 'fo' (forzando). The seventh staff continues with sixteenth-note patterns. The eighth staff has a dynamic marking of 'sp' (sforzando). The ninth staff features a dynamic marking of 'sp' followed by a dynamic marking of 'f' (forte). The tenth staff continues with sixteenth-note patterns. The eleventh staff has a dynamic marking of 'f'. The twelfth staff concludes with a series of chords and a final cadence.

A page of handwritten musical notation consisting of ten staves. The notation is in a single system, likely for a single melodic line. The key signature has one sharp (F#), and the time signature is 4/4. The music features a variety of rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. There are dynamic markings: *p* (piano) on the eighth staff and *f* (forte) on the ninth staff. The piece concludes with a double bar line and the tempo marking *Adagio* written in a cursive hand.

A page of handwritten musical notation consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. A dynamic marking of *p* (piano) is present below the first staff. The second staff continues the notation. The third staff features the tempo marking *All: mod=* above the notes. The fourth staff continues the notation. The fifth staff has a dynamic marking of *p* below it. The sixth staff has a dynamic marking of *fo.* (forte) below it. The seventh staff continues the notation. The eighth staff continues the notation. The ninth staff continues the notation. The tenth staff begins with a dynamic marking of *f* (forte) below it. The notation is dense and includes many slurs and ties.

A page of handwritten musical notation on ten staves. The notation is in a single system, likely for a single melodic line. The music begins with a treble clef and a key signature of one sharp (F#). The first staff starts with a dynamic marking of *p* (piano). The notation includes various note values, rests, and slurs. There are several dynamic markings throughout: *f* (forte) appears on the fourth, sixth, and eighth staves; *ff* (fortissimo) appears on the eighth staff; and *p* appears on the ninth staff. The music concludes with a double bar line and a fermata over the final note. The paper shows signs of age, including some staining and foxing.

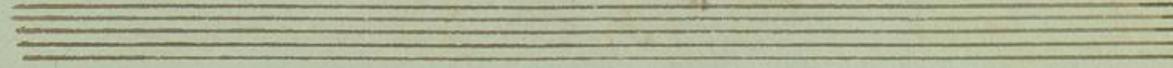
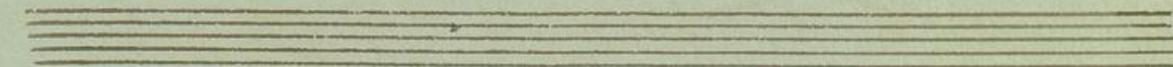
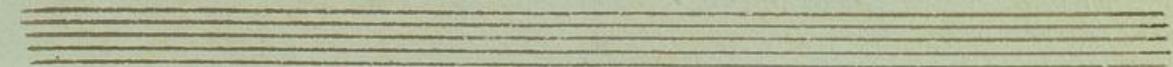
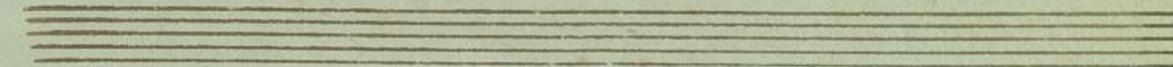
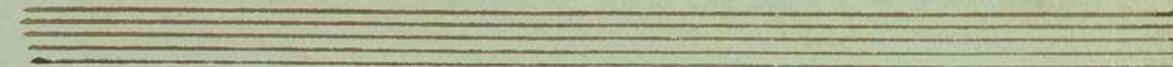
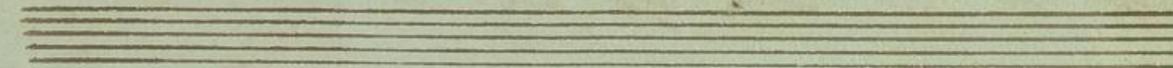




Le Jeune homme

Joseph Haydn

Flauto



Te Deum

Flauto

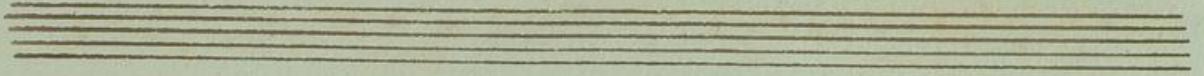
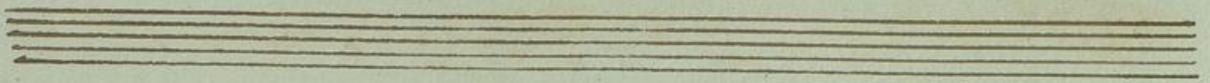
J. Haydn

Allegro *f*

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff has a fermata over a note. The second staff is marked *f* *Adagio* and *Allomod.*. The third staff features a complex, dense texture with many notes. The fourth staff has a fermata and the number 8. The fifth staff has a fermata and the number 10. The sixth staff has a fermata and the number 10. The seventh staff has a fermata and the number 9. The eighth staff has a fermata and the number 9. The ninth staff has a fermata and the number 9. The tenth staff has a fermata and the number 9. The score concludes with a double bar line and a signature.

Handwritten musical score on four staves. The notation includes various notes, rests, and accidentals. The first staff begins with a treble clef and a common time signature. The second staff contains a measure with a circled number '110.' above it. The third and fourth staves show more complex rhythmic patterns and some markings that appear to be 'φ' with a dot and a horizontal line, possibly indicating specific rhythmic values or ornaments. The paper is aged and shows some staining.

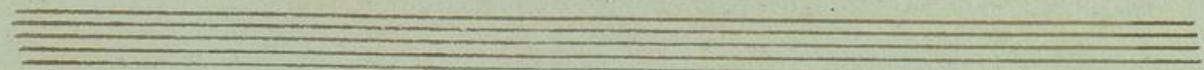
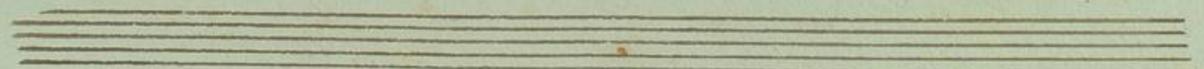
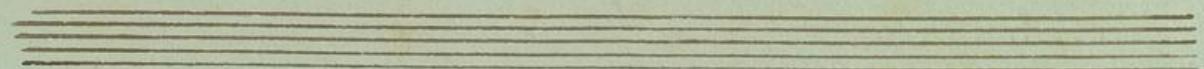
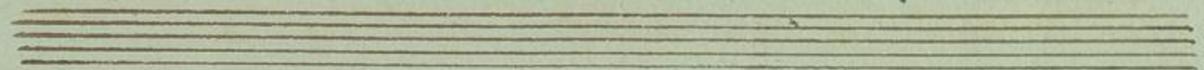
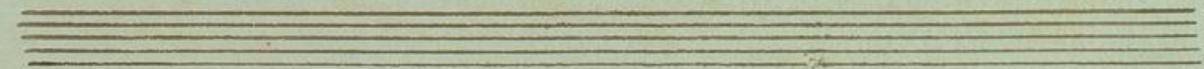
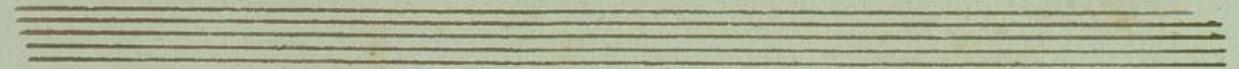
Ten blank musical staves, each consisting of five horizontal lines, arranged vertically on the page. These staves are completely empty of any musical notation.



Le Deumron

Joseph Haydn

Oboe Primo



Oboe Primo.

L. Haydn.

Allegro
Te Deum
f

2.

sp

5.

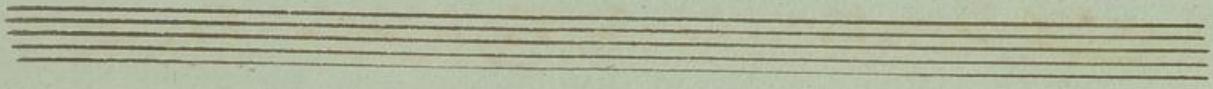
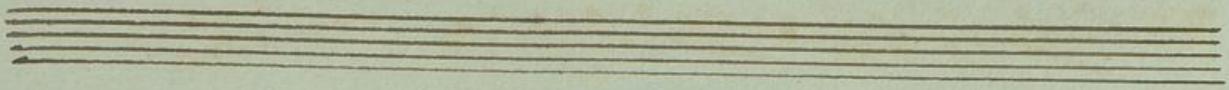
The image shows a page of handwritten musical notation for the Oboe Primo part of a 'Te Deum' by Joseph Haydn. The score is written on ten staves. The first staff begins with the tempo marking 'Allegro' and the title 'Te Deum' in a decorative script. A dynamic marking 'f' (forte) is placed below the first staff. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. A second ending bracket is visible on the sixth staff, starting with a '2.' marking. A dynamic marking 'sp' (pizzicato) appears on the seventh staff. The score concludes with a fermata on the tenth staff, marked with a '5.' below it.

A page of handwritten musical notation on ten staves. The notation includes various note values, rests, and dynamic markings. Key annotations include:

- Staff 1: *p*
- Staff 2: *ff*
- Staff 3: *S.*
- Staff 4: *g.*, *Allo mod.*, *ff*
- Staff 5: *Adagio.*
- Staff 6: *3.*, *ff*
- Staff 7: *4.*
- Staff 8: *13.*
- Staff 9: *f.*

The manuscript is written in dark ink on aged, slightly yellowed paper.

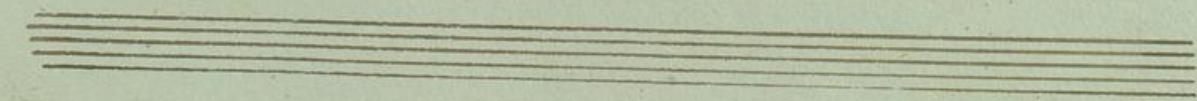
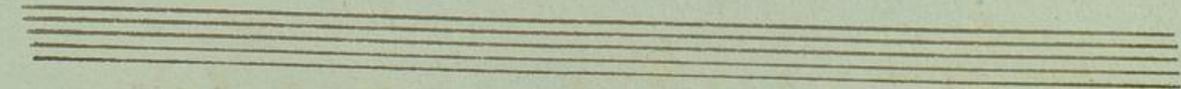
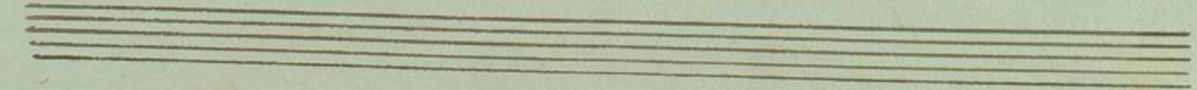
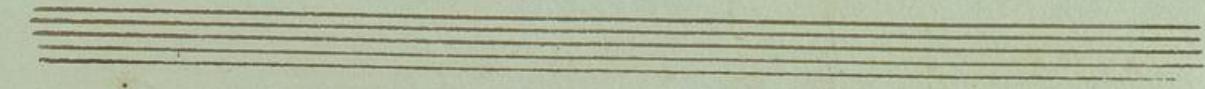
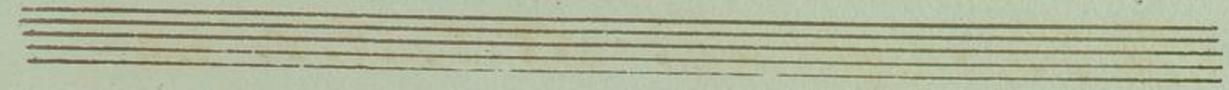
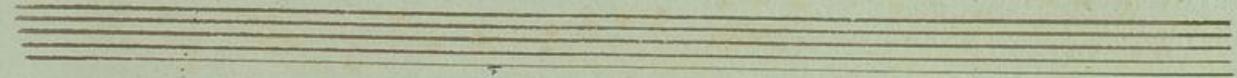
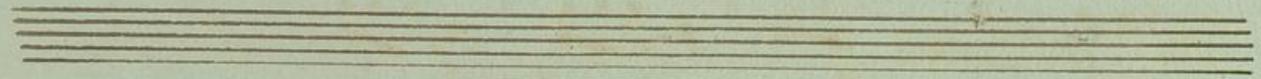
A page of handwritten musical notation on ten staves. The notation is in a single system, likely for a single melodic line. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of various rhythmic values, including eighth and sixteenth notes, often beamed together. There are several measures with rests. The notation includes various ornaments and slurs. A '3.' (triple) marking is present above the second measure of the second staff. A '9.' (nonuplet) marking is present above the fourth measure of the second staff. A '4.' (quadruple) marking is present above the first measure of the eighth staff. The notation ends with a double bar line and a fermata over the final note. The bottom two staves are empty.



Se Sturm von

Joseph Haydn

Oboe Secondo



Oboe Secondo.

J. Haydn.

Allegro.

Ad Teum *f*

B.

sp

2.

1.

3.

Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes.

Handwritten musical notation on a single staff, including dynamic markings *f.*, *Adagio*, and *Allo moderato*.

Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes.

Handwritten musical notation on a single staff, including dynamic markings *f.* and *l.*

Handwritten musical notation on a single staff, including dynamic marking *f.*

Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a series of eighth and sixteenth notes.

Handwritten musical notation on a single staff, including dynamic markings *f.* and *f.*

Handwritten musical notation on a single staff, including dynamic markings *f.* and *f.*

Handwritten signature or initials, possibly "S. L."

Four empty musical staves at the bottom of the page.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with similar note values and rests.

Handwritten musical notation on a single staff, including a fermata over a note and a measure rest.

Handwritten musical notation on a single staff, featuring a series of eighth notes.

Handwritten musical notation on a single staff, continuing the eighth-note sequence.

Handwritten musical notation on a single staff, including a fermata and a measure rest.

Handwritten musical notation on a single staff, ending with a double bar line and a wavy line.

finis.

Five empty musical staves, each consisting of five horizontal lines, arranged vertically below the main notation.

Fagotti.

J. Haydn.

Allegro.

Te Deum

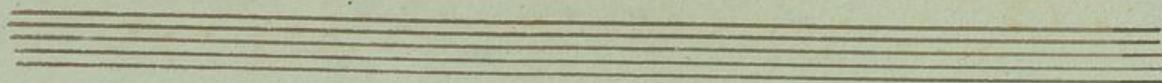
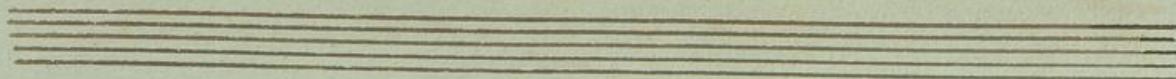
Handwritten musical score for Bassoon (Fagotti) from Haydn's Te Deum. The score consists of 11 staves of music in G major, 3/4 time. It begins with a forte (f) dynamic and includes various musical notations such as slurs, accents, and dynamic markings like piano (p) and forte (f).

A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The key signature is one flat (B-flat). The score is written in a cursive hand. The first staff begins with a treble clef and a common time signature. The second staff has a treble clef and a common time signature. The third staff has a treble clef and a common time signature. The fourth staff has a treble clef and a common time signature. The fifth staff has a treble clef and a common time signature, with a '3.' marking above the first measure and a 'f' dynamic marking below the first measure. The sixth staff has a treble clef and a common time signature. The seventh staff has a treble clef and a common time signature. The eighth staff has a treble clef and a common time signature, with 'Adagio' written above the first measure, a '9.' marking above the first measure, and 'Allomod.' written above the first measure and a 'f' dynamic marking below the first measure. The ninth staff has a treble clef and a common time signature. The tenth staff has a treble clef and a common time signature.

A handwritten musical score consisting of 12 staves. The notation includes various note values, rests, and dynamic markings. The first staff has a measure with a '6.' above it. The fourth staff has a '10.' above it. The sixth staff has a '10.' above it. The eighth staff has a '10.' above it. The score concludes with a double bar line and a final note.

A handwritten musical score on eight staves. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a single melodic line with various note values, including minims, crotchets, and quavers. There are several accidentals (sharps and flats) and some slurs. The second staff continues the melody. The third and fourth staves show a change in the key signature to two flats (B-flat and E-flat). The fifth and sixth staves continue in this key. The seventh and eighth staves conclude the piece with a final cadence, marked with a double bar line and a repeat sign. The paper is aged and shows some staining.

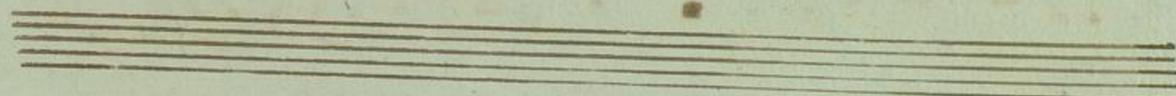
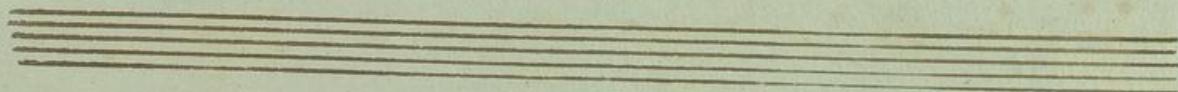
Three empty musical staves, each consisting of five horizontal lines, arranged vertically. They are completely blank, with no notation or markings.



Le Deum son

Joseph Haydn

Corno Primo in C^o



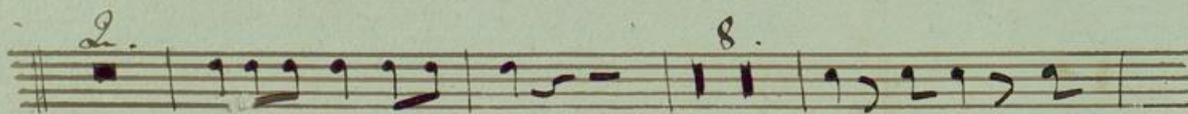
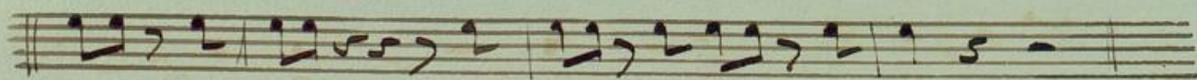
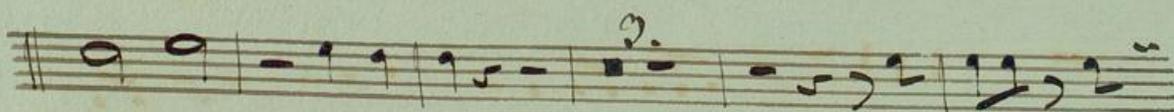
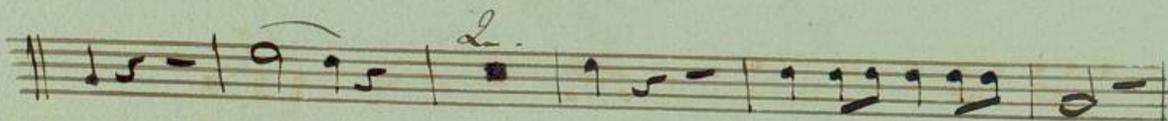
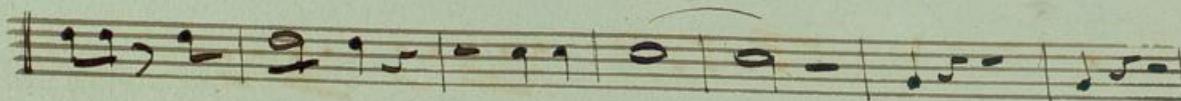
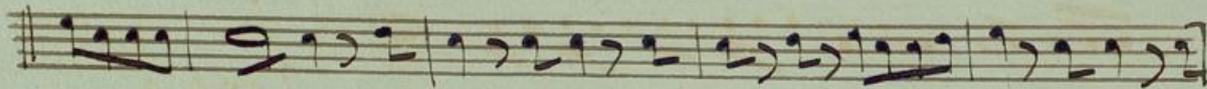
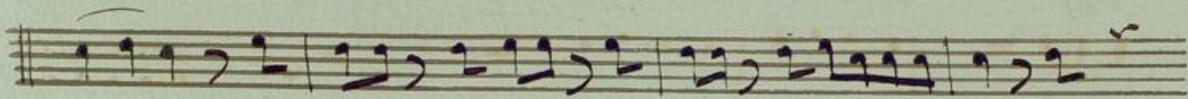
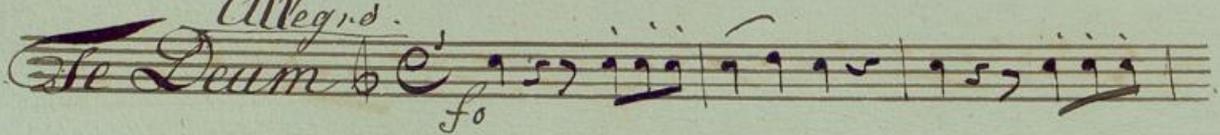
45

Corno Primo

J. Haydn

Allegro

Te Deum *fo*



Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is annotated with measure numbers 6, 9, 10, 11, 13, and 14. The tempo marking "Adagio" is written in the third staff, and "allegro mod:" is written in the fourth staff. The notation includes treble clefs, stems, beams, and various note heads. Some notes are marked with a red squiggle. The manuscript shows signs of age, including some staining and ink bleed-through.

Handwritten musical score on a page with seven staves. The first four staves contain musical notation with various notes, rests, and markings. The fifth, sixth, and seventh staves are empty.

Staff 1: Musical notation with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes eighth and sixteenth notes, rests, and a fermata. A handwritten '5.' is above the first measure, and a red 'F' is above the fifth measure.

Staff 2: Musical notation with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes eighth and sixteenth notes, rests, and a fermata. A handwritten '3.' is above the fourth measure.

Staff 3: Musical notation with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes eighth and sixteenth notes, rests, and a fermata. Handwritten markings '9.' and '4.' are above the first and second measures, respectively.

Staff 4: Musical notation with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes eighth and sixteenth notes, rests, and a fermata. The word 'FINE' is written at the end of the staff.

Staff 5: Empty musical staff.

Staff 6: Empty musical staff.

Staff 7: Empty musical staff.

Il Teum von

Joseph Haydn

Corno Secondo in C

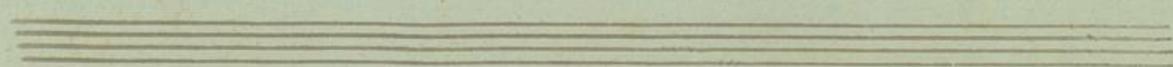
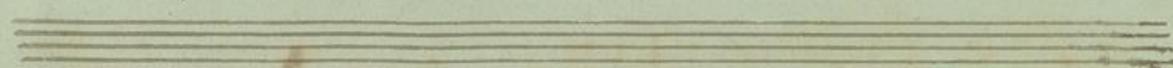
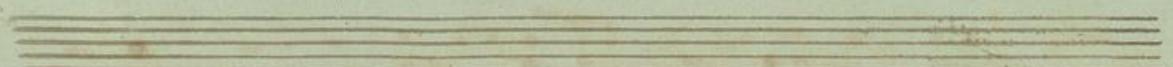
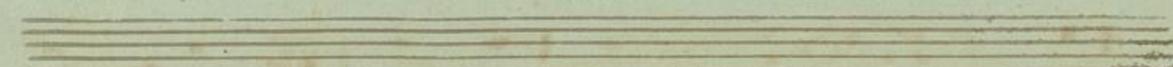
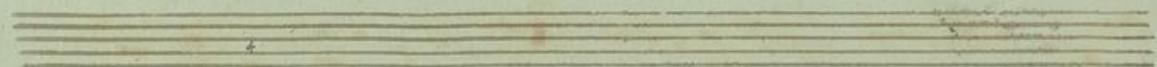
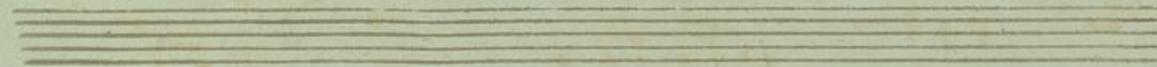
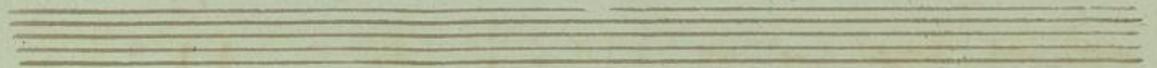
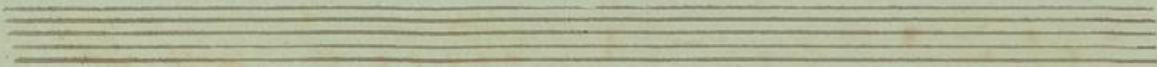
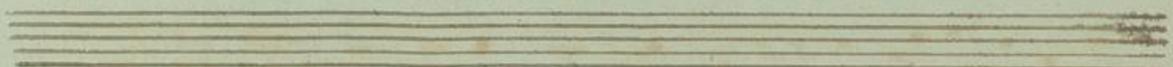
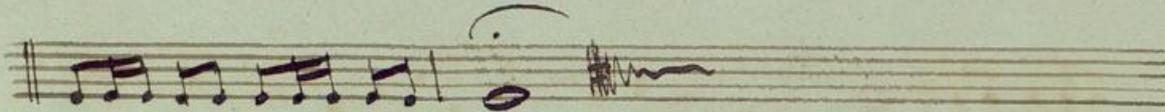
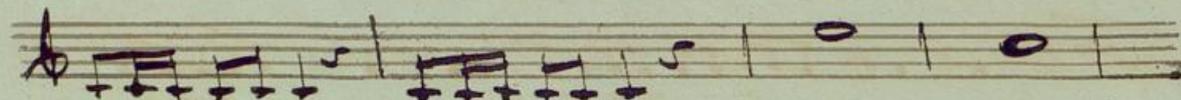
Corno Secondo.

J. Haydn.

All. mod. to.
Se. Primo.

The image shows a page of handwritten musical notation for the second horn part of a symphony by Joseph Haydn. The title is "Corno Secondo." and the composer is "J. Haydn." The tempo is marked "All. mod. to." and the part is labeled "Se. Primo." The music is written on ten staves. The first staff begins with a treble clef, a common time signature (C), and a dynamic marking of *f*. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are several first endings marked with "i." and second endings marked with "2.". Other markings include "3." and "8" above notes, and "ii." above a rest. The paper shows signs of age, including some staining and foxing.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The tempo is marked "Adagio" and "Allo mod.". Measure numbers 1 through 13 are indicated above the staves. The score concludes with a double bar line and the initials "G. S." in the bottom right corner.

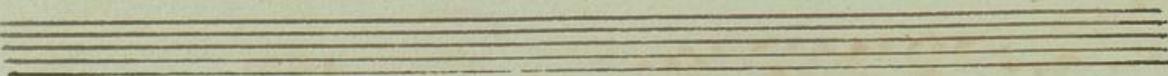
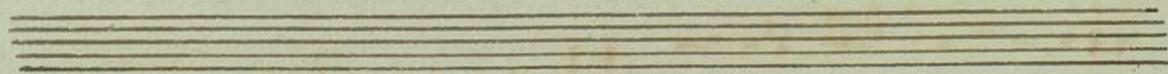
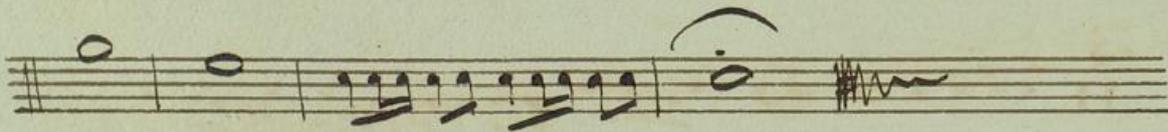
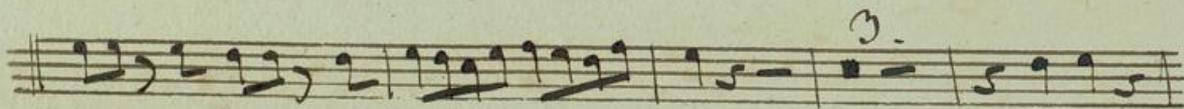
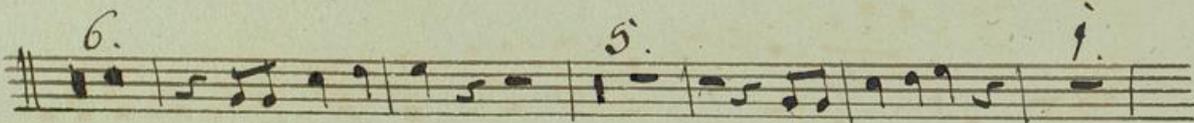
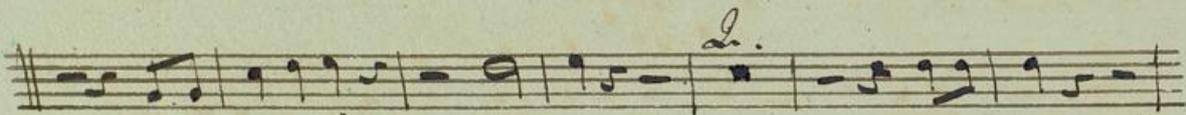
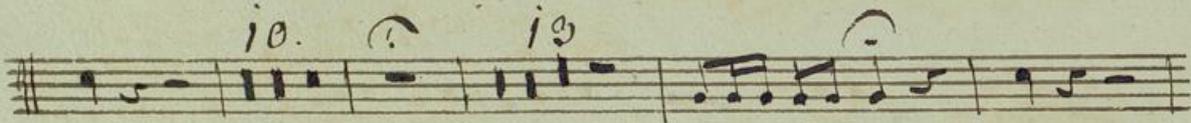
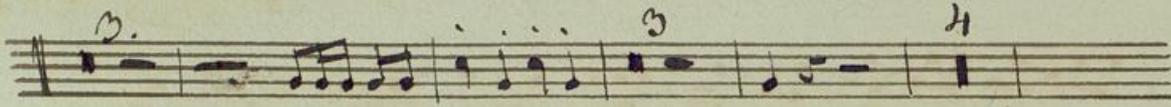
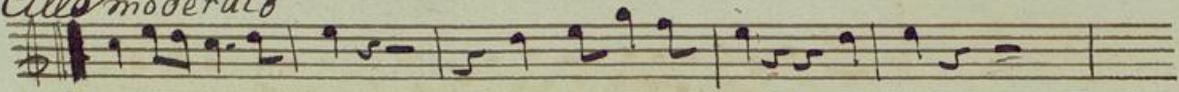


Clarin. 1^{mo} in B.

L. Haydn.

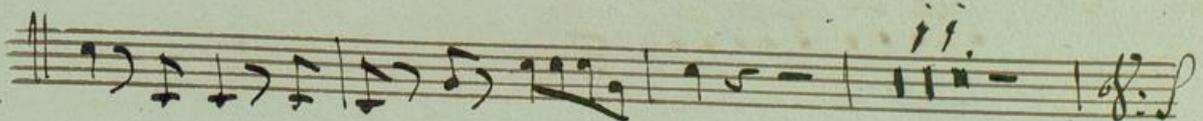
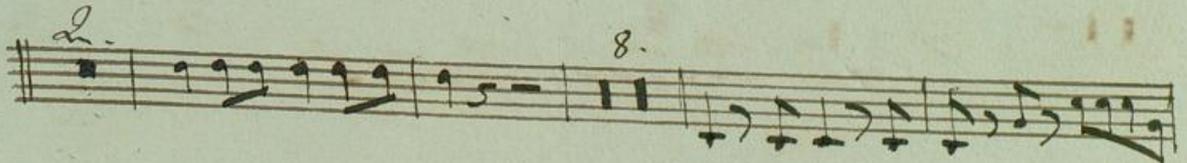
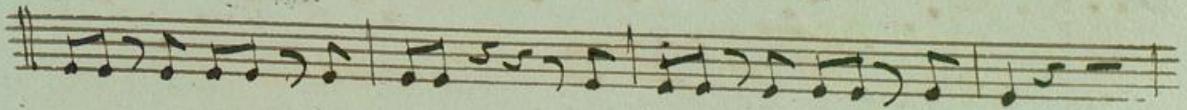
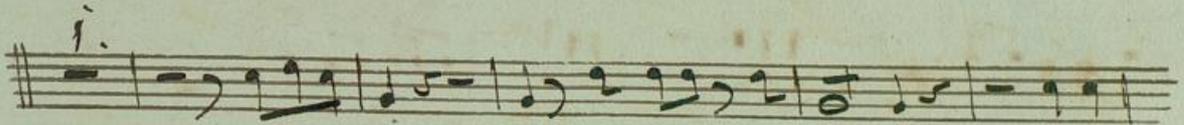
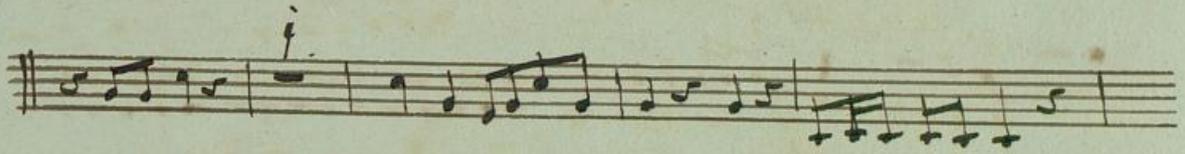
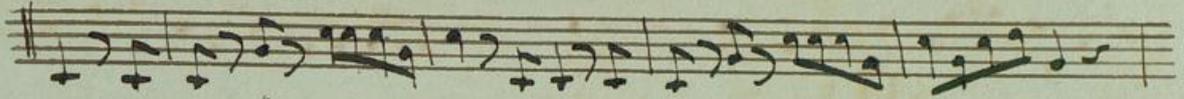
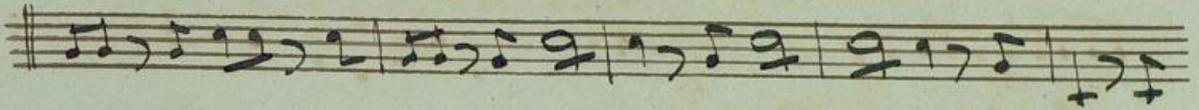
Allegro
Te Deum *f*

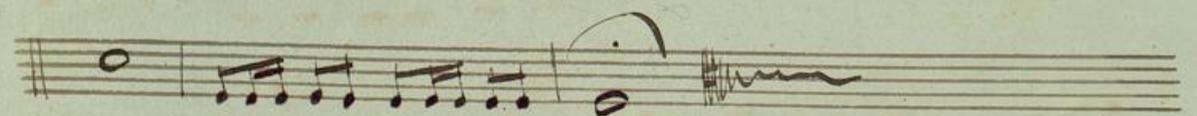
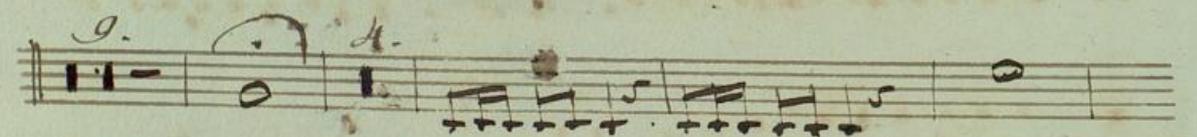
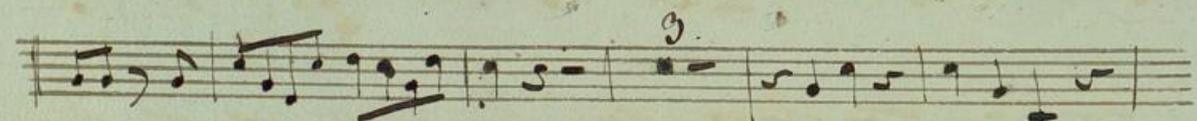
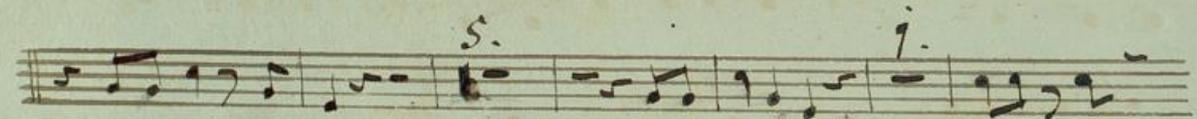
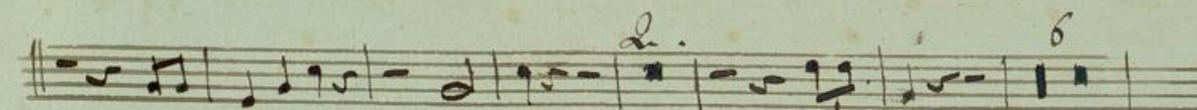
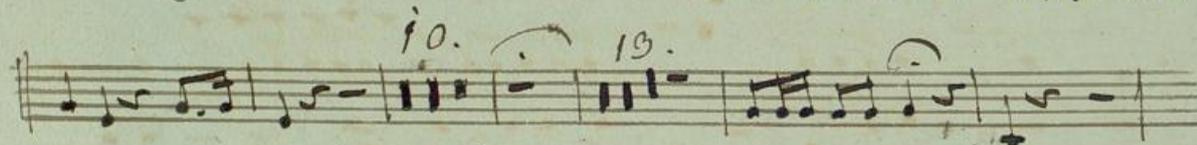
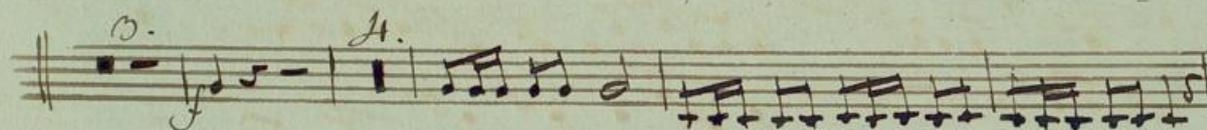
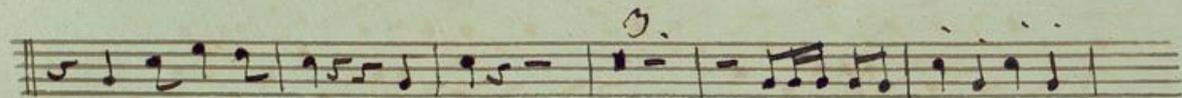
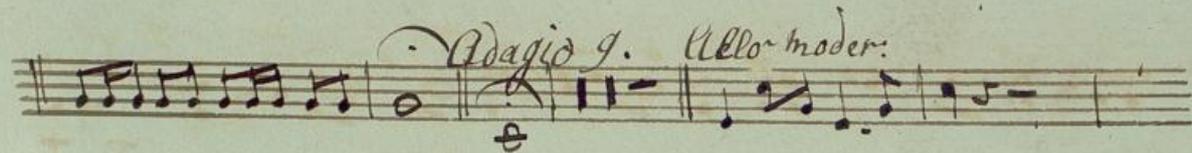
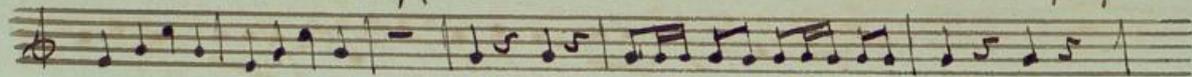
Allo moderato



Clarinete Secondo. in C. J. Haydn

Allegro



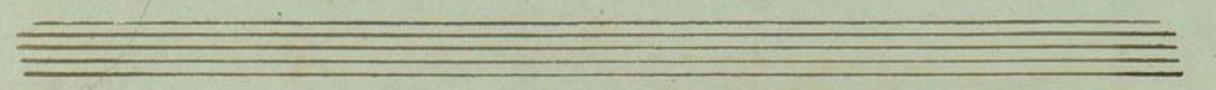
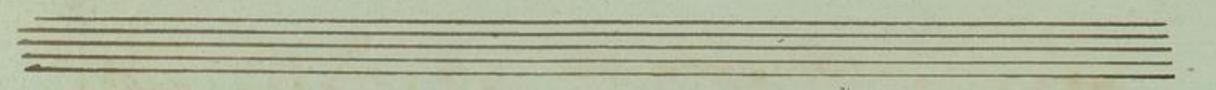
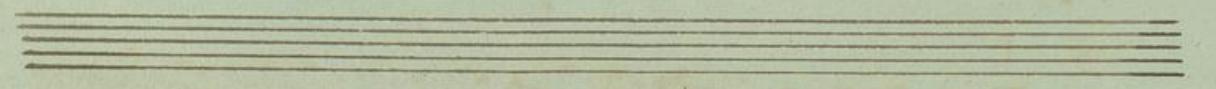
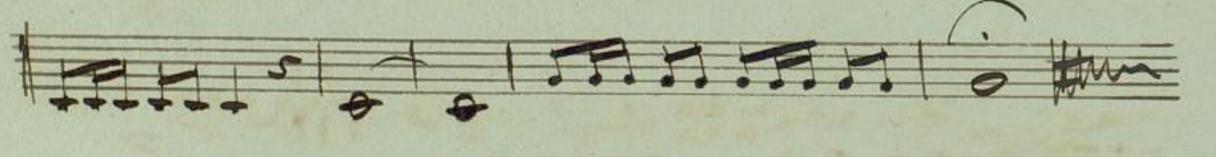
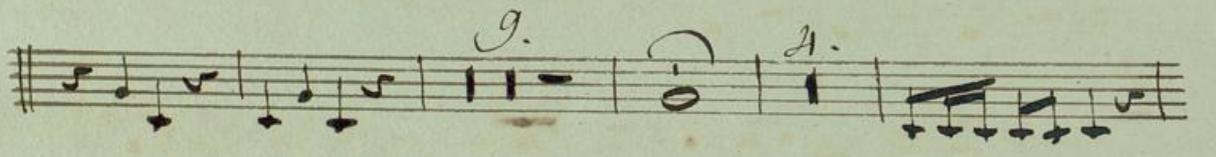
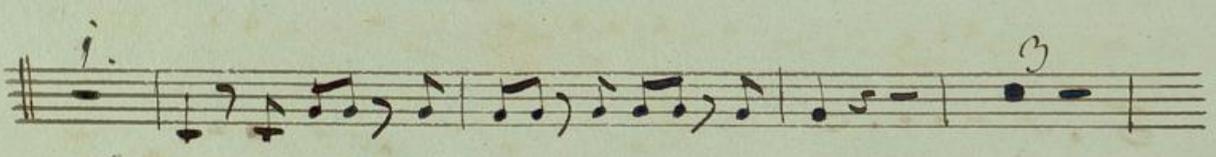
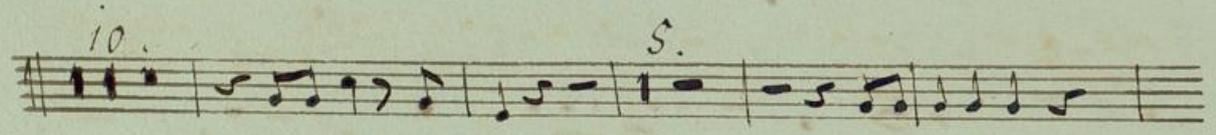
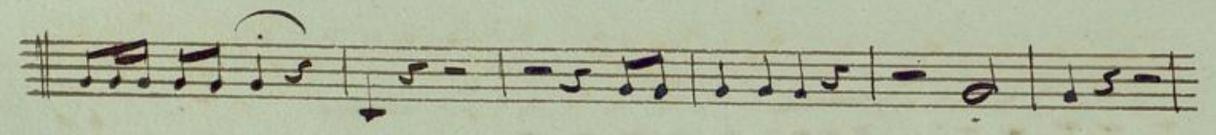
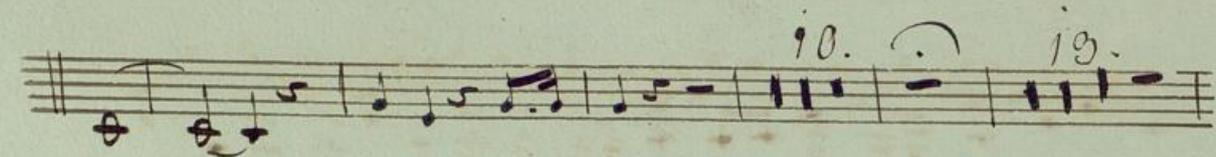


Clarino G^{do} in F J. Haydn.

Allegro

Te Deum

Adagio g. allo mod.



Timpani in C G.

J. Haydn

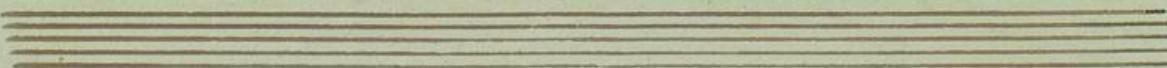
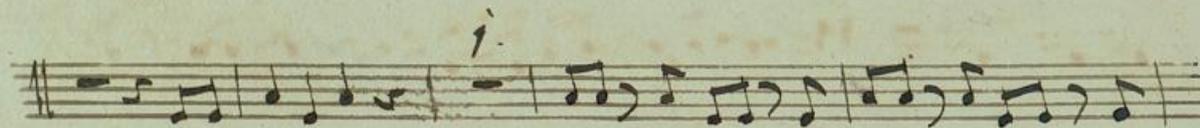
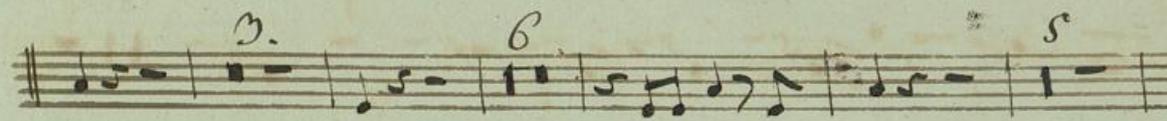
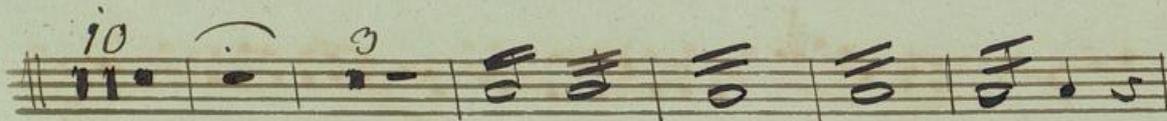
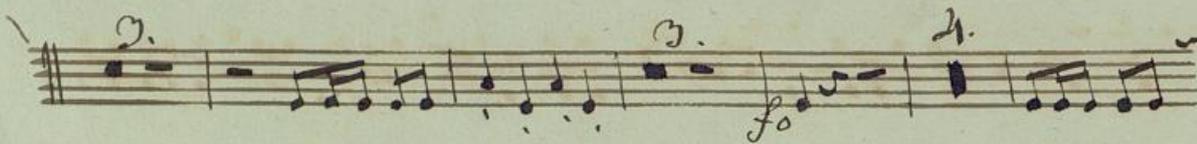
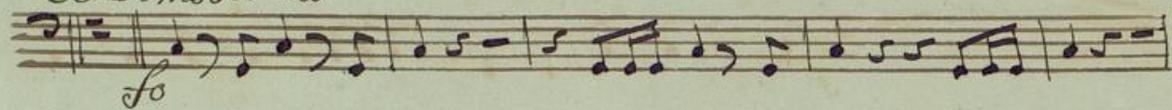
Allegro.

Te Deum

Adagio

V. S.

Allo: moderato



Te Deum von
Joseph Haydn
Organo & Violone

Organo-Bassi.

J. Haydn.

Allegro
Te Deum
fo

p

Violonc.

sp *sp* *ff*

p

A handwritten musical score consisting of ten staves. The notation is in a single system, likely for a single melodic line. The key signature is one sharp (F#), and the time signature is 3/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several measures with complex rhythmic patterns, including triplets and sixteenth-note runs. The handwriting is clear and legible, typical of 18th or 19th-century manuscript notation.

N. P.

f

Adagio

f *p*

Allo moderato

Vivace

p

Detailed description: This is a page of handwritten musical notation on ten staves. The first staff begins with a dynamic marking of *f*. The second staff has a key signature change to one flat. The fifth staff is marked *Adagio* and contains dynamic markings *f* and *p*. The sixth staff features a complex texture with many beamed notes. The seventh staff is marked *Allo moderato*. The eighth staff has a key signature change to two flats. The tenth staff is marked *Vivace* and begins with a dynamic marking of *p*. The handwriting is in dark ink on aged, slightly yellowed paper.

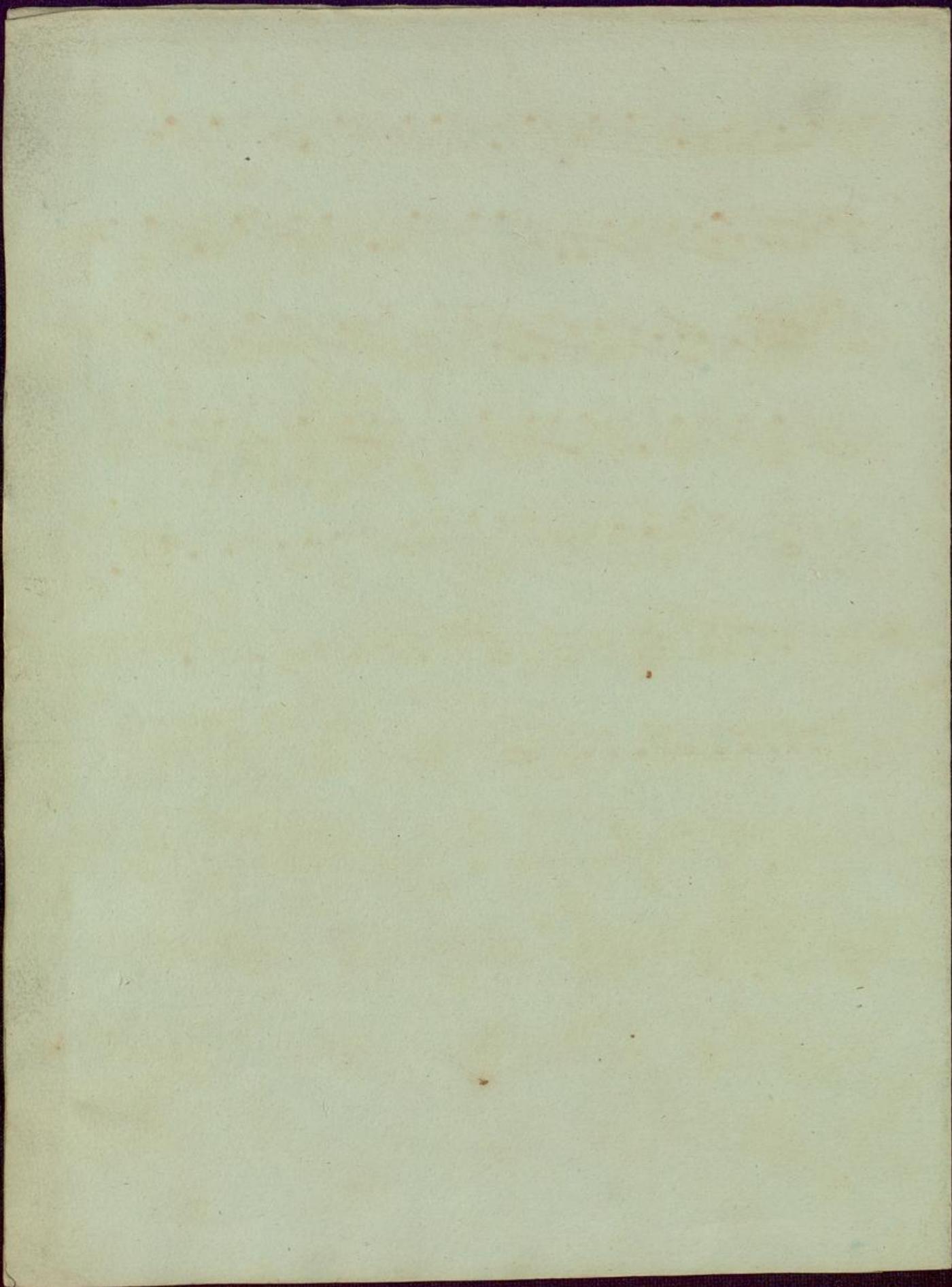
Passi

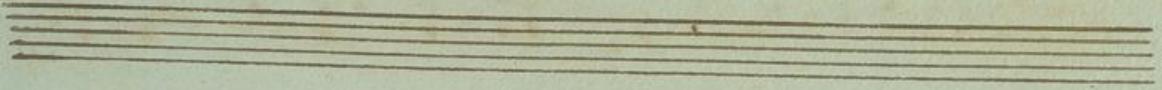
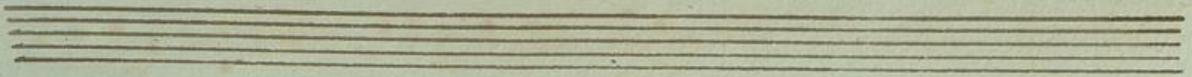
A handwritten musical score for Bassi, consisting of 12 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *p*, and *ff*. The music is written in a single system across the page.

A page of handwritten musical notation, likely a score for a bass instrument. The page contains 11 staves of music, written in a cursive hand. The notation includes various rhythmic values, accidentals, and dynamic markings. The word "Bassi" is written in the center of the page, between the fourth and fifth staves. The paper shows signs of age, including some staining and discoloration.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page contains seven staves of music and four empty staves at the bottom. The notation is written in black ink and includes various musical symbols such as notes, rests, and dynamic markings. The first six staves contain musical notation, while the seventh staff is partially filled with notes and ends with a double bar line. The four staves at the bottom are completely empty. The paper shows signs of age, including foxing and discoloration.

The musical notation consists of seven staves. The first six staves contain musical notation, including notes, rests, and dynamic markings such as *sf* and *pp*. The seventh staff is partially filled with notes and ends with a double bar line. The four staves at the bottom are empty.

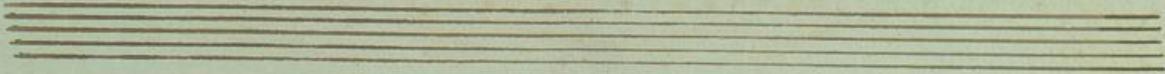
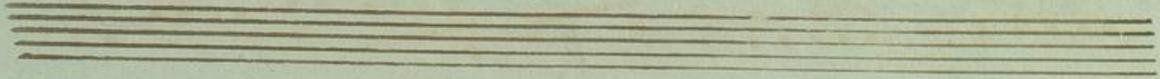
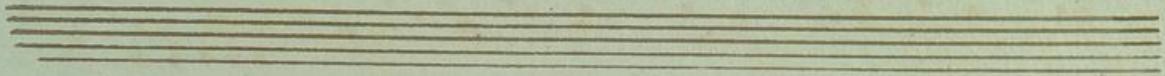
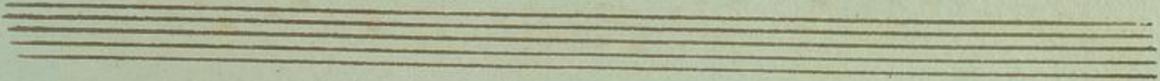
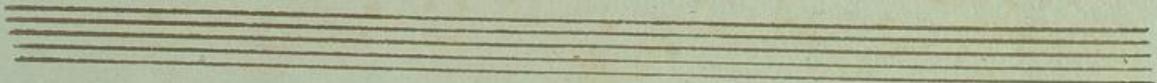
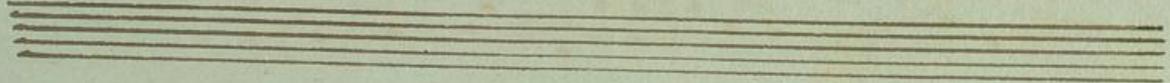




Le Deum von

Joseph Haydn

Organo



Organo.

J. Haydn.

Allegro
Te Deum

f

Tasto Solo
p

Org
f

unis

A page of handwritten musical notation on ten staves. The notation is in a single system, likely for a guitar or lute, given the presence of fret numbers (e.g., 4, 5, 6, 7, 8, 9, 10, 11, 12) and sharp signs (#) above notes. The music consists of a single melodic line. The notation includes various rhythmic values, such as quarter and eighth notes, and rests. There are numerous annotations above the notes, including numbers (e.g., 4, 5, 6, 7, 8, 9, 10, 11, 12) and sharp signs (#). Some numbers are written in a larger font or with a different style, possibly indicating specific techniques or fingerings. The paper is aged and shows some staining, particularly in the lower right quadrant. The bottom of the page features three empty staves.

Handwritten musical score on ten staves. The notation includes notes, rests, and various fingerings indicated by numbers 1-5. The score is divided into sections with tempo markings: *Adagio* (starting on the fifth staff) and *Alla moder.* (starting on the seventh staff). The word *unis* is written below the notes on the fifth and sixth staves. The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.

Handwritten musical score on ten staves. The notation includes various notes, rests, and fingerings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation. The score includes several measures of music, with some measures containing complex rhythmic patterns and others containing rests. The notation is dense and includes many accidentals and fingerings.

Key features of the score include:

- Staff 1: Treble clef, key signature of one sharp (F#). Starts with a series of eighth notes and sixteenth notes.
- Staff 2: Continuation of the melody, featuring a mix of eighth and sixteenth notes.
- Staff 3: Similar rhythmic patterns, with some measures containing rests.
- Staff 4: Includes the word "unis" written below the staff, indicating a unison passage.
- Staff 5: Continuation of the melodic line.
- Staff 6: Features a series of sixteenth notes, possibly a tremolo or a fast passage.
- Staff 7: Continuation of the sixteenth-note passage.
- Staff 8: Includes a measure with a whole rest, followed by a measure with a half note.
- Staff 9: Continuation of the melodic line, ending with a double bar line.
- Staff 10: Continuation of the melodic line, ending with a double bar line.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes various note values and rests, with the word "unis" written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes various note values and rests, with the word "unis" written below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat. The notation includes various note values and rests, with the word "unis" written below the staff.

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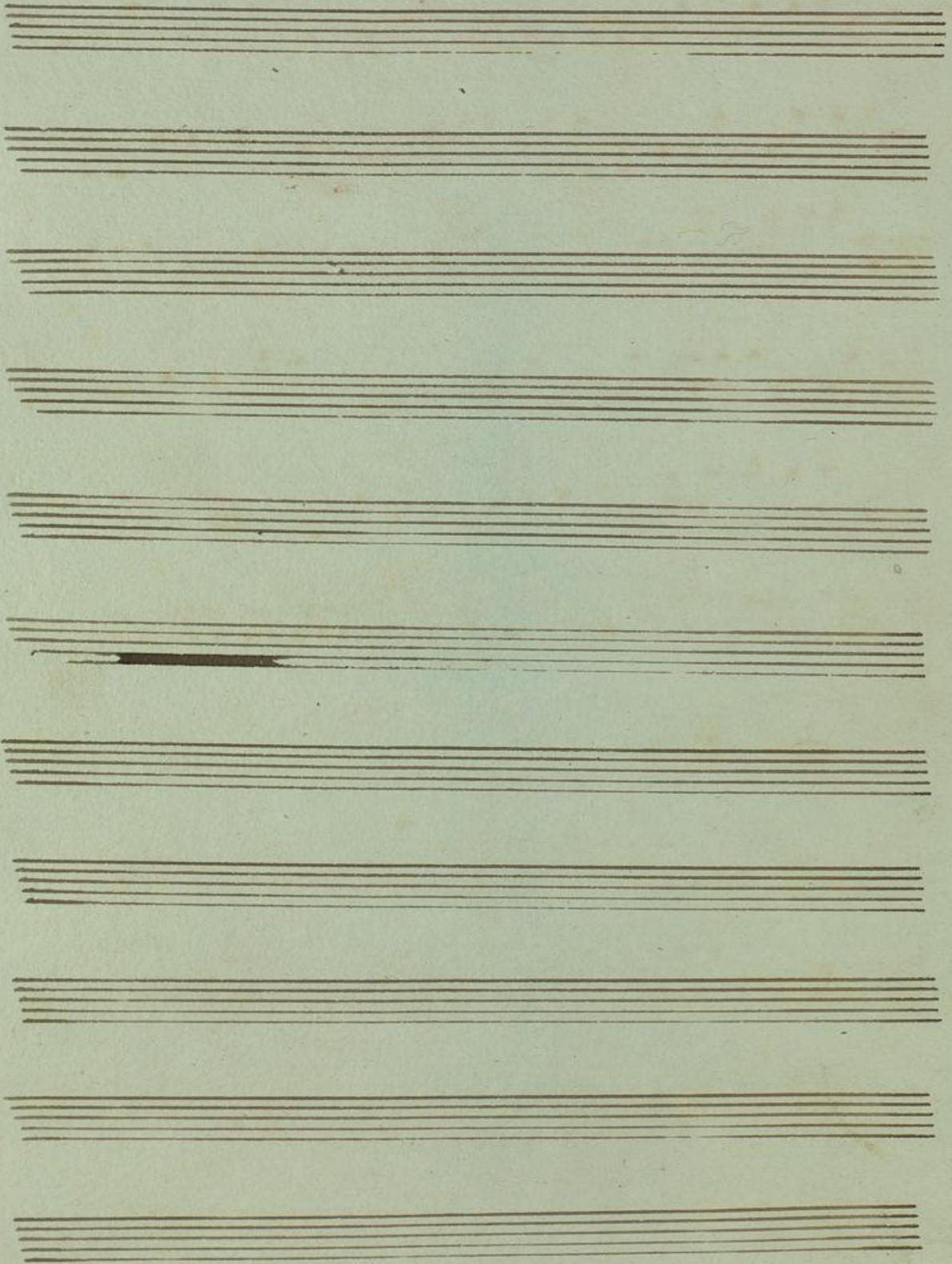
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Druck 1355



T E D E U M

à 4 Voci

coll' accompagnamento dell' Orchestra

composta

da

G. Haydn

Partitura

T e D e u m

von

J. Haydn

mit unterlegtem deutschen Texte

von

PROF. C. A. H. CLODIUS

Leipzig

bey Breitkopf und Härtel

Pr. 1 Rthlr. 8. Gr.



TE DEUM.

Allegro.

Violino I. *f*

Violino II. *f*

Viola. *f*

Flauto. *f*

Oboi. *f*

Fagotti. *f*

Corni in C. *f*

Allegro.

Clarino I. et II. in C. *f*

Clarino III. in C. *f*

Timpani in C. G. *f*

Soprano.

Alto.

Tenore.

Basso.

Allegro. 6 5 b7 4 3 5 6 6 6 5 b7 4 3

Organo e Bassi.

The first system of the musical score consists of ten staves. The top two staves feature a complex melodic line with many sixteenth and thirty-second notes. The remaining eight staves provide a dense harmonic accompaniment with various rhythmic patterns, including eighth and sixteenth notes.

Tutti.

Te, te De - um lau-
Sich die Völker auf den

Tutti.

Te, te De - um lau-
Sich die Völker auf den

Tutti.

Te, te De - um lau-
Sich die Völker auf den

Tutti.

Te, te De - um lau-
Sich die Völker auf den

The second system of the musical score includes a vocal line with lyrics and a basso continuo line with figured bass notation. The lyrics are: "Te, te De - um lau- / Sich die Völker auf den". The figured bass notation below the vocal line consists of numbers and symbols: 7, 7, 5 6 5, 6 6 4 6 6 5 6 5, 6 6 4 6 6 5 6 5, 6 6 4 6 6 5 6 5.

da - mus, te, te Do-minum con-fi - te - mur. Te ae-ter-num Pa - trem om-nis ter - ra
 Knie - en, Gott, wie stum sie in An-dacht glü - hen! Sei-nem Herrn zur Eh - re, kränzt der Erd - kreis

da - mus, te, te Do-minum con-fi - te - mur. Te ae-ter-num Pa - trem om-nis ter - ra
 Knie - en, Gott, wie stum sie in An-dacht glü - hen! Sei-nem Herrn zur Eh - re, kränzt der Erd - kreis

da - mus, te, te Do-minum con-fi - te - mur. Te ae-ter-num Pa - trem om-nis ter - ra
 Knie - en, Gott, wie stum sie in An-dacht glü - hen! Sei-nem Herrn zur Eh - re, kränzt der Erd - kreis

da - mus, te, te Do-minum con-fi - te - mur. Te ae-ter-num Pa - trem om-nis ter - ra
 Knie - en, Gott, wie stum sie in An-dacht glü - hen! Sei-nem Herrn zur Eh - re, kränzt der Erd - kreis

5 3 5 6 6 6 5 6 5 3 5 6 6 7 5 6 10

ra - tur. Ti - bi om - nes an - ge - li, ti - bi Che - ru - bim et
 tä - re. Hört sie, hört der En - gel Heer, hö - ret be - ben ih - re

ra - tur. Ti - bi coe - li et u - ni - ver - sae po - te - sta - tes, in - ces -
 tä - re. Hört sie ru - fen der Himmel e - wi - ge Ge - wal - ten, fern - hin

ra - tur. Ti - bi om - nes an - ge - li, in - ces -
 tä - re. Hört sie, hört der En - gel Heer fern - hin

ra - tur. Ti - bi, ti - bi Che - ru - bim et
 tä - re. Hört sie, hö - ret be - ben ih - re

Musical score for the first part of the page, featuring multiple staves with complex rhythmic patterns and dynamic markings like 'ff' and 'fp'.

Se - ra - phim in - ces - sa - bi - li vo - ce pro - cla - mant: San - ctus,
 Hym - nen im Ae - ther - meer, wenn die Har - fen ver - hall - ten: Hei - lig,

sa - bi - li, in - ces - sa - bi - li vo - ce pro - cla - mant: San - ctus,
 durchs cry - stal - le - ne Meer, wenn die Har - fen ver - hall - ten: Hei - lig,

sa - bi - li, in - ces - sa - bi - li, vo - ce pro - cla - mant: San - ctus,
 durchs cry - stal - le - ne Meer, wenn die Har - fen ver - hall - ten: Hei - lig,

Se - ra - phim in - ces - sa - bi - li vo - ce pro - cla - mant: San - ctus,
 Hym - nen im Ae - ther - meer, wenn die Har - fen ver - hall - ten: Hei - lig,

Violonc.

Tastb.

Musical score for the second part of the page, including parts for Violonc. and Tastb. with dynamic markings 'fp'.

fp ff

fp ff

fp ff

san - ctus, san - ctus, Do - mi - nus De - us Sa - ba - oth! Ple - ni sunt coe - li et
 hei - lig, hei - lig, bist du der Herr der E - wig - keit! Wel - ten, die jauch - zen und

san - ctus, san - ctus, Do - mi - nus De - us Sa - ba - oth! Ple - ni sunt coe - li et
 hei - lig, hei - lig, bist du der Herr der E - wig - keit! Wel - ten, die jauch - zen und

san - ctus, san - ctus, Do - mi - nus De - us Sa - ba - oth! Ple - ni sunt coe - li et
 hei - lig, hei - lig, bist du der Herr der E - wig - keit! Wel - ten, die jauch - zen und

san - ctus, san - ctus, Do - mi - nus De - us Sa - ba - oth! Ple - ni sunt coe - li et
 hei - lig, hei - lig, bist du der Herr der E - wig - keit! Wel - ten, die jauch - zen und

fp Organo.

Te glo-ri-o-sus A-po-sto-lo-rum cho-rus, te Mar-ty-rum can-di-da-tus lau-dat e-
 Dich singt der Chor der ge-weih-ten Glau-bens-bo-ten, dich die dir blu-te-ten der Tod-ten strah-len-der

Te glo-ri-o-sus A-po-sto-lo-rum cho-rus, te Mar-ty-rum can-di-da-tus lau-dat e-
 Dich singt der Chor der ge-weih-ten Glau-bens-bo-ten, dich die dir blu-te-ten der Tod-ten strah-len-der

Te Pro-phe-ta-rum lau-da-bi-lis nu-me-rus, te Mar-ty-rum can-di-da-tus lau-dat e-
 Dich der Pro-phet, dem dein Feu-er zum Him-mel trug, der Mar-ty-rer Tod-ten strah-len-der

Te glo-ri-o-sus A-po-sto-lo-rum cho-rus, te Mar-ty-rum can-di-da-tus lau-dat e-
 Dich singt der Chor der ge-weih-ten Glau-bens-bo-ten, dich die dir blu-te-ten der Tod-ten strah-len-der

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

The first system of the musical score consists of several staves. The top two staves are vocal lines, both marked with a forte (*f*) dynamic. The lower staves represent the piano accompaniment, including a bass line and several treble clef staves with various rhythmic patterns and chords.

xer-ci-tus. Te, per or - bem ter - ra - rum, san-cta con-fi-te - tur ec - cle - si - a,
 Sie-ges-zug. Längst des Stau - bes Ge - fil - den, sam-meln sich im Krei-se die Gläu-bi-gen.

xer-ci-tus. Te, per or - bem ter - ra - rum, san-cta con-fi-te - tur ec - cle - si - a,
 Sie-ges-zug. Längst des Stau - bes Ge - fil - den, sam-meln sich im Krei-se die Gläu-bi-gen.

xer-ci-tus. Te, per or - bem ter - ra - rum, san-cta con-fi-te - tur ec - cle - si - a,
 Sie-ges-zug. Längst des Stau - bes Ge - fil - den, sam-meln sich im Krei-se die Gläu-bi-gen.

xer-ci-tus. Te, per or - bem ter - ra - rum, san-cta con-fi-te - tur ec - cle - si - a,
 Sie-ges-zug. Längst des Stau - bes Ge - fil - den, sam-meln sich im Krei-se die Gläu-bi-gen.

The second system of the musical score continues the vocal and piano parts. It features similar notation to the first system, with vocal staves and piano accompaniment staves. The lyrics are repeated for a fourth time.

ve - rum et u - ni - cum Fi - li - um, san - ctum quo - que pa - ra - cle - tum Spi - ri - tum,
 Glanz von dem ei - ni - gen Soh - ne, und sanft - we - het der Geist sie zu hei - li - gen,

Fi - li - um, san - ctum quo - que pa - ra - cle - tum Spi - ri - tum,
 und sanft - we - het der Geist sie zu hei - li - gen,

Fi - li - um, sanft we - het der Geist sie zu hei - li - gen,

ve - rum et u - ni - cum Fi - li - um, sanft we - het der Geist sie zu hei - li - gen,
 Glanz von dem ei - ni - gen Soh - ne, sanft we - het der Geist sie zu hei - li - gen,

6 6 6 6 5 6 4 4 4 6 6 4 4 4 6 6 6 6

pa - ra - cle - tum Spi - ri - tum. Tu rex Glo - ri - ae, Chri - ste, tu
 her - ab sie zu hei - li - gen. Christ, du Kö - nig der Eh - ren, du

pa - ra - cle - tum Spi - ri - tum. Tu rex Glo - ri - ae, Chri - ste, tu
 her - ab sie zu hei - li - gen. Christ, du Kö - nig der Eh - ren, du

ra - cle - tum Spi - ri - tum. Tu rex Glo - ri - ae, Chri - ste, tu
 Geist sie zu hei - li - gen. Christ, du Kö - nig der Eh - ren, du

pa - ra - cle - tum Spi - ri - tum. Tu rex Glo - ri - ae, Chri - ste, tu
 her - ab sie zu hei - li - gen. Christ, du Kö - nig der Eh - ren, du

67 5 3

Pa-tris sempi-ter-nus es fi-li-us. Non hor-ru-i-sti
 von dem Va-ter, eh die Sonne war, — ge-zeugt, er-schienst, vom Weib, ein

Pa-tris sempi-ter-nus es fi-li-us. Non hor-ru-i-sti
 von dem Va-ter, eh die Sonne war, — ge-zeugt, er-schienst, vom Weib, ein

Pa-tris sempi-ter-nus es fi-li-us. Tu, ad li-be-ran-dum su-sce-pto-rus ho-mi-nem,
 von dem Va-ter, eh die Sonne war, — ge-zeugt, der, em-por zu rich-ten die Welt durch Sündenlast gebeugt,

Pa-tris sempi-ter-nus es fi-li-us. Tu, ad li-be-ran-dum su-sce-pto-rus ho-mi-nem,
 von dem Va-ter, eh die Sonne war, — ge-zeugt, der, em-por zu rich-ten die Welt durch Sündenlast gebeugt,

Tasto solo.

vir-gi-nis u-te-rum. Tu, de-vi-cto mor-tis a-cu-le-o, a-pe-ru-i-sti, a-pe-ru-i-sti cre-
sterb-li-ches Kind, ge-süugt, du zwangst den Tod. Jezt ist sein Kom-men leicht, hast sie ent-rie-gelt sie al-le, al-le die

vir-gi-nis u-te-rum. Tu, de-vi-cto mor-tis a-cu-le-o, a-pe-ru-i-sti, a-pe-ru-i-sti cre-
sterb-li-ches Kind, ge-süugt, du zwangst den Tod. Jezt ist sein Kom-men leicht, hast sie ent-rie-gelt sie al-le, al-le die

Tu, de-vi-cto mor-tis a-cu-le-o, a-pe-ru-i-sti, a-pe-ru-i-sti cre-
du zwangst den Tod. Jezt ist sein Kom-men leicht, hast sie ent-rie-gelt, sie al-le, al-le die

Tu, de-vi-cto mor-tis a-cu-le-o, a-pe-ru-i-sti, a-pe-ru-i-sti cre-
du zwangst den Tod. Jezt ist sein Kom-men leicht, hast sie ent-rie-gelt, sie al-le, al-le die

den - ti - bus re - gna coe - lo - rum.
 Pfor - ten zu e - wi - gen Sfa - ren.

Tu ad dex - te - ram
 Bist hoch - thro - nend

den - ti - bus re - gna coe - lo - rum.
 Pfor - ten zu e - wi - gen Sfa - ren.

Tu ad dex - te - ram
 Bist hoch - thro - nend

den - ti - bus re - gna coe - lo - rum.
 Pfor - ten zu e - wi - gen Sfa - ren.

Tu ad dex - te - ram
 Bist hoch - thro - nend

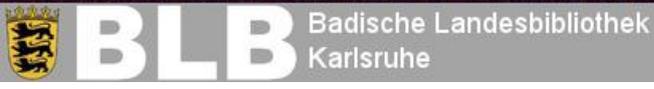
den - ti - bus re - gna coe - lo - rum.
 Pfor - ten zu e - wi - gen Sfa - ren.

Tu ad dex - te - ram
 Bist hoch - thro - nend

den - ti - bus re - gna coe - lo - rum.
 Pfor - ten zu e - wi - gen Sfa - ren.

den - ti - bus re - gna coe - lo - rum.
 Pfor - ten zu e - wi - gen Sfa - ren.

den - ti - bus re - gna coe - lo - rum.
 Pfor - ten zu e - wi - gen Sfa - ren.



De - i se - des in glo - ri - a Pa - tris. Ju - dex cre - de - ris es - se ven -
 ein - ge - zo - gen in dei - nes Vaters Herrlichkeit. Kehrst einst, glau - ben wir, en - dend

De - i se - des in glo - ri - a Pa - tris. Ju - dex cre - de - ris es - se ven -
 ein - ge - zo - gen in dei - nes Vaters Herrlichkeit. Kehrst einst, glau - ben wir, en - dend

De - i se - des in glo - ri - a Pa - tris. Ju - dex cre - de - ris
 ein - ge - zo - gen in dei - nes Vaters Herrlichkeit. Kehret einst, glau - ben wir,

De - i se - des in glo - ri - a Pa - tris. Ju - dex cre - de - ris
 ein - ge - zo - gen in dei - nes Vaters Herrlichkeit. Kehret einst, glau - ben wir,

6 6 6 5

Adagio.

Musical score for the first system, featuring multiple staves with complex rhythmic patterns and dynamic markings like 'f' and 'p'.

Adagio.

tu - rus. Te er-go quae-su-mus, fa - mu-lis tu-is sub-ve-ni,
 Welt und Zeit. Herr da-rum fle-hen wir, hilf dei-nen Kin-der-n,

tu - rus. Te er-go quae-su-mus, fa-mu-lis tu - is sub-ve-ni.
 Welt und Zeit. Herr da-rum fle-hen wir, hilf dei-nen Kin-der-n,

es - se ven - tu - rus. Te er-go quae-su-mus, fa-mu-lis tu - is sub-ve-ni,
 en - - dend Welt und Zeit. Herr da-rum fle-hen wir, hilf dei-nen Kin-der-n,

es - se ven - tu - rus. Te er-go quae-su-mus, tu-is fa-mu-lis
 en - - dend Welt und Zeit. Herr da-rum fle-hen wir, hilf dei-nen

mus. p

Adagio.

Allegro moderato.

Musical score for the first system, featuring multiple staves with musical notation and dynamics like 'f'.

Allegro moderato.

re - de - mi - sti, re - de - mi - sti. Ae - ter - na fac - cum san - ctis tu - is in
 Grä - ßern nah, ein Gott bey Sün - dern. Wo un - ter Pal - men dei - ne Hei - li - gen

san - gui - ne re - de - mi - sti, re - de - mi - sti. Ae - ter - na fac - cum san - ctis tu - is in
 Grä - ßern nah, ein Gott bey Sün - dern. Wo un - ter Pal - men dei - ne Hei - li - gen

san - gui - ne re - de - mi - sti, re - de - mi - sti. Ae - ter - na fac - cum san - ctis tu - is in
 Grä - ßern nah, ein Gott bey Sün - dern. Wo un - ter Pal - men dei - ne Hei - li - gen

san - gui - ne re - de - mi - sti, re - de - mi - sti. Ae - ter - na fac - cum san - ctis tu - is in
 Grä - ßern nah, ein Gott bey Sün - dern. Wo un - ter Pal - men dei - ne Hei - li - gen

unis.

Allegro moderato.

HAYDN'S Te Deum.

glo-ri-a nu-me-ra-ri.
leuchten-de Hüt-ten ha-ben.

Sal-vum fac po-pu-lum tu-um, Do-mi-ne,
Lass in den e-wi-gen Hayn uns ein!

et be-ne-
lass uns, dein

glo-ri-a nu-me-ra-ri.
leuchten-de Hüt-ten ha-ben.

Sal-vum fac po-pu-lum tu-um, Do-mi-ne,
Lass in den e-wi-gen Hayn uns ein!

glo-ri-a nu-me-ra-ri.
leuchten-de Hüt-ten ha-ben.

Sal-vum fac po-pu-lum tu-um, Do-mi-ne,
Lass in den e-wi-gen Hayn uns ein!

glo-ri-a nu-me-ra-ri,
leuchten-de Hüt-ten ha-ben.

Sal-vum fac po-pu-lum tu-um, Do-mi-ne,
Lass in den e-wi-gen Hayn uns ein!

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

die hae-re-di-ta-ti tu-ae. Et re-ge e-os, et ex-tol-le il-los,
 Erb, am Quell der Lieb uns la-ben, be-herrsch dein Volk, dass es zu dir sich he-be,

die hae-re-di-ta-ti tu-ae. Et re-ge e-os, et ex-tol-le il-los,
 Erb, am Quell der Lieb uns la-ben, be-herrsch dein Volk, dass es zu dir sich he-be,

et be-ne-dic hae-re-di-ta-ti tu-ae. Et re-ge e-os, et ex-tol-le il-los,
 lass uns, dein Erb, am Quell der Lieb uns la-ben, be-herrsch dein Volk, dass es zu dir sich he-be,

et be-ne-dic hae-re-di-ta-ti tu-ae. Et re-ge e-os, et ex-tol-le il-los,
 lass uns, dein Erb, am Quell der Lieb uns la-ben, be-herrsch dein Volk, dass es zu dir sich he-be.

6 6 6 6 5 6 6 7

Per sin - gu - los di - es
Mit je - des Morgens Ro - sen

be - ne - di - ci - mus te,
glüht dein Preis in unserm Lied,

et lau - da - mus no - men tu - um in
und weit nennt im Nachhall die Un -

Per sin - gu - los di - es
Mit je - des Morgens Ro - sen

be - ne - di - ci - mus te,
glüht dein Preis in unserm Lied,

et lau - da - mus no - men tu - um in
und weit nennt im Nachhall die Un -

Per sin - gu - los di - es
Mit je - des A - bends Ster - nen,

et lau - da - mus no - men tu - um in
und weit nennt im Nach - hall die Un -

Per sin - gu - los di - es
Mit je - des A - bends Ster - nen,

et lau - da - mus no - men tu - um in
und weit nennt im Nach - hall die Un -

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment features a complex rhythmic pattern in the right hand and a more steady bass line in the left hand. The system concludes with a fermata over the final note of the vocal line.

se - cu - lum, et in se - cu - lum se - cu - li. Di - gna - re,
 end - lich - keit dei - nen Na - men den Fer - - nen. Halt werth, o

se - cu - lum, et in se - cu - lum se - cu - li. Di - gna - re,
 end - lich - keit dei - nen Na - men den Fer - - nen. Halt werth, o

se - cu - lum, et in se - cu - lum se - cu - li. Di - gna - re,
 end - lich - keit dei - nen Na - men den Fer - - nen. Halt werth, o

se - cu - lum, et in se - cu - lum se - cu - li. Di - gna - re,
 end - lich - keit dei - nen Na - men den Fer - - nen. Halt werth, o

The bottom line of the page shows the piano accompaniment with figured bass notation. The figures are: 6, b, 6, 6, 47, 5, 6, 3, 6, 6, 6, 6, 6, 1, #.

Do-mi-ne, di-gna-re, Do-mi-ne, di-e i-sto si-ne pec-ca-to,
 Herr der Macht, uns dei-ner Wacht, das Herz uns zu be-hü-ten, dass nicht die Schät-ten,

Do-mi-ne, di-gna-re, Do-mi-ne, di-e i-sto
 Herr der Macht, uns dei-ner Wacht, das Herz uns zu be-hü-ten,

Do-mi-ne, di-gna-re, Do-mi-ne, di-e i-sto
 Herr der Macht, uns dei-ner Wacht, das Herz uns zu be-hü-ten,

Do-mi-ne, di-gna-re, Do-mi-ne, di-e i-sto
 Herr der Macht, uns dei-ner Wacht, das Herz uns zu be-hü-ten,

unus. p

si - ne pec - ca - to nos cu - sto - di - re, nos, si - ne pec - ca - to nos cu - sto - di - re.
 dass nicht die Schatten der grausen Höl - len - nacht! Ach! in sei - nen Tie - fen, das Bö - se brü - ten.

nos, si - ne pec - ca - to nos cu - sto - di - re.
 Ach! in sei - nen Tie - fen, das Bö - se brü - ten.

nos, si - ne pec - ca - to nos cu - sto - di - re.
 Ach! in sei - nen Tie - fen, das Bö - se brü - ten.

nos, si - ne pec - ca - to nos cu - sto - di - re.
 Ach! in sei - nen Tie - fen, das Bö - se brü - ten.

ff f p
 ff f
 ff f

6 16 8 6 6 6 6 *

Musical score for the first system, including vocal line and piano accompaniment. The piano part features a prominent bass line with a 'p' dynamic marking.

Musical score for the second system, including piano accompaniment. The piano part features a 'pp' dynamic marking.

Mi - se-re-re no-stri, Do - mi-ne, mi - se-re-re no - stri! Fi-at mi-se - ri - cor-di-a tu - a,
 Ach erbarm dich der, All - mäch - ti - ger, die am Ab-grund schwe - ben, dass wir nicht schwinden, schwinden im Taumel der

Mi - se-re-re no-stri, Do - mi-ne, mi - se-re-re no - stri! Fi-at mi-se - ri - cor-di-a tu - a,
 Ach erbarm dich der, All - mäch - ti - ger, die am Ab-grund schwe - ben, dass wir nicht schwinden, schwinden im Taumel der

Mi - se-re-re no-stri, Do - mi-ne, mi - se-re-re no - stri! Fi-at mi-se - ri - cor-di-a tu - a,
 Ach erbarm dich der, All - mäch - ti - ger, die am Ab-grund schwe - ben, dass wir nicht schwinden, schwinden im Taumel der

Mi - se-re-re no-stri, Do - mi-ne, mi - se-re-re no - stri! Fi-at mi-se - ri - cor-di-a tu - a,
 Ach erbarm dich der, All - mäch - ti - ger, die am Ab-grund schwe - ben, dass wir nicht schwinden, schwinden im Taumel der

senza Organo.

HAYDN'S Te Deum.

Do - mi - ne, su - per nos, Welt, den Zei - ten ein Spott. quemadmodum spe - ra - vi - mus, spe - ra - vi - mus in te. Ach stil - le un - ser Streben, gieb dem Hoffen Ruh, o Gott! In te, Nicht ver-

Do - mi - ne, su - per nos, Welt, den Zei - ten ein Spott. quemadmodum spe - ra - vi - mus in te. Ach stil - le un - ser Streben, gieb dem Hoffen Ruh, o Gott!

Do - mi - ne, su - per nos, Welt, den Zei - ten ein Spott. quemadmodum spe - ra - vi - mus, spe - ra - vi - mus in te. Ach stil - le un - ser Streben, gieb dem Hoffen Ruh, o Gott!

Do - mi - ne, su - per nos, Welt, den Zei - ten ein Spott. quemadmodum spe - ra - vi - mus in te. Ach stil - le un - ser Streben, gieb dem Hoffen Ruh, o Gott!

f

f

f

f

Do-mi-ne, spe-ra - - - - - vi, non con-
 loh-ren sind wir e - - - - - wig, nicht ver-

non con-fun-dar, non con-fun-dar in ae-ter-num, in ae-ter-num, non con-
 E - wig ist der Gott der Gei-ster, e-wig ist der Gei-ster Le-ben, e - wig

in te, Do-mi-ne spe-ra - - - - -
 Nicht ver-loh-ren sind wir e - - - - -

non con-fun-dar in ae-ter-num, in ae-ter-num, in ae-
 E - wig ist der Gei-ster Le-ben, e-wig, e-wig, e-wig

Sopr. e Alto.

Violonc. Tutti Bassi.

9 3 5 6 5 3 6 10 6 5

non con-fun-dar in ae-ter-num, non con-fun-dar, non con-fun-dar in ae-ter-num, in ae-
 E-wig ist der Gott der Gei-ster, der Gott der Gei-ster, e-wig ist der Gei-ster Le-ben, e-wig

- vi, non con-fun-dar in ae-ter-num, non con-fun-dar, non con-fundar in ae-ter-num,
 - wig, e-wig ist der Gott der Gei-ster, e-wig, e-wig, e-wig ist der Gott der Gei-ster,

- num, non confun-dar in ae-ter-num, non con-fun-dar in ae-ter-num. In te,
 ist der Gei-ster Le-ben, Gei-ster Le-ben, e-wig ist der Gott der Gei-ster. Nicht ver-

Do-mi-ne spe-ra - - - - - vi, non con-fun-dar in ae-ter-num, non,
 loh-ren sind wir e - - - - - wig: e-wig ist der Gei-ster Le-ben, e-wig.

HAYDN'S Te Deum.

ter-num, in te, Do-mi-ne, spe-ra - - - vi, wig,
 e - wig! Nicht ver-loh-ren sind wir e

in ae-ter-num, in te, Do-mi-ne, spe-ra - - - vi, non con-fundar in ae-ter-num, non con-
 e - wig, e - wig! Nicht ver-loh-ren sind wir e - - - wig, e - wig ist der Gott der Gei-ster, e - wig,

Do-mi-ne, spe-ra - - - vi, non con-fun-dar in ae-ter-num, in te, Do-mi-ne, spe-
 loh-ren sind wir e - - - wig, e - wig, e - wig, e - wig! Nicht ver-loh-ren sind wir

non, in te, Do-mi-ne, spe-ra - - - vi, non con-fundar in ae-ter - - -
 wig! Nicht ver-loh-ren sind wir e - - - wig, e - wig ist der Gei-ster Le - - -

6 *4 6 6 6 6 *3 6 4 6 5 4 2 6 5 4 2 6 10 6

r.f.
f
r.f.

non con-fun-dar, non con-fun-dar in ae-ter-num, non confundar in ae-ter - - - - - num,
 e - wig, e - wig, e - wig ist der Gott der Geister, e - wig ist der Geister Le - - - - - ben!

fun-dar, non con-fundar in ae-ter-num, in ae - ter-num, non con - fundar in ae-ter-num,
 e - wig, e - wig ist der Gott der Geister, e-wig, e - wig, e - wig ist der Geister Le-ben,

ra-vi, non confundar, non, non, non confundar in ae-ter - num. In te
 e-wig, nicht verlohren, e - wig, e - wig ist der Gott der Gei - ster. Nicht ver-

- num, non con-fun-dar in ae-ter - - - - - num, in ae-ter - - - - - num,
 - ben, e - wig ist der Gott der Gei - - - - - ster, e-wig ist der Geister Le-ben,

10 6 10 6 10 6 3 6 6 7 7 4 3 6 7 7 7 7 6 7 6 6 3 4

in te, Do-mi-ne, spe-ra
Nicht ver-loh-ren sind wir e

non con-fun-dar in ae-ter - - - num, non con-fun-dar in ae-ter - - - num, in ae-
e-wig ist der Gott der Gei - - - ster, e-wig ist der Gei-ster Le - - - ben, e-wig,

Do-mi-ne, spe-ra - - - vi, in te
loh-ren sind wir e - - - wig! Nicht ver-

non con-fun-dar in ae-ter - - - num, in ae-
e-wig ist der Gott der Gei-ster, e-wig ist der Gei-ster

6 10 3 7 10 6 6 5 4 6 3 5 6 5 3 6 6 5 6 7

- vi, spe - ra - vi, spe - ra - vi, spe - ra - vi,
 - wig, nicht e - wig, e - wig, e - wig, e - wig, e - wig!
 ter-num, in te, Do-mi-ne, spe-ra-vi, non con-fun-dar in ae-ter-num,
 e-wig! nicht ver-loh-ren sind wir. e-wig, e-wig ist der Gei-ster Le-ben!
 Do-mi-ne, spe-ra - vi, spe - ra - vi, spe - ra - vi,
 loh-ren sind wir e - wig, nicht e - wig, e - wig!
 ter-num, non con-fun-dar in ae-ter-num, non con-fun-dar, non con-fun-dar in ae-ter-num, non con-
 Le-ben, e - wig ist der Gott der Gei-ster, e - wig ist der Gei-ster Le-ben, e - wig, e - wig! nicht ver-

HAYDN'S Te Deum.

ff. *rit.*

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

non con-fun-dar in ae-ter-num, non con-fun-dar, non, non con-fun-dar in ae-ter-num,
 nicht ver-loh-ren sind wir e-wig, nicht ver-loh-ren e-wig, e-wig ist der Gott der Gei-ster,

non con-fun-dar in ae-ter-num, non con-fun-dar, non, non con-fun-dar in ae-ter-num,
 nicht ver-loh-ren sind wir e-wig, nicht ver-loh-ren e-wig, e-wig ist der Gott der Gei-ster,

non con-fun-dar in ae-ter-num, non con-fun-dar, non, non con-fun-dar, non con-fun-dar
 nicht ver-loh-ren sind wir e-wig, nicht ver-loh-ren e-wig, e-wig ist der Gott der Gei-ster,

non con-fun-dar in ae-ter-num, non con-fun-dar, non, non con-fun-dar, non con-fun-dar
 nicht ver-loh-ren sind wir e-wig, nicht ver-loh-ren e-wig, e-wig ist der Gott der Gei-ster,

8 7⁶ 7 6⁵ 10 10 10 10

ter Le num. ben.

ter Le num. ben.

ter Le num. ben.

ter Le num. ben.

Fine.